



FONDS VOOR
CULTUUR
PARTICIPATIE

Scheme

Cultural Education
for the Caribbean
Part of the Kingdom
2025-2028

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**The board of the Cultural Participation Fund Foundation,
having regard to Article 10(4) of the Specific Cultural Policy Act,
having regard to Article 4:23(1) of the General Administrative Law Act,
having regard to the General Grant Regulations of the Cultural Participation Fund;
with the approval of the Minister of Education, Culture and Science on 10 January 2022;
and for the amended version on 27 March 2023;**

decision:

Published in the Official Gazette of 19 November 2024, no. 37642

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Please note that this document is translated from Dutch to English. The Dutch version is legally leading.

Introduction

With the Cultural Education programme from the Cultural Participation Fund's policy plan 2025-2028, we encourage the strengthening of cultural education throughout the Caribbean part of the Kingdom. In order to achieve this, we help cultural institutions on the islands to further develop their activities in collaboration with schools.

During the 2021-2024 policy period, we started the Culture Education with Quality ('Cultuureducatie met Kwaliteit', CmK) scheme on Bonaire, St Eustatius and Saba. During the current policy period, we will continue this commitment, but also extend it to the independent countries of Curaçao, Aruba and Sint Maarten.

Important starting points for this arrangement are the Working Group on Cultural Education, established as part of the Four-Country Consultation, and the UNESCO Framework for Culture and Arts Education.

Articles

Chapter 1 – General Provisions

Article 1.1 Terminology

1. The following terms are used in this scheme.
 - a. **Activity**: A specific action or activity initiated by the applicant and performed by, or with, the target group (an individual, group or organisation) to achieve a specific outcome. This includes, but is not limited to, brainstorming sessions, rehearsals, coaching sessions, meetings and presentations.
 - b. **Advisory committee**: An internal or external advisory committee as referred to in the Internal Regulations ('Huishoudelijk Reglement') of the Cultural Participation Fund Foundation.
 - c. **General Grant Regulations**: General Grant Regulations ('Algemeen Subsidierglement') of the Cultural Participation Fund 2021.
 - d. **Culture Education with Quality Policy programme**: Programme initiated by the Minister of Education, Culture and Science. This programme safeguards the national quality of cultural education.
 - e. **Caribbean part of the Kingdom**: the countries of Aruba, Curaçao and Sint Maarten and the three public entities of Bonaire, Sint Eustatius and Saba.
 - f. **Caribbean Netherlands**: the three public entities of the country of the Netherlands, being the islands: Bonaire, Sint Eustatius and Saba.
 - g. **Culture**: (The sector characterised by) the dynamic set of norms, values, traditions, rules, artistic expressions, heritage, identities etc. of a people, community or group that is created through social and artistic processes. This by definition excludes religion, sports and for-profit activities.
 - h. **Cultural codes**: Diversity & Inclusion Code, Fair Practice Code and Governance Code for Culture.
 - i. **Cultural education**: Deliberate learning about and through culture within schools.
 - j. **Cultural participation**: Actively engaging in artistic or heritage activities during leisure time.
 - k. **Cultural institution**: An institution that is committed to the cultural sector and has made itself known as such an institution when registering with the Chamber of Commerce or a similar organisation.
 - l. **Expertise promotion**: Those activities that enhance the expertise of individuals in relation to the performance of a job or profession.
 - m. **European part of the Netherlands**: The Netherlands, without the Caribbean part of the Kingdom.
 - n. **Fund**: The Cultural Participation Fund Foundation.
 - o. **Kingdom of the Netherlands**: Aruba, Curaçao, Sint Maarten and the Netherlands, including the three public bodies of Bonaire, Sint Eustatius and Saba.
 - p. **Material investments**: Purchase of materials for a project that the applicant can use for an extended period of time after conclusion of the project.
 - q. **Material costs**: Costs of purchasing materials, without which the project cannot be carried out.

- r. **Ministry of Education, Culture and Science:** The Ministry of Education, Culture and Science in the Netherlands.
 - s. **Project:** A temporary and purposeful effort of activities and processes undertaken by the applicant to achieve a specific goal. Projects are characterised by a start and end date, a clearly defined goal, and one or more activities and tasks to be carried out to realise that specific goal.
 - t. **Fund website:** www.cultuurparticipatie.nl.
2. Chapter 2 and subsequent chapters shall state what is meant by those terms associated specifically with the relevant chapter.

Article 1.2 Purpose of the Scheme

By means of this scheme, the Fund encourages the development and implementation of projects that contribute to more and better cultural education. This is directly associated with the educational vision of schools in primary, specialised, secondary and intermediate vocational education in the Caribbean part of the Kingdom.

[Click here to go to the explanation of this article](#)

Article 1.3 Grant Ceiling and Flexibility

- 1. Chapter 2 and 3 describe the level of the grant ceilings. The Fund may decide to change the grant ceilings. These changes may also relate to specific categories of activities or for certain regions.
- 2. The Fund may also decide to adjust the grant amount or the time frame within which an application must be submitted.
- 3. A decision under the first or second paragraph shall always be published on the Fund's website.

Article 1.4 General Ground for Refusal

- 1. The Fund will refuse a grant if:
 - a. subsidy has already been or will be granted for the same activities:
 - i. by the Fund;
 - ii. by one of the other state cultural funds;
 - iii. under the Regulation on Specific Cultural Policy; or
 - iv. under the Heritage Act.
 - b. the activities or projects for which funding is sought are already being carried out 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 soon;
 - e. the application is not sufficiently in line with the purpose of the scheme; or
 - f. the applicant is a legal entity that does not comply with the obligations with regard to the Culture Governance Code or Fair Practice Code, as referred to in article 1.6, fourth and fifth paragraphs.

2. The Fund will refuse grants to third parties if they are commissioned by natural persons or legal persons who are ineligible.
3. The Fund may refuse a grant if applicants have received a grant from the Fund in the years prior to the application and did not, or did not fully, fulfil the grant obligations at the time.
4. The Fund may refuse to provide a grant if the application is in any way inconsistent with the scheme.

