FLANDERS
ARTS INSTITUTE

MANUAL | GRANTS AND PROJECT SUBSIDIES IN THE ARTS DECREE

Deadline: 15 March 2024

Grants & Subsidies Kunstenpunt © Alejandra Castro

TABLE OF CONTENTS

Please consult this information manual in preparation for the information session or 'schrijftafel' 'Grants and project subsidies within the Arts Decree'.

Additional online sources

The info session and 'schrijftafels' are organised by **Kunstenpunt | Flanders Arts Institute** in collaboration with **VI.BE** – advice and information about non-classical music, **Cultuurloket** – business support for the cultural sector, and the **Flanders Architecture Institute** – sector institute for contemporary architecture.

ARTS DECREE: INTRODUCTION

The Arts Decree is the main framework for subsidies for the professional arts sector in the Flemish Community. It sets out procedures for the application, evaluation, awarding and supervision of various forms of subsidies:

- **Grants**
- **Project subsidies**
- **International presentation projects (IP)**
- **Allowances for international presentations (TIP)**
- **Residency grants**
- **Operating subsidy for arts organisations**

Professional organisations, arts workers (like programmers and curators) and artists (including designers, architects) can apply for subsidies within the Arts Decree. Some instruments are available to all, others only to artists. Those within the following disciplines can apply: performing arts; music; visual and audio-visual arts and photography; architecture and design; and any mixed disciplines and trans-disciplinary or cross-sectoral arts. The criterium of being 'professionally active' is evaluated on a case-by-case basis.

For other arts disciplines, support is available via, amongst others, **Flanders Literature** and the **Flanders Audio-visual Fund**.

In this information manual, we will look more closely at grants and project subsidies.

STEP-BY-STEP APPLICATION PLAN FOR SUBSIDIES

1. Are you eligible?

Grants are only accessible to **artists and designers** professionally active in the arts. The category designers includes graphic designers as well as architects. Grants cannot be applied for by a collective of artists, other arts workers or organisations.

An artist can only apply for a grant once per calendar year. If the grant application is unsuccessful or declared inadmissible, the artist would have to wait until the next calendar year to submit a new application.

Project subsidies can be awarded to both **individual professionals** (artists, arts workers etc.) and **arts organisations** (associations or companies). This includes artists, curators, producers, arts organisations, galleries, designers, mediators, management organisations, ... interested in realising a project by, with or for artists.

Nationality is not a factor for grant or project subsidy applications, but applicants must have a **demonstrable link with the Flemish Community.** Artists must be professionally active and engaged with activities in the arts field within the Flemish Community.

Organisations who want to apply for a project subsidy must be established in Flanders or Brussels. For arts workers it is also a mandatory requirement that the project is in collaboration with at least one artist who is professionally active and involved in activities in the art field within the Flemish community.

Organisations that already receive an operational subsidy cannot apply for a project subsidy under the Arts Decree. Project subsidies, grants and residency grants are not combinable

within the same period or if they are applied for by the same person. You can apply for a subsidy within the Arts Decree if you already have a subsidised project running, but only if the initiative for which you are applying only starts once the current subsidised project is finished. Allowances for International Presentation Moments and International Presentation Projects can be combined with other subsidies within the Arts Decree, as long as they are for separate initiatives.

2. Deadlines

The deadline for the next round of subsidies is **15 March 2024**. This round is aimed at initiatives that **start between 1 July and 31 December 2024.** Applications can be submitted until 15 September at 11.59pm. However, we advise against submitting right before the final deadline. Last-minute issues, especially technical issues, can happen and cause unnecessary stress. With such issues, the responsibility lies with the submitter and the file will not be accepted.

There are two application deadlines every year for project subsidies and grants, on 15 March (for projects/grants that start between July and December) and on 15 September (for projects/grants that start between January and June of the following year).

The starting date of a project or initiative does not need to coincide with the project becoming visible to the public. Projects start from the preparation stage. In the budget, only expenses that occur between the start date and end date of the project are acceptable.

