

Info session on grants and project subsidies: general information

Transcription of the Loom presentation on grants and project subsidies with 15 March 2021 as deadline.

Hi! I am Ine and I work for Flanders Arts Institute, the support organization for live performing arts, visual arts and classical music. This video is to prepare you for the information session on February 16th on grants and project subsidies, with March 15th as deadline. It contains crucial info if you want to get as much as possible out of the live Q&A (in Dutch) and workshops (one of which in English) that will take place on Feb 16th.

As always this info session is organized by Kunstenpunt in collaboration with VI.BE, Cultuurloket and (Flanders Architecture Institute.

The topics I will discuss are also discussed in the [information brochure](#) (in Dutch) on our website, which was also sent to you by mail if you subscribed to our infosession.

Important: the Flemish Government is currently reforming the Arts Decree. This means that the information we give you today only refers to grants and project subsidies for the upcoming round with the deadline of March 15th.

On our website we have published [a timeline](#) (in Dutch) showing the trajectory and steps toward this reform, and we will keep informing you about changes to the Arts Decree (if you do not understand Dutch and need to know more please send a mail to praktijk@kunsten.be or visit one of our [online Morning Coffee sessions](#)).

1 Introduction

Both for grants and project funding, the basis is self-profiling. This means that, as an applicant, you describe yourself and/or your own work, based on so-called “functions” and on artistic disciplines. You choose one or several “functions” and one or several disciplines yourself. We will now give more information on these disciplines and explain what is meant by “functions”.

Disciplines

In which artistic discipline(s) is the initiative for which you are applying for support situated (or: in which discipline(s) are you active)? You can choose one or several disciplines.

- Visual and/or Audiovisual arts
- Music
- Performing arts (theatre, dance, performing arts, ... live arts)
- Architecture and design
- Transdisciplinary arts

Functions

You need to choose one or several “functions” that help assessors to situate your initiative: will you be working toward **production, presentation, reflection, development, and/or participation**? Combinations of these are possible, but it is advised to limit yourself to core functions.

Focus on what is crucial in your project. Are you mainly making or producing work, presenting work, reflecting on work (e.g. writing about it, organising lectures about it), developing work, and/or does your project focus on participation (which we will explain further below)? You will be assessed on each function separately, as each function has its own assessment criteria.

There is no hierarchy between functions, they are all equally valuable and important. In the application form you can describe the relationship between chosen functions in your specific project or initiative.

Now, what do each of these different functions mean?

Development

The function “development” refers to “developing or accompanying an artistic practice, talent, career trajectory and oeuvre.” With development, process, research and experimentation are more important than any concrete output (i.e. the work to be produced at some point in the future)”. The focus is on the **process**. Permanent artistic self-reflection helps to develop one’s artistic practice by stimulating new forms of production, creation, education, participation, communication, etc.. This is how artists and organisations can innovate or contribute to innovation. In other words, as opposed to “production”, development does not aim for a concrete artistic outcome. For an **artist**, “development” is an element of a trajectory of lifelong learning and talent development. An **organisation** can focus on its own development as well as accompanying the artistic development of artists or other organisations (eg. support for production, distribution, administration). For instance management organisations work in “development”.

Production

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

This encompasses the **preparation and the planning** of creations as well as their **realisation** in terms of financing, planning, logistics, production, budget management, and the **preparation for distribution and presentation**. It refers both to the creation of new work as of recreations or re-runs of existing work. It is important when working with “production” to also develop a vision on distribution and audience outreach.

Research, reflection and experimentation have their place both in “development” and “production”, but the outcome is different. With “production” all these things lead to a concrete work. A project can have a “development” phase but the applicant will always have an outcome in mind. With “development” the goal is solely the development of talent and/or deepening of an artistic practice or oeuvre.

Presentation

“Presentation” means that an organisation or an individual **programmes and realizes an artistic product or ‘offer’, and contextualizes it.**

This means connecting art with an audience and mediating between the work and the audience. The audience is the user, the visitor, the viewer. The presenting organisation or individual works actively with audience mediation:

- **Promotion (audience building)**, appealing to and convincing audiences through various communication channels
- **Audience mediation and contextualization**: guided tours, explanatory texts, et cetera

In other words, “presentation” is all about **presenting art to a public.**

Participation

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

“Participation” is rooted in the explicit care for making art **accessible** and for **actively involving diverse audiences** to art, so that they take part and not just consume..