[Click here to go to the explanation of this article](#)

Article 1.5 Conditions and Restrictions

1. Only costs directly related to the projects or activities are eligible.
2. The Fund will only provide a grant if the applicant:
 - a. demonstrates that there is a budget deficit, and that a balanced budget requires the support of the Fund;
 - b. has explored the possibility of income other than the requested grant, taking into account the nature of the project or activities; and
 - c. makes it plausible that the financial resources, together with the grant from the Fund, are sufficient to carry out the project or activities.
3. The Fund may apply extensions and restrictions to the size of certain budget items in relation to the total cost of projects or activities in the following chapters.
4. Applicants based in the Caribbean part of the Kingdom may include in the grant application the costs required to exchange currency for the implementation of the project.
5. The cost of a mandatory audit report may be included as an eligible cost in the budget.

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Article 1.6 Requirements

1. By participating in this scheme, the applicant gives permission to the Fund to use data from the application and any justification for knowledge sharing and research purposes.
2. If the applicant is a legal entity, they have the obligation to apply the Diversity & Inclusion Code, the Fair Practice Code and the Culture Governance Code, in a manner that complies with at least the fourth and fifth paragraphs.
3. If the applicant is a legal entity, they have the obligation to apply the Diversity & Inclusion Code, the Fair Practice Code, in a manner that complies with at least the fourth and fifth paragraphs.
4. For the Culture Governance Code, the applicant must demonstrate in the application form, based on the sections below that:
 - a. they are familiar with the principles in the code;
 - b. there is a separation between supervision, governance and implementation, in that:
 - i. if there is a supervisory board model: a supervisory board of at least three members;

- ii. if there is a governance model: board of at least three directors;
 - c. members of the supervisory board, or supervisory directors are not part of the budget.
- 5. For the Diversity & Inclusion Code and Fair Practice 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 € 25,000: apply the codes and, if so, explain in what areas this has not been fully successfully done yet;
 - b. requested amount more than € 25,000: apply the codes, explain in what areas this has not been fully successfully done yet, state the ambitions and reflect on this in the accountability section.

[Click here to go to the explanation of this article](#)

Article 1.7 Submission requirements

1. Applications are submitted via a fully completed digital application form in the My Fund online application environment, available on the Fund's website.
2. Applications must include at least:
 - a. a project plan covering the entire duration of the project;
 - b. a balanced budget. The budget may not have a deficit or surplus.

[Click here to go to the explanation of this article](#)

Article 1.8 Assessment of Applications

1. The Fund assesses applications in accordance with the scheme. While processing the application, the following provisions shall in any case be observed:
 - a. If the application is complete, the Fund will consider it and make a decision on the application;
 - b. If an incomplete application is supplemented, the date the Fund receives the supplement will be considered the time of submission of the application;
 - c. All applications will be assessed in order of receipt;
 - d. The application must be given a sufficient score on all assessment criteria to be eligible for grant funding;
 - e. A decision on the application shall be made within no more than thirteen weeks.

Article 1.9 Advances

1. If, upon adoption, the project is found to have been implemented in accordance with the application and the budgeted costs have been incurred, the remaining 10% will be transferred as soon as possible after the enactment decision has been sent.
2. If applicants fail to fulfil their grant obligations, the Fund may stop advance payments, temporarily or otherwise. The Fund may also do so where circumstances outside the applicants' control have changed to such an extent that it is likely that the eligible activities cannot be continued in a similar fashion.

Article 1.10 Accountability and Adoption

1. Grant recipients required to make an adoption application, must do so by means of an activity report and financial report.
2. Depending on the amount of the grant, reporting meets the requirements of Articles 25, 26 or 27 of the General Grant Regulations.

Chapter 2 - Bonaire, Sint Eustatius and Saba

Introduction

In the Caribbean part of the Kingdom, we are working to strengthen cultural education in schools. This was agreed in the culture covenant concluded between the Ministry of Education, Culture and Science and the Caribbean part of the Netherlands in 2022. We have coordinated with the Ministry of Health, Welfare and Sport regarding the connection of our scheme with the School & Environment programme ('School & Omgeving') on the BES islands, with the LKCA for the culture coaches and with CJP for the deployment on the Culture Card ('Cultuurkaart').

With this four-year project scheme for Bonaire, St Eustatius and Saba, we are aiming for continuity in cooperation between schools and cultural partners. The scheme allows for pragmatic and flexible applications according to the opportunities and possibilities on the relevant island. No financial matching is requested from public bodies, but instead a statement of adhesion. This provides additional support for cooperation between cultural parties and schools, and embedding in local cultural and educational policy goals.

At the World Conference on Arts and Cultural Education on 15 February 2024, a new framework for arts and cultural education was agreed by ministers of culture and education of UNESCO member states. The UNESCO Framework for Culture and Arts Education. The Netherlands has also endorsed this framework. Culture is defined by UNESCO as '*set of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, [which] includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.*' Wherever possible, we ask the applicant to integrate the associated objectives into their project as best they can.

The articles in this chapter are special provisions in relation to the articles in Chapter 1. Several articles feature additional explanations in the explanatory notes. Grants under this chapter are provided only for the islands of Bonaire, Sint Eustatius and Saba.

Article 2.1 Terminology

1. The following terms are used in this scheme.
 - a. **Statement of adhesion**: written statement of support from the public entity to the applicant, for the fulfilment of the role of coordinator in this scheme;
 - b. **Public entity**: a government body in the form of a legal entity that has special powers and performs defined tasks on Bonaire, Sint Eustatius or Saba;
 - c. **Coordinator**: a cultural institution that applies for funding on its own behalf, and in collaboration with other cultural partners and education. The coordinator serves as intermediary and project leader.

Article 2.2 Purpose and Effects

Under this chapter, grants may be applied for a multi-year project. This project aims at more and better cultural education in primary, specialised and secondary education and intermediate

vocational education in the Caribbean part of the Netherlands. Schools, cultural partners and the coordinator will work together in developing and implementing cultural education linked to the schools' vision.