3. Digital application and tracking via KIOSK

Create a KIOSK account as soon as possible. It's best to do this early in order to avoid stress in case of technical issues. https://kiosk.vlaanderen.be/kiosk/public/login.cjsm

If you have a Belgian national registration number or BIS number, you can create an account using one of six digital keys: eID and card reader, the Itsme app, confirmation code via mobile app, confirmation code via text, federal token, of alfa-windows-account.

Foreign nationals without a Belgian national registration or BIS number can create a new login and password. To apply as a foreign national, register as a new user. Take into account that it can take up to 10 days to receive your login and password.

After you have logged in, choose on whose behalf you want to register: as a natural person, board member of an association, or other statuses. Then select "dossier" and "new dossier" to start your application.

If you want to apply for a project subsidy, select "Kunstendecreet van 23 april 2021: projectsubsidie'. This is only possible if you are a natural person, not a sole proprietor or business owner; sole proprietors need to log in with their enterprise number. Organisations that wish to apply need a legal entity to do so with.

If you want to apply for a grant, you will need to select "Kunstendecreet van 23 april 2021: beurs". This is only possible if you are logged in as a natural person.

Please ensure to carefully consider _which account you will use to apply and the selection you make in your 'personal profile'. If you apply through your personal account and indicate that you will be submitting as an organization, or vice versa, your application will be deemed inadmissible, and it will not be reviewed._

Practical information about using KIOSK can be found here.

In case of further questions about KIOSK, contact the DCJM via this contact form.

4. Prepare your submission

You can create and request an application dossier for grants and project subsidies on KIOSK. You'll need to fill out the various items in KIOSK.

For a grant, you need to fill out the following items:
- Personal profile (keep in mind that you can only apply for a grant as an individual artist)
- Discipline
- Subdiscipline
- Assessment committee
- Artistic plans
- Subsidy conditions

For a project subsidy, you need to fill out the following items:
- Personal profile
- Discipline
- Subdiscipline
- Assessment committee
- Function
- Project description
- Personnel/collaborators/CAOs
- Budget
- Subsidy conditions

This information manual focuses on the **content side and practical requirements** of subsidy applications. You can read more about this in the following chapters.

The business plan for project grant applications should be clearly, completely and effectively explained and outlined in the 'project plan'. Your budget should be attached as the mandatory 'budget attachment'. If you wish, you can upload your own budget plan in the optional notes section. If you have any questions, you can contact Cultuurloket via this contact form.

Important note: get in touch with Cultuurloket in good time! Their advisory services are often inundated and therefore fully booked weeks ahead of the project subsidy submission deadline.

5. Forms and formal requirements

Besides the dossier you fill out directly in KIOSK, you'll have to upload a number of mandatory attachments.

For grant applications, you need to attach the 'work plan' and an up-to-date artistic cv and documentation about the artistic work under the item 'artistic plans'.

For project subsidies, you need to attach the 'project plan' and a brief artistic cv or history under the item 'project description'. You can attach an additional two files, this is optional. Your 'budget file' should be attached under the item 'budget'.

The artistic cv, documentation and history can be designed freely. For the 'work plan', 'project plan' and the 'budget', you must use the templates provided by the Arts Decree. You must not use your own template, as your application will be deemed invalid. It is important to use these documents in the most recent version of Word and Excel. If you use other programs (like pdf) or Google Drive, you may get error messages or might not meet the predefined formal requirements. Open-source Office alternatives are allowed.

You can find the right forms for your subsidy application at this link:

https://www.vlaanderen.be/cjm/nl/kiosk/formulieren-kunsten

When creating your dossier, take into account the formal requirements specified by the department. You can find the formal requirements in the manual provided by the department. The manual is linked on page 2 of this brochure under 'extra online sources', or you can find it in KIOSK itself.

