

deadline 15 September 2026

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

Additional online sources

- [Handleiding bij een subsidiedossier Projectsubsidie Kunstendecreet](#)
- [Handleiding bij een subsidiedossier voor een beurs bij het Kunstendecreet](#)
- [Roadmap to grants and project subsidies within the Arts Decree](#)
- [Checklist: dossier for a grant or project subsidy within the Arts Decree](#)

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 subsidies 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, [Literatuur Vlaanderen](#) and [Vlaams Audiovisueel Fonds \(VAF\)](#).

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

STEP-BY-STEP APPLICATION PLAN FOR SUBSIDIES

1. Are you eligible?

A grant is only for **individual artists and designers** professionally active in the arts. The category designers include 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 **individual professionals** (artists, arts workers etc.) and **arts organisations or organisations within other sectors** (associations or companies). All applicants must be interested in realising a project within the professional arts with professional 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.

Organisations that already receive an operational grant within the Arts Decree cannot apply for a project subsidy. Project subsidies, grants and residency grants are not combinable within the same period or if they are applied for by the same person. 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

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).

Please note!! In the context of the application round for operating grants (2028-2032) within the Arts Decree with a deadline of 1 December 2026, the following deviations are provided for grants and project subsidies:

The deadline for the upcoming round is **15 September 2026** which is exceptionally for **initiatives starting between January 1 and August 31, 2027.**

In 2027, the first submission deadline will be exceptionally moved to **15 May 2027**, for **initiatives starting between September 1 and December 31, 2027.**

Applications can be submitted until the day of the deadline at 11.59pm. However, we advise against submitting right before the final deadline. Last-minute technical issues or errors can happen and resulting in the dossier not being submitted until after the deadline. With such issues, the responsibility lies with the submitter and the file will not be accepted.

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 and when you will

incur expenses. 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; [kiosk - aanmelden met login](#)

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.

Those without a Belgian nationality or BIS number or foreign organisations can enter via a login and password. To receive this login you register as a new user.

After you have logged in, choose via which profile you want to register: as a natural person, via your one-person business or as a board member or representative of an association or organisation. If you want to create a dossier via the profile of an organisation, you must have a mandate to do so. You can receive this automatically if for example you are a board member of a non-profit organisation. In other cases you must ask for an authorisation for the mandate. How to request this you can find via this link: [Mandaten afsluiten en rechten toekennen | Departement Cultuur, Jeugd & Media](#)

Take into account that it can take up to 10 days to receive your login or mandate. Therefore start your dossier in KIOSK on time.

After you have your login select “file” and “new file” to start your application.

If you want to apply for a project subsidy, select 'Professionele kunsten: projectsubsidie voor een initiatief van een kunstenaar, een kunstwerker of een kunstorganisatie (Kunstendecreet 2021)'. Individuals that have a one-person business must apply for a project subsidy via the profile of their one-person business. Organisations that wish to apply need to have a legal entity and enter via the profile of the organisation.

If you want to apply for a grant, you select 'Professionele kunsten: beurs voor opkomend talent (Kunstendecreet 2021)' or 'Professionele kunsten: beurs voor bewezen talent (Kunstendecreet 2021)'. This is only possible if you are logged in your profile 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 organisation, or vice versa, your application will get an error message or be deemed inadmissible, and it will not be reviewed.

Practical information about using KIOSK can be found here:

[KIOSK | Departement Cultuur, Jeugd & Media](#)

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

[Contactformulier | Departement Cultuur, Jeugd & Media](#)

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
- 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 budget plan for project subsidy applications has to be clearly, completely and effectively explained and outlined in the 'project plan'. You prepare the budget plan in the mandatory excel 'cijferbijlage'.

Cultuurloket made a manual about budgeting and the cijferbijlage (in Dutch):

[https://www.cultuurloket.be/ Infobundel-cijferbijlage-projectsubsidie .pdf](https://www.cultuurloket.be/Infobundel-cijferbijlage-projectsubsidie.pdf)

If you have any questions, you can contact Cultuurloket via this contact form:

[Contact](#)

Important note: get in touch with Cultuurloket in due time! Their advisory services are often 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 mandatory '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 mandatory 'project plan' and a brief artistic cv or history under the item 'project description'. You can additionally attach two extra attachments. The mandatory budget plan 'cijferbijlage' should be uploaded under the item 'budget'.