A lot of attention goes to the **quality and intensity of the partaking in art** and to reaching so-called **new communities/target audiences**. Participants must be strongly involved with the artistic process.

The **involvement of participants** and the primacy of **process** are as important as the artistic result. The required participatory methods can be of (but are not limited to) a social-artistic as well as an educational nature.

In addition to an artistic result, the involvement of participants is crucial with “participation”. This distinguishes it from “presentation”, in which case there is also audience mediation (contextualization, guided tours, texts) but where the artistic product is more important than the involvement of people in the artistic process.

Reflection

The Arts Decree defines reflection as “the reflection on and critique of art, as well as the rendering accessible and the stimulating of such reflective practice”. ‘Reflection’ discusses or deepens the meaning of art, an oeuvre, or art in relation to society.

Reflection should always be of an artistic, a cultural, or a critical nature, and it should contribute to the knowledge on (the developments of) the arts field, or nourish and strengthen it.

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

2. Grants

What are grants?

Grants are financial support for individual artists allowing them to do artistic research and experimentation. Grants allow for the development of (new) ideas, the exploration of new artistic roads, the beginnings of (new) evolutions, to reflect on and to deepen the reflections on one's own artistic practice.

They serve to support development both in Belgium and abroad.

Grants can be **short-term** (max 1 year) or **long-term** (max 3 years). Applicants choose a period and a (fixed) amount:

	short-term	long-term
amount	5.000 or 10.000 euro	15.000, 20.000, 25.000 or 30.000 euro
period	3, 6, 9, or 12 months	18, 24, 30 or 36 months (1,5 2 2,5 or 3 years)

For whom?

Grants are only accessible to **artists and designers (including architects)** professionally active in the Flemish arts field. Their nationality is not of the essence but there should be a **link with the Flemish Community**. Applications of artists based in Flanders or Brussels must be made in **Dutch**.

The assessment of who is “professionally active” is made by the assessing committee on a case-by-case basis.

Short-term grants

These are for young and promising as well as more established artists.

Longer-term grants (multiple years, up to 3)

These are only accessible to more recognized and established artists, professionally active since at least five years, and involved with the arts field in the Flemish Community since at least three years.

Grants only have “development” as a function

As opposed to projects (which allow you to choose from five functions, cfr supra), grants are exclusively “**development**”-based. **No concrete artistic outcome** is expected. Grants can be used for materials, study trips, reflection time, experimentation, etc.

Criteria

There are quality criteria involved which differ for short-term and long-term grants.

For both types of grants, the quality of an applicant’s motivation is important. The artist will discuss as clearly as possible the need for time and space to develop their practice or oeuvre, and will explain what exactly is to be researched or experimented with, and what the process and timing will look like.

Short-term grants

Criteria are:

- Quality of artist’s motivation
- Potential for growth of the artist’s oeuvre

Long-term grants

Criteria are:

- Quality of artist’s motivation
- Importance and quality of the artist’s oeuvre
- Contribution of the grant to the development of the artist’s trajectory

Submission deadlines?

For grants there are two submission deadlines per year:

- **March 15th in case the period you are applying for starts between July and December**
- **Sept 15th in case the period you are applying for starts between January and June of the following year**

Application procedures are done through KIOSK

Create your [KIOSK account](#) as soon as possible, activate and keep the code you are given. All practical info on working with KIOSK can be found online: there is [manual](#) and a [FAQ](#) (in Dutch): hover over question marks to see brief explanations.

Good to know: a grant is given free of taxation as it is paid to an artist without requiring a concrete output in exchange.

Individual artists are allowed to apply for a grant and ask for the payment to be made to an organisation. This way the organisation can use the grant to pay the artist or other people involved with the artist's research, as an employee. If you wish to do this you have to upload a signed agreement with the organisation involved.

Assessment

Grant applications are assessed by a committee of three people from a larger pool of assessors. Committees have one fixed and two variable members. They have expertise in the function "development" and in the discipline(s) chosen by the applicant. They assess each application individually and then make a ranking of all applications.

All scores and rankings are assembled by the Department of Culture, Youth and Media. A proposal for a final decision, based on these scores and rankings, and on the available budget, is made available to the Advisory Committee of the Arts. This Committee checks the proposal and submits it to the Minister of Culture, who makes final decisions.