The maximum number of characters specified for the work plan and project plan include all the characters and information that are already in the templates. If you exceed the maximum character limit or maximum file size per document, your application will be deemed invalid and will not be assessed.

As specified by language laws, grant and project subsidy applications must be submitted in Dutch.

6. Assessment and approval: steps

In the first phase of the assessment, the administration checks whether the application has been submitted on time, completely, and according to the correct formal requirements – in other words, whether it is admissible. If your application is declared admissible, the assessment committee will then draw up a recommendation. The assessment committee consists of a pool of experts. More information about the committees is available via this link:

https://www.vlaanderen.be/cjm/nl/cultuur/kunsten/raden-en-commissies/pool-van-experten

The minister then decides whether to award the grants and project subsidies based on the assessment committee's advice about your application. This decision will be communicated via KIOSK at the latest 4 months after the submission deadline.

More information about the assessment procedure can be found via this link:

After the decision about **grant** applications is announced and signed, the awarded sums are **immediately paid out**. Grants can only be awarded individually. They are tax-free because they are paid to an artist without any conditions.

Subsidies that are no higher than 15.000 euros per year are paid out in one lump sum after the announcement of subsidy allocation.

In case of **subsidies higher than 15.000 euros an** advance of 90% is paid after the allocation decree is signed. The remaining 10% is paid after evaluation of the final report by the administration.

As an individual, you can request for your project subsidy to be paid to a legal entity (organisation), which can be beneficial depending on your social status: project subsidies can be taxed via personal income tax. A good business framework is usually beneficial anyway, and you cannot pay yourself a wage if the project subsidy is paid into your personal bank account. Important: if you want your project subsidy to be paid to an organisation (what we call 'toelagetrekker'/subsidy recipient), you need to detail this in your application. This cannot be arranged after the subsidy is granted. Read more about using a grant recipient at: https://www.juistisjuist.be/tools/handleiding-en-checklist-toelagetrekker/

 If awarded a grant or project subsidy, you must display the Flemish Community logo on all your communication.

7. After approval: Reporting

Artists must submit their final reports at the latest two months after the indicated end date of their **grant** via Kiosk. A written content report is sufficient. The mandatory template can be found on this page:

https://www.vlaanderen.be/cjm/nl/cultuur/kunsten/subsidies/subsidies-vanaf-2022-kd-2021/beurzen

Project subsidy recipients must submit their final reports at the latest two months after the indicated end date of their project via Kiosk. A final report for project subsidies consists of a content report and a financial report. If the awarded sum is no higher than 15.000 euros, the financial report can take the form of a sworn statement.

The documents needed to prepare the reporting file are available via the following link:

https://www.vlaanderen.be/cjm/nl/cultuur/kunsten/subsidies/subsidies-vanaf-2022-kd-2021/projectsubsidies

(SUB)DISCIPLINES, ASSESSMENT COMMISSIONS AND FUNCTIONS

Disciplines

A grant or project subsidy can be applied for within one or more disciplines. You must choose **at least one discipline and one subdiscipline** within KIOSK. Your selection indicates within which (sub)discipline your grant or project is situated. You can select multiple disciplines and subdisciplines: this will not affect your application. Make sure to only select those that feature substantially within your project.

You can choose from the following disciplines:

- Architecture and design

- Visual and audio-visual arts and photography

- Performing arts

- Music

- Transdisciplinary and cross-sectoral arts

You can choose from the following subdisciplines:

- Architecture

- Design

- Visual/plastic arts

- Audio-visual arts

- Experimental media

- Sound art

- Photography

- Dance

- Theatre

- Musical theatre

- Pop

- Rock / Alternative

- Hip-hop / R&B

- Dance music

- Classical music

- Jazz

- Traditional music

- Performance

- Transdisciplinary arts

- Cross-sectoral arts

Transdisciplinary arts combine various arts disciplines to such an extent that they can no longer be distinguished or described separately in the final result. The boundaries between disciplines are therefore no longer relevant, and a new form of creation and performance arises.