1. With the provisions of this chapter, the Fund encourages projects aimed at achieving one of the following effects:
 - a. effect a: Creative development;
 - b. effect b: Connection
 - c. effect c: Collaboration;
 - d. effect d: Vision development;
 - e. effect e: Equal opportunity.

[Click here to go to the explanation of this article](#)

Article 2.3 Who can apply?

A grant under this chapter can only be applied for by a resident in the Caribbean part of the Netherlands:

- a. legal entity, which is committed to cultural education and is in the possession of a statement of adhesion; and
- b. the applicant is situated on the island for which the application is submitted.

[Click here to go to the explanation of this article](#)

Article 2.4 What can be applied for?

A grant can only be applied for:

- a. developing cultural education in which the school and cultural partner work together on the project. This project is linked to the schools' educational vision;
- b. the expertise promotion for cultural partners, teachers and coordinator;
- c. developing a functioning infrastructure for sustainable cultural education in schools;

Focusing on:

- d. passing on local, intangible heritage to new generations;
- e. where possible, the use of digital technology to promote the above.

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Article 2.5 Amount of the Grant

For a project:

- a. a set amount may be requested per island. This is as follows:
 - i. Bonaire: € 580,183
 - ii. Sint Eustatius: € 231,016
 - iii. Saba: € 212,801

- b. the grant shall not exceed 100% of the total project costs.

Article 2.6 Assessment Criteria

All applications will be assessed against the following criteria. The explanatory memorandum sets out how these are assessed:

- a. content quality; and
- b. organisational quality.

[Click here to go to the explanation of this article](#)

Article 2.7 Submission Requirements

An application will only be considered if the application form is fully completed on time and accompanied by the following:

- a. a statement of adhesion from the public entity,
- b. a project plan;
- c. a budget;
- d. a list of intended collaboration partners, explaining the division of tasks and roles of partners;
- e. a recent bank statement, allowing for verification of the bank account number;
- f. in the case of a new coordinator: the 2021, 2022 and 2023 financial statements; and
- g. in the case of (a collaboration with) a cultural institution subsidised under the Subsidy Scheme for Cultural Basic Infrastructure 2025-2028 ('Subsidieregeling culturele basisinfrastructuur 2025–2028'): an explanation of the regular tasks for cultural education.

[Click here to go to the explanation of this article](#)

Article 2.8 Submission Deadlines

1. Applications under this chapter may be submitted from the day the scheme is published in the Government Gazette from 1 PM until 6 December 2024 1 PM. The time indication refers to the time that applies to the European part of the Netherlands.
2. The Fund may apply submission deadlines that deviate from the first paragraph. If this happens, the different submission deadlines will be published on the Fund's website.

Article 2.9 Assessment of Applications

Applications that meet the requirements of the scheme will be submitted to an internal advisory committee for advice. Applications that do not comply with the scheme may be rejected without seeking the advice of an advisory committee.

Article 2.10 Advances

As soon as possible after sending the grant award decision, the Fund will pay out 40% of the grant. In years 2 and 3, 30% will be advanced annually.

Article 2.11 Specific Grounds for Refusal

Without prejudice to the other grounds for refusal, the grant application will be refused if:

- a. there is less than half an FTE per year budgeted for coordination costs;
- b. the coordinator uses their own grant scheme to distribute the grant obtained from the Fund to the partners;
- c. a subsidy has already been granted for the island in question within this chapter of the scheme.

[Click here to go to the explanation of this article](#)

Article 2.12 Special Requirements

1. The coordinator:
 - a. is the party with whom the Fund enters into the grant relationship. The coordinator is fully responsible for compliance with grant obligations and for financial and substantive grant accounting;
 - b. is committed to knowledge sharing, monitoring and evaluation of the activities for which funding has been provided;
 - c. in the project plan, sets out how knowledge sharing will be implemented;
 - d. is obliged to participate in the national knowledge-sharing programme by the Fund and the LKCA. Additional costs for this will be borne by the Fund;
 - e. reserves in the budget a reasonable amount for monitoring and evaluation of activities performed under the scheme;
 - f. in the project plan, sets out how the monitoring and evaluation process will be implemented;
 - g. discusses the project's progress with the Fund and the public entity once a year and participates in a mid-term review midway through the period;
 - h. is obliged to participate in the Fund's national monitoring and evaluation process;
 - i. makes the project plan, justifications, evaluations and contact details of the coordinator available for knowledge-sharing activities organised by the LKCA.
2. The project:
 - a. starts no earlier than 13 weeks after the application has been submitted;
 - b. will run from 15 March 2025 to 31 December 2028 at the latest.

The Fund may decide to deviate from these deadlines.

[Click here to go to the explanation of this article](#)

Article 2.13 Grant Ceiling

The grant ceiling for the projects in this chapter combined is € 1,024,000.

Chapter 3 - Curaçao, Aruba and Sint Maarten

By means of this chapter, we provide further details about the ambition to better provide the Caribbean part of the Kingdom with financial support in the field of cultural education. The three countries aim to create a structural well-functioning infrastructure where cultural institutions and education collaborate to provide appropriate cultural education for pupils and students on the islands. To achieve this, we start at the beginning; through Explorations and Projects we enable collaboration and development of a range of offerings. The scheme has a short duration of about a year and a half. Meanwhile, the Fund is exploring with relevant stakeholders from the different countries what is required to further organise, encourage and facilitate cultural education.

For example, on 15 February 2024, a new framework for arts and cultural education was agreed by the ministers of culture and education of UNESCO member states at the World Conference on Arts and Cultural Education. The UNESCO Framework for Culture and Arts Education. Curaçao, Aruba, Sint Maarten and the Netherlands have also endorsed this framework. Culture is defined by UNESCO as *"the set of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group, which includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs."* Wherever possible, we ask applicants to integrate the associated objectives into their project as best they can.