Payment and reports

Short-term grants for 5.000 euro: 100% payment after decision of minister is made public

Short-term grants for 10.000 euro and long-term grants: 90% up-front, 10% to be paid after a report is submitted by the grantee. This report should not be financial in nature but should discuss the process, steps, results, etc. It is to be submitted through KIOSK, at least three months after the official end date mentioned in the application.

3. Project subsidies

What?

A project subsidy funds all sorts of initiatives in the arts that are limited in time and scope. They can be short-running as well as longer-term, with a maximum period of three years. Residencies, commissions for new work, recordings, international projects, or the translation of non-periodic publications are, among others, all eligible.

The Arts Decree funds **professional** arts. The “professional” nature of applicants or application is done on a case by case basis by committees.

For whom?

Project subsidies can be awarded to both **individual professionals** (artists and others) and **organisations**. This includes artists, curators, producers, arts organizations, galleries, designers, mediators, management organisations... interested in realizing a project by, with or for artists. Applications done by individuals or organisations based in Flanders or Brussels must be done in Dutch.

Project subsidies are not exempt from taxation. Individuals can ask to have their project funding paid to a legal entity, which may be advantageous depending on their social statute.

Foreign organizations can apply for a project subsidy if there is a link with the Flemish Community. A foreign festival presenting the work of an artist or art organization based in Flanders, for instance, is considered to have a link with Flanders. Foreign organizations must always apply for the “**presentation**” function, but they may combine this with other functions. They can submit their applications in English through KIOSK.

Functions?

Project applications can be made for **one or several functions**, and for each and any combination of functions. It will be assessed according to the criteria for each function selected. It is therefore important to review each function and the criteria it will be assessed on, which you can find above.

Criteria project subsidies

Four criteria apply in the case of project applications. They are all equally important.

1. Quality of concept and concrete execution

This is assessed for each function selected.

2. Quality of financial/administrative management

- *correct and realistic budgeting*

- *fair remuneration of artists*

In the submitted budget only costs done between the beginning and end date of the project will be accepted.

3. (inter)national positioning and importance, partnerships

Artists and organisations must describe their place in the field and the partnerships with artistic and non-artistic entities inside and outside Flanders/Brussels. Not the scale of one's network or the number of partnerships counts, but their quality and relevance. Depending on each function, other partners may be important.

One's national or international meaning or importance can be illustrated by mentioning partnerships, distribution of work, audience reach or the "reference value" of an organisation. A project can have "reference value" because of its unique character, its artistic importance (to be illustrated with press quotes for instance) or through its exemplary work in Flanders and Brussels.

4. The fit between your application and the policy maker's priorities

The minister of Culture Mr. Jambon has published [a strategic vision statement for the Arts](#) pointing out a number of priorities. Initiatives working toward these priorities have slightly higher chances of being assessed favorably.

5. Quality of concept and concrete implementation

This criterion is assessed for each function separately:

5.1 for development

- *quality of artistic research and development (leading to new contents or a deepening of the artist's work, giving the artist and their work "oxygen")*

5.2 for production

- *quality of the production and creation process*
- *quality of the artistic result*
- *vision on distribution and audience reach*

The artistic outcome must be shared with an audience. It is therefore important to examine options for presentation and to develop a vision on distribution and audience reach. It is not compulsory therefore to choose the "presentation" function, as this is not necessarily the core function when producing new work.

5.3 for presentation

- *artistic quality of what is to be presented*
- *quality of the presentation context*
- *vision and realisation of audience reach / mediation*

Not only the quality of the programme or artistic offer matters, but also the quality of the context in which it is presented: the location, the way of presenting, the format, dramaturgy, et cetera. Presentation can take place outside Flanders or Brussels and foreign applications are eligible.

In addition, the vision on the relationship with the audience is assessed. Audience reach as well as audience mediation (contextualization), in other words: all efforts to connect the offer with audiences. This involves the approach to the target groups of the initiative, a communication plan, contextualizing lectures, tours, introductions, et cetera.