In **cross-sectoral arts** there is an intensive collaboration between a specific arts discipline and partners who are active outside the arts, like health care, education or science. This interaction brings about new forms of creation and performance.

Assessment committees

Besides indicating the relevant discipline(s) and subdiscipline(s) for your case in KIOSK, you also need to select which assessment committee you think is most suitable for your application. There is no right or wrong choice, but do your research (chapter 2: point 6) and make a well-considered decision. It is the assessment committee chosen by you that will submit the advice about your application to the Minister.

If there is an important difference between your chosen committee and the (sub)discipline you have indicated, you may be contacted by the administration to discuss this. The applicant has the final choice of committee.

For project subsidies can choose from the following assessment committees:

- Architecture and Design
- Visual arts and Photography
- Audio-visual arts, Audio arts and Experimental media arts
- Dance
- Theatre

- Musical theatre

- Music 1: classical music

- Music 2: pop, rock/alternative, hip-hop/R&B, dance

- Music 3: jazz, traditional music

- Transdisciplinary and Cross-sectoral arts

- Multidisciplinary arts: combinations of two or more (main) disciplines

For grants the different assessment committees are combined into 5 clusters:

- Architecture and Design

- Audio-visual arts, Audio arts, Experimental media arts, Visual arts and Photography

- Performing arts: Dance, Theatre and Musical Theatre

- Music

- Transdisciplinary, Multidisciplinary and Cross-sectoral arts

Multidisciplinary arts combine two or more disciplines in roughly equal measure. In this case each activity can be categorised under a single discipline, as opposed to transdisciplinary arts where the separate disciplines are no longer discernible within the final result. Applicants who indicate at least two disciplines can opt to be evaluated by the committee for Multidisciplinary arts, but this is not mandatory.

Functions

When you apply for a **project subsidy**, you must indicate a function in which to position your project. This is not required for **grants**, which are always aimed at the function of 'development'.

There are five functions in which to position your **project**. It can be aimed at the development of art, the production of art, the presentation of art to the public, reflection

about art, and/or engaging non-professional artists or audiences in the creation of art – labelled <u>participation</u>. Combining functions is possible, but it is advisable to stick to the core function – in other words, to indicate only functions that play an important role in your project, because you will be judged on each function. The more functions you indicate, the more criteria you will need to fulfil.

The various functions and their criteria are explained in more detail in the chapter 'project subsidies' on page 20.

GRANTS

<u>What?</u>

A grant is a subsidy that allows individual artists to engage in artistic research and experiment, talent development and lifelong learning. Grants are always related to the 'development' function.

A grant allows an artist to reflect on their own practices, to develop (new) ideas, explore (other) artistic paths, to start an evolution. You apply for a grant at an exceptional moment of development or reorientation in your career as an artist. It is therefore important to choose the moment for a grant application wisely within your career.

Grants can support both national and international artistic developments. A grant cannot be used to take up full-time or part-time regular training or education, but artists can engage in personal development during the grant period through workshops, masterclasses or other specific types of education.

Grants can be awarded for **emerging** (max. 1-year grant) or **established** (max. 3-year grant) talent.

The fixed sum for a grant for <u>emerging</u> talent is 7.500 euros.

The fixed sum for a grant for <u>established</u> talent is 12.000 euros per year. This grant can be requested for a period of one, two or three years.

In KIOSK, indicate under the item 'personal profile' which type of grant you want to apply for, and in the case of 'established talent', for how many years.

<u>Difference between grants and project subsidies with the function development</u>

Grants are exclusively linked to the function of '**development**'.

The difference with project subsidies is that **grants are not linked to a result: there is no aim to a concrete artistic outcome.**

For a project subsidy aimed at the function development, you require both time and space to conduct research or experiments in response to an artistic idea or project that you wish to develop. In the case of a grant, it originates from the artist's own need for time and space at a specific stage in their career to engage in research, experimentation, and talent development without necessarily aiming for a concrete artistic outcome.