The articles in this chapter concern special provisions with respect to the articles in Chapter 1. Multiple articles include additional explanations in the notes. Pursuant to this chapter, grants shall be made available only for Explorations and Projects.

Section 1 General

Article 3.1 Terminology

1. Supplementing Chapter 1, this chapter uses the following terminology:
 - a. **Primary education**: primary, special and secondary special education funded by the state or government;
 - b. **Professional**: A natural person who
 1. has at least a part-time position within an organisation;
 2. is skilled by having graduated from an accredited course;
 3. is self-employed and has been considered an entrepreneur by the tax authorities for at least two years and is registered with the Chamber of Commerce or a similar organisation and/or receives funding from professional-oriented agencies, such as state cultural funds;
 - c. **Legal entity**: The legal entities stated in Article 2:3 of the Dutch Civil Code.

[Click here to go to the explanation of this article](#)

Article 3.2 Who can apply?

Grants under this section can only be applied for by a resident of Curaçao, Aruba or Sint Maarten:

- a. a legal entity, committed to cultural education; or
- b. a professional who has been active in the field of cultural education as a self-employed person for at least two years. The professional must have been considered an entrepreneur by the tax authorities for at least two years and registered with the Chamber of Commerce or a similar organisation.

Both the applicant and the school(s) is located on the island for which the application is submitted.

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Article 3.3 Submission deadlines

1. Applications under this section may be submitted from 2 June 2025, 1 PM until 9 December 2026, 1 PM. The time indication refers to the time in the European part of the Netherlands.
2. The Fund may apply submission deadlines that deviate from the first paragraph. If this is the case, the different submission deadlines will be published on the Fund's website.

Article 3.4 Assessment of applications

Applications up to and including € 25,000 that meet the requirements of the scheme will be submitted to an internal advisory committee for advice. Applications for more than € 25,000 that meet the requirements of the scheme will be submitted to an external committee. Applications that do not comply may be rejected prior to seeking an advisory committee's opinion.

Section 2 Explorations

Collaboration between cultural institutions and education in the three countries is in its early stages, allowing for ample opportunity for growth and development. Although education is under pressure as a result of a full curriculum, this actually provides opportunities to discover and exploit the added value of cultural education. By supporting explorations, we create opportunities for cultural institutions and professionals to explore collaborations with schools. This will lay the foundation for valuable and sustainable collaborations in the field of cultural education.

Article 3.5 Goals and effects

In this section, we encourage Explorations focused on cultural education in primary and (secondary) specialised education in Curaçao, Aruba and Sint Maarten. Explorations take place through a collaboration between a cultural institution or professional and one or more schools.

By way of the provisions of this section, the Fund encourages activities aimed at achieving the following effects:

- a. Collaboration; and
- b. Equal Opportunity.

[Click here to go to the explanation of this article](#)

Article 3.6 Possible applications

A grant can be applied for activities exploring a collaboration between a cultural institution and a school. This includes activities such as discussions, developing plans, promoting expertise, agreeing on a cultural education project, division of tasks and funding, and trialling activities. The exploration focuses on cultural education for the school's students.

[Click here to go to the explanation of this article](#)

Article 3.7 Amount of subsidy

For an Exploration in this section:

- a. a minimum of € 5,000 and a maximum of € 15,000 may be allocated; and
- b. the grant will amount to a maximum of 100% of the total project costs.

Article 3.8 Grant ceiling

The grant ceiling for this section is € 200,000. The following budget will be available per country:

- a. Curaçao: € 83,962
- b. Aruba: € 68,285
- c. Sint Maarten: € 47,753

[Click here to go to the explanation of this article](#)

Article 3.9 Assessment criteria

Applications will be assessed according to the following criteria. The explanatory notes explain how applications are assessed:

- a. quality of content; and
- b. organisational quality.

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Article 3.10 Requirements for submission

Applications will not be considered until a fully completed application form is received on time. The application form must include:

- a. information about the project;
- b. a schedule; and
- c. a balanced budget.

[Click here to go to the explanation of this article](#)

Article 3.11 Specific grounds for refusal

Without prejudice to the other grounds for refusal, a grant application will be refused if two applications from the same applicant have already been honoured as part of this section.

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Article 3.12 Special requirements

The Exploration:

- a. starts no earlier than eight weeks after the application has been submitted;
- b. start within six months of the application being honoured;
- c. has a term of minimum two months and maximum one year.

The Fund may deviate from these deadlines by decision.

Honoured applicants are required to participate in knowledge-sharing activities initiated by the Fund.

Section 3 Projects

On the three islands, cultural education projects provide opportunities for collaboration between cultural institutions, professionals and schools. By means of this section, we provide room to further strengthen existing or new collaborations by making them more structural and giving additional attention to fair remuneration for cultural partners.

Article 3.13 Goals and effects

In this section, we encourage Projects focused on cultural education in primary and (secondary) specialised education in Curaçao, Aruba and Sint Maarten. Projects take place through a collaboration between a cultural institution or professional and one or more schools.

By way of the provisions of this section, the Fund encourages projects aimed at achieving the following effects:

- a. Creative Development;
- b. Connection; and
- c. Equal Opportunity.

[Click here to go to the explanation of this article](#)

Article 3.14 Possible applications

A grant can be applied for the development and implementation of a Project by means of a collaboration between a cultural institution or professional and a school. This includes activities such as (continued) development, preparation, execution and evaluation of the cultural education project. Any necessary professional development of teachers or cultural partners may also form part of the application. At the basis of the project must be the demand of the school(s), so that the Project can be embedded in the curriculum wherever possible. The project focuses on cultural education for the school's students.

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Article 3.15 Grant amount

For a Project in this section:

- a. a minimum of € 15,000 and a maximum of € 50,000 may be allocated; and

- b. the grant amounts to a maximum of 100% of the total project costs.