5.4 for participation

- *quality of the participatory concepts and methods*
- *quality of process and coaching*
- *engagement of the participants*

Important here is that one or several professional artists are involved in guiding participants in the process. This can be done together with educational, cultural or social workers. Active participation of the target group / the participants is central. They can be involved in the development, the realization and/or the evaluation of projects or activities. The quality of the participation process can be assessed by for instance how innovative it is or its added value for the arts field.

5.5 for reflection

- *quality of reflection on the arts (practice) and/or the arts field, assuming there is an involvement with the arts field in the Dutch-speaking community or in Brussels-capital.*
- *quality of the way in which the fruits of this reflection are shared and made accessible.*

Reflection must be artistic, cultural and/or critical in nature. It contributes to the knowledge about (developments in) the arts or the arts field, and can nourish and strengthen the conversation about it. Results must be made accessible in a professional (qualitative) way to an interested audience: (online) publications, workshops, lectures, debates, etc.

Applying digitally through KIOSK

Applying is possible until the deadline date, 23.59h.

The starting date of your initiative does not have to equal the date on which it is shared with an audience or made public. It can start when the first preparatory meetings between artists and anyone involved take place.

All practical info on working with [KIOSK](#) can be found online, as well as a manual and a [FAQ](#) section (hover over question marks for more info).

When you wish to apply for project subsidies, you must also download the forms for the annexes (description of project, overview of activities, people involved, budget). In the form on project description you will find a number of questions to answer, questions which are specific to the functions chosen.

Tips

The Arts Decree allows for a lot of artistic diversity: a photographer, a dance collective, a band wishing to record a CD or an organisation active in artistic education, ... They are all eligible in the same system. The “self profiling” described above is important, and is based on artistic discipline(s) and function(s). They determine which committee will assess the application. For project subsidies you can choose any or all of five functions, for each of which other assessment criteria will apply. Choosing more than one function will therefore make your application form longer and you will be judged on more criteria.

- Create your KIOSK account today if you do not have one yet, activate and save your code
- Start by writing your artistic and financial plan, and only then adapt it to the questions asked in KIOSK and the two annexes you may have to download (project description and overview of activities, people involved, and budget), make sure to add clear explanations to the budget (in and out). You are allowed to add extra Excel tabs if needed.

More info on fair practices: checklist and manual [Juist is Juist](#) (available in English!)

Assessment of applications for project subsidies

These are judged by a committee consisting usually of seven members from a pool of assessors: three fixed and four variable members, with expertise in the function(s) and discipline(s) chosen in the application.

The committee advises on a case by case basis (artistic and financial assessment), and advises on whether to award the amount mentioned in the application, or to limit the amount. In addition, the committee checks the fit between the initiative and the policy priorities (cfr supra).

All assessments and rankings are assembled by the Department of Culture, Youth and Media. A decision is then drafted and submitted to the Advisory Committee of the Arts. This committee performs a final check and submits the draft decision to the Minister, who makes final decisions.

Payment and reports

Payment of amounts lower than 7.000 euro: 100% after minister's decision

Payment of amounts higher than 7.000 euro: 90% of amount is paid, followed by 10% after report on the project is received

Foreign organizations: 70% of amount is paid, followed by 30% after report on the project is received

Reports on project subsidies of individuals and organisations, up to 15.000 euro:

- Report on the project including a detailed overview of activities
- Financial report = sworn statement made in good faith

Reports on project subsidies of amounts over 15.000 euro:

- individual:
Report on the project including a detailed overview of activities
Financial report = overview costs and incomes
No proof required, however documents of proof must be kept in case of unannounced checks
- organisation:
Report on the project including a detailed overview of activities
Financial report = profits and losses, including allowances, remuneration, support in-kind, etc.
No proof required, however documents of proof must be kept in case of unannounced checks

4. Artist residencies

What?

Artists can apply for one of the residencies with which the Flemish Community has an agreement. It serves to offer them time and space to work on developing their oeuvre outside their familiar geographical context.

Funding for a stay in a residency that has no agreement with the Flemish Community can be funded through a grant or project with the function “development”.

Applying

You apply through KIOSK, six months or more before the residency period is to start.

Do not forget to check the language in which this application must be made!

More info on residencies

- A list of residencies (in Dutch):
<https://www.vlaanderen.be/cjm/cjm/cjm/cjm/nl/cultuur/kunsten/subsidies/residentietoelage>
- Other residencies can be found on our website:
<https://residencies-and-workspaces.kunsten.be/>