You have to indicate in which direction you want to develop your work and how you intend to do so. Grants can be used for materials, study trips, reflection time, masterclasses, experimentation, etc.

Think carefully about this before your application. If the assessment committee thinks your application is related to a project rather than to development, you will not be awarded a grant.

For whom?

Emerging talent

This grant is aimed at emerging artists who have already developed their own independent voice. Artists must have finished their basic arts studies at least one year prior, or if they do not have an arts-related degree, they must be at least one year into their artistic career. You can evidence this with a copy of your degree, or through the artistic portfolio or CV you upload in KIOSK.

Established talent

This grant is reserved for established artists with a strongly developed artistic practice. Although there is no minimum number of years of artistic practice required, this grant is usually awarded to artists who have been active in the arts sector for a while, who have built a body of work, and whose talent is 'proven'. The artist might need reorientation or recharging, or wants to focus on specific research. If an artist has a track record in one discipline and subsequently wants to focus on a different discipline, this is considered reorienting or recharging, not 'emerging talent' in a new discipline.

If the assessment committee is impressed by the contents of the application but believes that the applicant is an emerging talent rather than an established talent, it can advise the Minister to award an 'emerging talent' grant (or vice versa).

Criteria

Grants are assessed based on quality-related criteria, which differ for emerging and established artists. It is important to meet all the requirements for your requested grant.

For **emerging talent**, the criteria are:
-   quality of the motivation, work plan and coaching

- growth potential in the artist's work

For **established talent**, the criteria are:
- quality of the motivation, quality of the research or reorientation plan, the coaching involved, and the work plan
- the importance and quality of the artist's body of work

Artistic plans and work plan

Under the item 'artistic plans' in KIOSK, you need to fill out and upload the mandatory 'work plan'. When writing the work plan, keep in mind all of the criteria mentioned above. Try to be as specific as possible, and always explain why you (don't) make certain choices. Make sure that all the important and crucial information for your grant application is included in the work plan.

The instructions for the work plan can be found in the Department's manual on page 12.

Under **situation and positioning**, you should indicate that you are professionally active within the arts and explain why you are an emerging or established talent. You can evidence your chosen grant with, for example, previous presentations or collaborations within the professional arts, or reviews/articles about your work. Even for the 'emerging talent' grant, you need to have some professional presentations or executions of your own work – i.e., not in an educational setting – under your belt.

In the work plan, focus only on what you deem important for your application. Any additional information can be added in your artistic cv or as documentation via the online link. Make sure the online link is easily accessible for review by the assessment committee. It is best not to provide a link to a google drive or social media, as it requires people to sign up.

Quality of motivation is a required criterium for both emerging and established talent. Explain the need for time and space for development within your professional career, and mention what exactly you will research and how this will be of value for you. Also indicate how you will share what you research within your grant with your peers, or how it will be of value to the Flemish arts sector.

Please **provide a concise summary** of your research question. Specifically, describe in ten sentences the developmental objectives you have in mind. Additionally, provide a summary outlining how, when, with whom, and where you plan to carry out the research or development. It is crucial to ensure clarity for the assessment committee to understand your intended research or development within the grant trajectory. If the summary remains vague or unclear, your grant may not be awarded. Subsequent questions will allow you to delve into greater detail.

In the **work plan** you should describe the process, what supervision or coaching it will involve, and the provisional timeline. It is important that your plans are already concrete. Explain them clearly and clarify why you have made certain choices.

Any **supervision or coaching** is assessed as part of the work plan. The context in which your development takes place, plans for sharing with peers or experts, mentors, coaches, outside eyes, collaborations with a workplace, etc. can all be considered coaching. Explain your choices and detail why they are of value for your development, research or reorientation.

If you apply for an 'established talent' grant, you must explain how the grant, the work plan and the choice of supervision will give a new direction or evolution to your already established career.