Article 3.16 Grant ceiling

The grant ceiling for this section is € 800,000. The following budget will be available per country:

- a. Curaçao: € 335,847
- b. Aruba: € 273,139
- c. Sint Maarten: € 191,013

[Click here to go to the explanation of this article](#)

Article 3.17 Assessment criteria

Applications will be assessed according to the following criteria. The explanatory notes explain how applications are assessed:

- a. quality of content; and
- b. organisational quality.

[Click here to go to the explanation of this article](#)

Article 3.18 Requirements for submission

Applications will not be considered until a fully completed application form is received on time. In addition to the application form, the following is also required:

- a. project plan;
- b. collaboration agreement;
- c. schedule; and
- d. balanced budget.

The project plan, collaboration agreement, schedule and budget must be submitted in accordance with the formats provided by the Fund.

[Click here to go to the explanation of this article](#)

Article 3.19 Specific grounds for refusal

Without prejudice to the other grounds for refusal, a grant application will be refused if two applications from the same applicant have already been honoured as part of this section.

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Article 3.20 Special requirements

1. The following applies for applications up to € 25,000:
 - a. starts no earlier than eight weeks after the application has been submitted;
 - b. start within six months of the application being honoured;
 - c. has a term of minimum six months and up to one-and-a-half year.
2. The following applies for applications greater than € 25,000:

- a. starts no earlier than thirteen weeks after the application has been submitted;
- b. start within six months of the application being honoured;
- c. has a term of minimum six months and up to one-and-a-half year.

The Fund may deviate from these deadlines by decision.

Honoured applicants are required to participate in knowledge-sharing activities initiated by the Fund.

Chapter 4 – Final Provisions

Article 4.1 Hardship Clause

The Fund may deviate from the rights and obligations in this scheme. This may only be done in favour of the applicant and only in special cases that have an unreasonable effect that was not taken into account during the creation of these rules.

Article 4.2 Commencement and Expiry Date

1. This scheme shall enter into force on the day after the date of issue of the Government Gazette in which it is published.
2. This scheme expires with effect from 31 December 2028. This scheme continues to apply to successful applications and any resulting objections and appeals.

Article 4.3 Citation Title

This scheme shall be cited as: Cultural Education Scheme for the Caribbean Part of the Kingdom 2025-2028

On behalf of the board of the Cultural Participation Fund Foundation,
director

Explanatory Notes

Article 1.2 Purpose of the Scheme

Cultural education is laid down in the various curricula of education with objectives, (compulsory) subjects and final attainment levels for the final examination subjects. Furthermore, there are opportunities to use cultural education in educational activities, such as in the citizenship assignment or other subjects. However, not yet every school has a clear vision of cultural education within its own education programme or does not yet have the right interpretation of that vision. This scheme enables cultural parties and schools to collaborate for more and better cultural education.

The scheme focuses primarily on strengthening cultural partners so that they can establish healthy partnerships with education. The school is often required to become stronger in formulating the right question. This is where intermediary institutions such as coordinators can provide support.

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Article 1.4 General Grounds for Refusal

We encourage new initiatives for projects. Projects or activities that are already part of the applicant's regular activities are not eligible. After all, the Fund is an incentive fund: we fund temporary developments and encourage new forms of collaboration, projects and cultural supply. The state cultural funds currently include: Performing Arts Fund NL, The Creative Industries Fund NL, Mondriaan Fund, Netherlands Film Fund, Dutch Foundation for Literature and the Cultural Participation Fund. Even if a project has already commenced, you may apply for a grant. You can only start the project after the grant has been awarded.

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Article 1.5 Conditions and Restrictions

Only costs of the project that are in line with the purpose of the scheme are eligible for a grant. These project costs include only the necessary hours, material costs and material investments directly required to realise the project. For example, the costs of employing artistic and organisational staff and renting rehearsal space or stage facilities. Expenses that may somehow be counted as normal operating costs should not be included in the budget. These include fixed rent, purchase of equipment and investments that are not directly necessary for the realisation of the activities.

The Fund only accepts applications in English or Dutch. Applicants writing their project plan in Papiamentu may include the cost of translation into Dutch or English as part of the project budget.

Grant recipients required to provide an audit opinion at the time of submission may include the cost of this audit opinion in the budget.

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Article 1.6 Requirements

The Fund will share information from the application and justifications for research purposes, such as to evaluate the scheme or for monitoring programmes. We will also share this information with our knowledge partners, enabling them to develop programmes for knowledge sharing.

The Fund values a strong (economic) position of the cultural sector and a diverse and inclusive field. Therefore, we ask applicants to apply the codes applicable in the sector. Our website includes more information about the three cultural codes.

The Fair Practice Code. 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 a crucial guarantee that the industry continues to pay its employees and self-employed workers fairly. You can read more about this on the website www.fairpracticecode.nl.

The Diversity & Inclusion Code. This code provides the cultural and creative sector with important tools to promote diversity and inclusion. You can read more about this particular code of conduct on www.codedi.nl. Here you will also find materials to serve as inspiration. For example, colleagues from the sector explain how they use the code to build an organisation where diversity and inclusion are self-evident.

The Culture Governance Code. 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 of conduct is a condition for receiving a grant from the Fund. It has therefore decided to explicitly include this code among the grounds for refusal (Article 1.4) More information on about this code of conduct can be found on www.cultuur-ondernemen.nl/governance.

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Article 1.7 Submission Requirements

The My Fund application system requires an account, which must be requested via the Fund's website. The processing time for an account request is five working days. We recommend applying for an account in time. The application and the accompanying documents form an integral part of the verification process regarding the applicant's eligibility. The application relates to the purpose of the scheme and the associated impacts. The applicant must therefore describe in the application the activities undertaken to achieve the desired effect. A budget, related to the activities, features costs and revenues, which including the requested subsidy must amount to 0.

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Article 2.2 Purpose and effects

Sustainable expansion and improvement in the field of cultural education requires a long-term approach. The longer duration of the projects also allows the coordinator to make multi-year agreements with both schools and coordinators, building a solid infrastructure for cultural education.