PROJECT SUBSIDIES

What?

Project subsidies fund initiatives in the arts that are limited in time and scope. Projects can be short- or long-term, with a maximum of three years.

Functions

Project subsidy applications can be made **within all functions and all combinations** of functions.

Functions all have equal value. You can choose multiple functions, but your application will be judged based on the criteria of all those functions. It's therefore best to stick to the core function. We will go through the various functions, the criteria and additional function-specific criteria that must be met.

Development

Development refers to 'the development or guidance of artistic practice, talent, career and body of work. The process, the research and artistic experiment take precedence over a concrete output'.

Within the development function, the focus is on **process**. As opposed to the production function, development is not aimed at concrete artistic results. However, you have to show 'something' at the end of the process that visualises your development and progress: a presentation, a work in progress, a published report, …

For **artists**, development is part of a trajectory in which time and space are needed to prepare a specific idea or project. The process, research and artistic experimentation are more important than the concrete output.

An **organisation** aimed at development can focus on its own artistic development and/or on the coaching of the development of artists or other organisations within a specific project (for example production support, dissemination, business support).

Production

The Arts Decree defines production as 'the creation, realisation, distribution and promotion of artistic work'. This can refer to production of performances, concerts, publications, art installations, art objects, immaterial art, exhibitions, ...

'Production' encompasses the **preparation and planning** of creations as well as their **realisation** in terms of financing, planning, logistics, production, budget management, and the preparation for distribution and presentation. Both the creation of new work and recreations or re-runs of existing work are eligible for funding. It is important when applying within the 'production' function to also develop a vision on distribution and audience outreach. A vision of who your audience could be, where your work could be shown, which curators or programmers you would reach out to, what rates would be applicable, etc.

Difference between 'development' and 'production'

Like the 'development' function, 'production' allows for research, reflection, experiment etc., but the intention and output differ. Under 'production', the development phase – research, planning and reflection – is completed with the aim to realise a concrete artistic work. Under 'development', this process is aimed in the first place at developing talent and at broadening or deepening a practice or body of work. The concrete end result is less important.

Presentation

'Presentation' means that an organisation or an individual bridges the gap to the audience and **programmes and organises a finalised artistic offering.** Think of a curated exhibition or a stage or music programme. Under the 'presentation' function, art is **presented to an audience**, and the applicant assures high-quality and professional **public outreach and audience mediation.**

The applicant connects art with an audience and serves as a mediator. The audience is the user, the visitor, the viewer. The presenting organisation or individual reaches their audience through active public outreach. This includes:

- **promotion (outreach)**, appealing to and convincing audiences through various communication channels
- **audience mediation**: providing appropriate contextualisation like guided tours, explanatory texts, introductions, aftertalks, lesson materials, educational support, …

Difference between 'production' and 'presentation'

Within 'production', the focus is on creating the artistic work, but the eventual presentation is also taken into account: the work is produced in order to be presented to an audience. That's why the 'production' function also requires you to research presentation opportunities and to develop a vision and a plan for distribution and for who your audience could be, even if you don't take on the function of presenter.

The 'presentation' function takes the point of view of a stage, organiser or presentation venue, and is all about presenting a finished programme and sharing it with an audience, as well as serving as a mediator for the audience.

Participation

The Arts Decree defines participation as 'the development and application of a vision, of concepts and of processes that contribute to participation, both to the active participation in arts practice and to confronting people with art, with attention to societal and cultural diversity'.

The function of participation is rooted in a concern for **actively and accessibly involving** diverse audiences. When art or an artistic offering is completed, monitoring of this aspect by one or more professional artists, and where applicable one or more arts workers, is advised.

The focus is on the **quality and intensity of participation** and on the addressing of **new audiences or widening the target audience.** The participant should be strongly engaged in the execution of the artistic process.

Involvement of the target audience and a **process-based approach** are as important as the artistic result. The participative methods involved can be socio-artistic or artistic-educational in nature, but the function of 'participation' is not limited to these descriptors.