This involves both expanding the different types of cultural education and improving the activities that are already taking place. Expansion activities include other disciplines or expansion within a discipline. Improvement activities include connecting or integrating cultural education with other subjects, improving the quality of activities and strengthening the quality of the teacher or tutor

responsible for the cultural education activity. In addition, making the various activities coherent and aligned with the school curriculum also contributes to improving cultural education. These expansion and improvement activities will give children and young people equal opportunities to learn about and by means of culture within cultural education subjects, as well as more broadly in (citizenship) education.

The emphasis of this scheme is emphatic in reaching out to students in primary, specialised and secondary education. Even in intermediate vocational education, students' access to culture can be improved and can enhance their creative ability. Strengthening cultural education in intermediate vocational education is optional.

If it is necessary to organise activities outside school in some cases, this is possible as long as it contributes to the quality of cultural education inside school in the long term. This will also contribute to linking school and extracurricular cultural education, providing additional opportunities for creative fulfilment and talent development for children and young people who want to further their skills.

The activities included in the project contribute to the following effects:

Creative development: Developing the creative ability to find new and/or unusual but applicable solutions to existing problems. Think fantasising, playing, dreaming, empathising, experimenting, reflecting, through which students learn to persevere, be bold, fail, feel discomfort and celebrate successes. But also technical skills, so that they can express themselves and shape their creative expressions. This creative ability is most strongly developed in a rich cultural learning environment, in which children are encouraged to come up with their own solutions.

The project is considered successful if the activities contribute to the students' creative development.

Connection: Enhancing students' ability to connect with the ideas, perspectives and backgrounds of others. Connection requires opening up to different ways of thinking and acting. As a result, students learn more about the world around them, increase their understanding, and how to collaborate with each other.

The project is considered successful if the activities increase students' connection to other ideas, perspectives and backgrounds of others.

Collaboration: The process of several people working together towards the same goal; organising between individuals/organisations. The aim is to achieve or realise something that the individual parties cannot achieve alone. This scheme is about the collaboration between cultural partners, schools and penciller in the service of expanded and better cultural education.

The project is considered successful when the collaboration between cultural partners, schools and the sponsor has been strengthened.

Vision Development: The joint (school and cultural institutions) development and establishment of a vision of the future and the desired position of cultural education within it. It is a common approach, shared by all involved, that provides an expectation of the future relevant to cultural education.

The project is considered a success if the schools and cultural institutions together have developed a vision of cultural education for the school.

Equal Opportunity: Every child and young person from every background, origin or place of residence is given an equal opportunity to learn about and with culture and discover their own creative talents, within cultural education subjects but also more broadly in (citizenship) education.

The project is considered successful if the activities increase equal opportunity among students.

In your project plan, explain how the activities will contribute to the intended effects.

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Article 2.3 Who can apply?

Only a legal entity established on the islands may apply. An extract of the Chamber of Commerce must demonstrate that this legal entity is committed to cultural education. The legal entity should also be in the possession of a letter of adhesion from the public entity. This can be directly requested from the relevant public entity.

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Article 2.4 What can be applied for?

The primary outcome of the application is intended to be a coherent programme of cultural education throughout schools on the islands. This requires a vision, planning and sufficient experience to implement those plans. The coordinator will work together with the various schools and cultural partners on the activities. Conducting cultural education activities forms an important part of the programme. In this context, developing a shared vision is important, but above all it is important to figure out what approach suits a school. This way, one can discover what resonates with children and what aspects require further attention. One can also use evaluation, throughout the different levels of implementation, to provide direction for follow-up. Collaboration between education and the (local) cultural field is a prerequisite for the right expertise, but also for safeguarding the developed programmes. Preparing teaching for the curriculum innovations should increasingly take shape over the course of the project.

To achieve a coherent programme, it will be necessary to work on the professionalisation of teachers, (subject) teachers and other stakeholders. We consider this an important prerequisite for good cultural education. Possibilities include training, coaching, knowledge sharing and schooling. Make it clear in the application which target groups are working towards professionalisation in which way.

Besides implementing cultural education activities and promoting expertise, it is also necessary to work on a functional infrastructure for cultural education on the island. This can be done by standardising projects, building established networks and making long-term agreements with schools and cultural partners on roles and tasks.

The focal points for this policy period are the transmission of local, intangible heritage and, where possible, the use of digital technology in the service of cultural education. We would like to read in your application how these aspects are given attention in the projects

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Article 2.6 Assessment Criteria

We will assess the content of the application for its alignment with the purpose and desired effects of the scheme. Do the proposed activities contribute to achieving the objective and effects as described in the explanation of Article 2.2?

In terms of organisational quality, it will be assessed whether the project plan aligns with the purpose and activities. We will assess whether the plan is realistic; whether the roles and tasks of everyone involved in the project are clearly defined; whether the cultural codes are applied and how attention is paid to monitoring and evaluation of the project. We will additionally assess whether the budget is transparent, reasonable and feasible. We will also assess whether schools and cultural partners are substantively involved in the project plan; are the desires and opportunities of these collaboration partners well incorporated in the application?

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Article 2.7 Submission Requirements

A template format for the statement of adhesion is available on our website. Please visit the scheme webpage on the Fund's website. With this statement of adhesion, the Public Entity will appoint the coordinator for the island. This coordinator is responsible for submitting the application and implementing the project. Applications without a statement of adhesion will not be considered by the Fund. The Fund cannot be held responsible for the refusal of a statement of adhesion by a Public Entity.

The project plan and budget should be prepared according to the formats as provided on the website. In your project plan, explain what activities you intend to perform and what the project is about. In performing these activities, you will achieve certain effects. For each effect you want to achieve, describe: how, for whom and why this is a relevant step for the participants, learners and/or organisation. You can read more about effects and want to know about them in the notes to Article 2.2.

The list of intended collaboration partners covers both cultural partners and educational institutions and serves as an appendix to the application. The overview is related to the activities included in the application. For each collaboration partner, the task and role division throughout the collaboration must be described in detail. This may include roles such as: intermediary, performer, developer, client, arts teacher, etc. Different tasks may be described at the level of teaching, organising, evaluating, developing, etc.