Besides the artistic result, the function 'participation' also has the participants as its focal point. This differentiates 'participation' from 'presentation', in which case the artistic product is the end goal and is merely shown to/shared with an audience.

Reflection

The Arts Decree defines reflection as 'the reflection on and critique of art, as well as creating access to the public and the stimulating of such reflective practice'. 'Reflection'

discusses, questions or deepens the meaning of art, a body of work, or art in relation to society.

Reflection should always concern **artistic, cultural or art-critical content**, and it should contribute to the body of knowledge of (the developments in) the arts field, or nourish and strengthen the discussion around it.

Reflection or art critique can be made accessible to interested audiences through publications, symposiums, workshops, lectures, debates, etc.

Criteria for project subsidies

Project applications are assessed based on four criteria. These are all of equal value.

1. Quality of business approach and realism and reasonability of budget, with special regard for correct remuneration, fair practices and integrity.

How well do your business plans match your artistic plans? Are you using the principles of fair practice as the basis for your collaboration (juistisjuist.be)? For example, can you show that you are aware of things like CAO, wage scales, mediation services for inappropriate behaviour, etc.?

2. The relevance of the project within its discipline or within the arts landscape.

What are your ambitions for this project? What is your envisaged impact? What can this project mean for others and for the wider arts landscape?

3. The extent to which the project executes one or more key points from the strategic vision statement.

In the Strategic Vision Statement for the Arts, the minister indicates a number of key points they want to focus on in their policy. While assessing subsidy applications, committees will check whether the project fulfils one or more of these key points in an exceptional way.

key point	description
Polyphony and landscape care	The project holds a unique space in the arts landscape or offers insights that are not found elsewhere.
Tradition and innovation	The project approaches cultural heritage, the canon and/or the rich diversity of historical traditions in an innovative, artistically meaningful or qualitative way.
Internationalisation	The project has a unique international added value or potential.
Art and community building	The project involves (young) children and youngsters in its artistic practice in a unique way.
Self-sustainability	The project pays special attention to the vulnerable position of the individual artist.

4. The quality of the concept, including the national or international prestige, the quality of potential collaborations and the concrete execution.

*4.1 The criterion 'quality of the concept' is defined separately for **each function**.*

4.1.1 for the 'development' function:

For this function, the criterium 'quality of the concept, […] potential collaborations and the concrete execution' is defined as follows:

➜ the quality of the envisioned <u>artistic research and experiment</u>

➜ the quality of proposed initiatives for the <u>guidance, support and development</u> of an artistic practice or career, an artistic talent or body of work

➜ the vision of the desired <u>result</u> or the envisioned purpose

4.1.2 for the 'production' function:

For this function, the criterium 'quality of the concept, […] potential collaborations and the concrete execution' is defined as follows:

➜ the quality of the envisioned creation and production <u>process</u>

➜ the quality of artistic partners or <u>collaborations</u> in relation to the envisioned artistic result

➜ the quality of the envisioned artistic <u>result</u>

➜ the vision of <u>dissemination, promotion and audience outreach</u>

4.1.3 for the 'presentation' function:

For this function, the criterium 'quality of the concept, […] potential collaborations and the concrete execution' is defined as follows:

➜ the quality of the presented artistic <u>result</u>

➜ the quality of the <u>presentation context</u>

➜ the quality of the <u>plan for audience engagement and promotion</u>

➜ the quality of the <u>audience outreach and mediation</u>

In this function, the committee looks mostly at the quality of the presentation and its context: the framework, format, audience interaction. Presentations can also take place

outside of Flanders.