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Article 2.11 Specific Grounds for Refusal

Since the projects must bring about a sustainable improvement in cultural education, a strong position of the coordinator is desirable. We therefore ask that at least half an FTE be included in the project's budget.

Coordinators are responsible for making (having) the activities take place. Nevertheless, Coordinators may engage third parties to carry out these activities. Coordinators may not use their own subsidy scheme to distribute funds for this purpose. This section has been added to provide greater clarity to the position of the coordinators of this scheme. To the extent that the coordinator

engages third parties, they may only do so under a private law agreement. Therefore, the application should clearly define the way the coordinator will spend the funds.

We provide one grant per island. The applicant designated by the Public Entity as the coordinator may submit the application. Other applications will not be considered by the Fund.

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Article 2.12 Special Requirements

To support the coordinators and officials, we are also using this scheme to focus on knowledge sharing in developing quality infrastructure on the island. By this we do not mean the material infrastructure, but organisational infrastructure so that schools and cultural partners can work together on cultural education. This requires training, exchange and knowledge sharing. Exchange may be international, interregional and interinsular.

The initial concrete activities include:

- Working visit to the Netherlands by the (intended) coordinators and the Public Entity to learn more about how local Culture Education with Quality ('Cultuureducatie met Kwaliteit', CmK) constructions are shaped in the European part of the Netherlands and vice versa. Both sides have a lot to learn from each other. In addition, it may concern interventions that help encourage collaboration between cultural partners, and how the coordinator may increase school involvement. Also relevant are types of support that can be added to the local programme, e.g. in cooperation with secondary or higher education.
- A train-the-trainer on the ICC course for coordinators. Coordinators would like to train teachers and principals in order to develop more guidance, support and vision from within the school as well. If coordinators can offer these training sessions themselves, it strengthens their position. The principle of a learning ecosystem should be included here; this ties in with developing the necessary infrastructure.
- Exchange between the coordinators and officials involved with other Culture Education with Quality projects. For example, through working visits, or (sustainably) connecting coordinators.

Additional activities may be included here if developments in the coming years demand it.

The applicant should budget for knowledge sharing.

Costs for monitoring and evaluation should be related to the activities as included in the application.

Monitoring and evaluation can be about the effects achieved in the project, but also, for example, about striving for environmental sustainability, working towards 'fair chain supply' or other aspects of cultural entrepreneurship or cultural practice.

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Article 3.1 Terminology

A legal entity, like a natural person, has independent rights and obligations. This means that a legal entity may enter into contracts, own property and be liable for debts. Examples of legal entities include companies (such as BVs or NVs in the Kingdom of the Netherlands), foundations and associations. A legal entity is represented by directors but is itself responsible for its obligations.

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Article 3.2 Who can apply?

Applications may be submitted by cultural institutions in the form of a legal entity or a professional in cultural education. This is also possible if the independent professional represents a collective or network. Schools cannot submit applications. However, they may take the initiative to enter into a collaboration, after which the cultural institution must submit the application. The applicant makes the application on behalf of all parties within the collaboration. In the application form, we request the so-called BRIN number of the school(s) with which the cultural institution will collaborate.

Students are the final target group in this scheme. We advise applicants to discuss the plans with students and include their ideas.

While we are aware of the close collaboration with other countries in the region, we also want to use this scheme to strengthen the cultural sector on the islands themselves. Therefore, applicants and the cooperating school(s) are required to be located in the relevant country. Involving expertise from other countries in exploration is possible, however.

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Article 3.5 Goals and effects

By means of this section, we encourage an exploration of a collaboration between a cultural institution or professional and one or more schools. The exploration focuses on cultural education for students in primary and specialised education (including work-based education). The final cultural education will take place during school hours and is wherever embedded in the curriculum. The exploration should make clear to all parties what the collaboration requires and whether and what kind of cultural education project is able to be developed.

The activities included in the application contribute to the following effects:

Collaboration: The process of multiple people and/or organisations working together towards the same goal. At the basis of this are effective communication, joint efforts and combined forces. Collaboration leads to one or more results, which the parties cannot achieve alone. Questions that can help describe this effect include:

- What is your common goal and what kind of activities will you undertake to achieve it? Examples include consultations, exchanges, expertise promotion, trial classes, workshops and evaluations.
- In what ways do you collaborate? And, if collaboration doesn't come naturally, how do you make sure it does?
- What is everyone's expertise and how do you ensure that you deploy each other's knowledge, skills, network, capabilities as effectively as possible?
- When are you satisfied with the collaboration within the exploration?

Equal opportunity: Every child and young person from every background or town has an equal opportunity to learn about and through culture and discover their own creative talents. This can be done within cultural education courses, but also through (citizenship) education. Questions that can help describe this effect include:

- Does the collaborating school address issues surrounding equal opportunity and, if so, how?
- How can cultural education contribute to increasing equal opportunity for pupils in the school being collaborated with?

In the application, you explain how the activities will contribute to these effects.

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Article 3.6 Possible applications

This includes activities such as discussions, developing plans, making agreements about content, division of tasks and funding, and trialling activities. If education or professional development is supportive or conditional to the exploration, any associated costs may be included. This may involve education or professional development of both the cultural institution or professional and an involved staff member of the school. The costs for transporting students may be included in the application.

International collaboration may also be included in the application, insofar as it will improve local cooperation. We assess whether the foreign ministry's travel advice and other specifics for working internationally are taken into account, including guidelines from the other country. We also assess whether you consider sustainability with regard to climate.

In addition, we explicitly include heritage education - both intangible heritage and tangible heritage - in our understanding of cultural education.

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Article 3.8 Grant ceiling

The available budget is allocated on the basis of a so-called allocation key. This means that one half of the available amount is divided in proportion to the number of inhabitants per island and the other half in proportion to the number of islands.