4.1.4 for the 'participation' function:

For this function, the criterium 'quality of the concept, […] potential collaborations and the concrete execution' is defined as follows:

- the quality of the participative <u>concepts and methods</u> with, if applicable, an eye for <u>social and cultural diversity</u>
- the quality of the <u>process</u> and, if applicable, the way participants are found, selected and monitored
- the quality of the envisioned <u>end goal or result</u>

4.1.5 for the 'reflection' function:

For this function, the criterium 'quality of the concept, […] potential collaborations and the concrete execution' is defined as follows:

➔ the <u>quality</u> of the envisioned <u>reflection</u> about the arts practice or landscape
➔ the extent to which the envisioned reflection can be <u>meaningful</u> for the arts landscape
➔ the quality of the way the reflection is <u>disseminated and made accessible</u>

4.2 National and/or international prestige, collaboration and vision

This refers to your position in the field and your potential collaborations with artistic and non-artistic actors in and/or outside of Flanders. These types of things give a project **national importance**. *Collaborations with other artists or organisations, dissemination, distribution or audience scope of an artistic production, or the way in which the project can set an example for others, are indicative of the recognition of the project within the arts landscape and/or society.*

Project plan

Under the item 'project description' in KIOSK, you must fill out and upload the mandatory 'project plan'. When writing the project plan, take into account all of the general and function-specific criteria detailed above. It is important that the plans and collaborations you describe are tangible and concrete. Make sure that all important and crucial information for your subsidy application is included in the project plan.

Under **situation and positioning**, illustrate that you are professionally active in the arts. Focus only on what you deem important for your application. Any additional information can be added in your artistic CV or as documentation via the online link.

Note which function you want to apply for under **explanation of the project content.** Specifically describe the artistic plans and how you will fulfil all of the function-specific criteria.

Collaborations are important for projects. Specifically explain which collaborations you engage in and why. You can also specify here how your project will have an impact across Flanders and Brussels. This can concern the spread of the project as well as the reputation of the artists or organisations involved.

Describe your ambitions or the impact you want your project to have under **relevance of the initiative for the discipline or for the arts landscape** and take into account the focal points of the strategic vision statement.

Describe how your **business plan** supports the artistic plan. There's no need to repeat any explanations from the budget attachment. Rather, focus on operational aspects that are

important to mention, like how you will make sure to operate according to fair practice principles within your project.

ALSO IN THE ARTS DECREE

Besides project subsidies and grants, the Arts Decree offers other interesting short-term subsidies aimed at artists and/or international work:

- residency grants for artists
- allowances for international presentations
- international presentation projects

Multiple short-term subsidies **cannot be combined**, even if they concern different projects, except for the 'Allowance for international presentation moments' and 'International presentation projects'.

You can find the information manual for these subsidies on our website or request it at advies@kunsten.be.

ABOUT KUNSTENPUNT

Kunstenpunt is the Flemish support organisation for the professional arts in three disciplines: visual arts, performing arts and classical music. Besides exchange, image building, international promotion, innovation and development, providing information is a

central tenet of Kunstenpunt's work. We inform you about arts policy, subsidies, and various themes that are important in the arts landscape.

Visit the Kunstenpunt advice page:

https://www.kunsten.be/advies/

If you have specific questions, you can reach us at advies@kunsten.be

You can also join our weekly Morning Coffee where you can talk to us directly. Everyone is welcome, no appointments necessary. More information:

https://www.kunsten.be/en/contact-us/morning-coffee-maandag-en-woensdag/

Schrijftafels

Are you writing your application, but do you need an outside eye or still have questions about KIOSK? Would you like to exchange ideas with fellow artists or experts?

Come and work on your application during our 'schrijftafels' in various Flemish cities! We gather artists and artworkers with the same goal and deadline as you, and we have a few 'writing and dossier' experts who are happy to help you look for an answer.

Find the next edition of 'schrijftafel' on our website!

Partners

Cultuurloket offers business support for the cultural sector:

https://www.cultuurloket.be/

VI.BE is the point of contact for artists and the music sector:

https://vi.be

The Flanders Architecture Institute is the main point of contact for information about architecture in Flanders:

https://www.vai.be/