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Article 3.9 Assessment criteria

We assess the quality of the content on how it addresses the purpose of this specific section. We also assess the relevance of this exploration. In addition, as part of this criterion, we assess whether the planned activities will sufficiently contribute to the effects associated with this section.

With regard to organisational quality, we assess whether the project plan has a clear approach and is consistent with the goal and activities. We assess whether the cultural codes are applied correctly and in what ways you pay attention to the monitoring and evaluation of the exploration. We also assess whether the budget is comprehensible, feasible and realistic and whether it is in line with the intended activities.

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Article 3.10 Requirements for submission

The project plan, schedule and budget are a mandatory part of the application form. Explain the activities and what the exploration is about. As you perform activities, you will achieve certain effects. For each effect you want to achieve, describe how, for whom and why this is a relevant development step for the collaborating parties and/or learners. You can read more about the effects and what information we require about them in the notes to Article 3.5.

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Article 3.11 Specific grounds for refusal

We want to give multiple cultural institutions the opportunity to explore collaboration with the educational field. Therefore, we will honour a maximum of two applications per applicant as part of this section.

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Article 3.13 Goals and effects

By means of this section, we encourage projects in the field of cultural education for pupils in primary and specialised education (including work-oriented education). The final cultural education will take place during school hours and will be embedded in the curriculum whenever possible. The projects come about through close collaboration between a cultural institution or professional and one or more schools.

At the end of the project, schools and cultural institutions or professionals become aware of each other's capabilities and requirements. They know the learner's needs when it comes to promoting creative development. Together, they have developed and implemented appropriate activities for students. Staff expertise in cultural education for these students has been increased.

The activities included in the project contribute to the following effects:

Creative development: Developing the creative ability to discover new and/or unusual, but feasible, solutions to existing problems. For example, think about fantasising, playing, dreaming, empathising, experimenting, reflecting. In doing so, students learn to persevere, be bold, accept failure, feel discomfort and celebrate successes. Also consider technical skills, which allow students to express themselves and shape their creative expressions. This creative ability is most strongly developed in a rich cultural learning environment where young people are encouraged to come up with their own solutions. The project is successful if the activities contribute to the students' creative development. Questions that can help describe this effect include:

- How does the school work with its students to develop creative ability?
- What do students learn during the cultural education project?
- What creative and technical skills are students developing and why do you believe this is important?
- What does the students' cultural environment look like and how does it contribute to their creative development?

Connection: Enhancing students' ability to connect with the ideas, perspectives and backgrounds of others. Connecting requires opening up to different ways of thinking and acting. As a result, you learn more about the world around you, increase your understanding and learn to collaborate more effectively together. The project is considered successful if the activities increase students' connection with the ideas, perspectives and backgrounds of others. Questions that can help describe this effect include:

- What subjects do you want students to engage with and connect to?
- Why do you think these subjects are important?
- How does the cultural education project contribute to developing connection and learning across different perspectives?

Equal opportunity: Every child and young person from every background or town has an equal opportunity to learn about and through culture and discover their own creative talents. This can be done within cultural education courses, but also more through (citizenship) education. The project is considered successful if the activities have increased equal opportunity among students. Questions that can help describe this effect include:

- Does the collaborating school address issues surrounding equal opportunity and, if so, how?
- How can cultural education contribute to increasing equal opportunity for students in the school being collaborated with?

In the application, you explain how the activities will contribute to these effects.

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Article 3.14 Possible applications

This includes activities such as (continued) development, preparation, execution and evaluation of the cultural education project. If education or professional development is supportive or conditional to the project, any associated costs may be included. The costs for transporting students may be included in the application.

We consider the cultural institution or professional and schools the essential parties for developing cultural education for the target group. By sharing expertise, knowledge and experience with each other, activities can be adjusted where necessary. Throughout the process, it is important to carefully listen to students, be aware of what they want to learn, and actively involve them.

The projects focus on developing cultural education activities for students. The activities provide creative development opportunities for students.

We request special attention for education projects that focus on digital content creation (*digital born art*) or in which digital technology is a tool in the cultural educational process (e.g., working with AI). The use and delivery of digital content for culture and arts education can be enriched through local and cultural resources. In doing so, both educators and learners become active participants in educational processes and content creation. For more inspiration, please refer to the [DEN Guide to Digital Cultural Education](#).

International collaboration may also be included in the application, insofar as it will improve local collaboration. We assess whether the foreign ministry's travel advice and other specifics for working internationally are taken into account, including guidelines from the other country. We also assess whether you consider sustainability with regard to climate.

In addition, we explicitly include heritage education—both intangible and tangible heritage—in our understanding of cultural education.

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Article 3.16 Grant ceiling

The available budget is allocated on the basis of a so-called allocation key. This means that one half of the available amount is divided in proportion to the number of inhabitants per island and the other half in proportion to the number of islands.

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Article 3.17 Assessment criteria

We assess the quality of the content on how it addresses the purpose of this specific section. We also assess the relevance of the project and any involvement of students in its development. In addition, as part of this criterion we assess whether the planned activities will sufficiently contribute to the effects associated with this section.

With regard to organisational quality, we assess whether the project plan has a clear approach and schedule and is consistent with the goal and activities. We also assess whether the collaboration partners have formed an effective partnership that has sufficient clout to implement the plan. We assess whether the cultural codes are applied correctly and in what ways you pay attention to the monitoring and evaluation of the exploration. We further assess whether the budget is comprehensible, feasible and realistic and whether it is in line with the intended activities.

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Article 3.18 Requirements for submission

The project plan, schedule and budget must be delivered in the formats as provided on the website. In the project plan, explain the activities and what the project is about. As you perform activities, you will achieve certain effects. For each effect you want to achieve, describe how, for whom and why this is a relevant development step for the collaborating parties and/or learners. You can read more about the effects and what information we require about them in the notes to Article 3.13.

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Article 3.19 Specific grounds for refusal

We want to give multiple cultural institutions the opportunity to explore collaboration with the educational field. Therefore, we will honour a maximum of two applications per applicant as part of this section.

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