The artistic CV, documentation and history can be designed freely. For the 'work plan', 'project plan' and the 'cijferbijlage', you must use the mandatory templates provided by the Arts Decree. You cannot use your own template, as your application will be deemed invalid. It is important to use and upload these mandatory documents in the most recent version of PDF and Excel. If you use other programs or Google Drive, you may get error messages or might not meet the predefined formal requirements.

You can find the mandatory templates for your application via these links at the item 'Hoe aanvragen'.

Grants: [Beurzen | Departement Cultuur, Jeugd & Media](#)

Project subsidies:

[Projectsubsidies kunsten | Departement Cultuur, Jeugd & Media](#)

When creating your dossier, take into account the mandatory formal requirements specified by the department. You can find these formal requirements in your application in KIOSK and in the introduction of the work plan and project plan.

Important note: There has been a change in the mandatory formal requirements for the work plan and project plan for grants and project subsidies. You must now upload these in PDF and they will check for a maximum number of pages.

The work plan for the grant should have a maximum of 8 pages.

The project plan for the project subsidies should have a maximum of 20 pages.

If you exceed the maximum number of pages, 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:

[*Pool van experten kunsten | Departement Cultuur, Jeugd & Media*](#)

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:

[*DRAAIBOEK*](#)

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.

Project 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 **project 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 a natural individual, you can request for your project subsidy to be paid to an organisation with a legal entity. A good business framework is usually beneficial, and you cannot pay yourself a wage if the project subsidy is paid into your personal bank account.

Important note: if you want your project subsidy to be paid to an organisation (what we call a subsidy recipient), you need to detail this in your application. This cannot be arranged anymore after the subsidy is granted. Read more about using a subsidy recipient:

<https://www.juistisjuist.be/en/tools/manual-and-checklist-organisation-as-recipient/>

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 at the item 'Verantwoording':

[Beurzen | Departement Cultuur, Jeugd & Media](#)

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 at the item 'Verantwoording':

[Projectsubsidies kunsten | Departement Cultuur, Jeugd & Media](#)

(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 you 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 participation. Combining functions is possible, but it is advisable to stick to the core function – in other words, to indicate only one function that plays an important role in your project, because you will be judged on each function you select. 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 22.

GRANTS

What?

A grant is a subsidy that allows individual artists to engage in artistic research and experiment, talent development and lifelong learning.

A grant allows an artist to do development or research within their own practice, to develop (new) ideas, explore (other) artistic paths or 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 or research. A grant cannot be used to take up full-time or part-time regular day or night 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** (1-year grant) or **established** (1, 2 or 3-year grant) talent.

The fixed sum for a grant for emerging talent is 7.500 euros.

The fixed sum for a grant for established 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.

Difference between grants and project subsidies with the function 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 with the function development, you require both time and space to conduct research, development or experiments in response to a concrete artistic idea or project that you wish to develop. With a project subsidy for development, you are always working towards a concrete output: an art production, artistic or business support for artists, a publication, etc.

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 artistic research, experimentation, and talent development without aiming for a concrete artistic outcome. In practice the artist will often proceed to creation after a grant trajectory, but this cannot be the starting point of the grant application. The grant application is always based on the artist's need to conduct artistic research or development within his own artistic practice without already having a concrete idea or project that they would like to work towards.

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, paying a third party for guiding or coaching, masterclasses, infrastructure, etc.

You do not have to make a budget plan, but your action plan must clearly and concretely explain how and why you need a grant. It is important that your grant trajectory is already concretely worked out when you apply. Consider where, when, how, with whom and why.

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

For whom?

Emerging talent

This grant is aimed at emerging and promising artists who have already developed their own independent art practice. Artists must be at least one year active into their artistic career. You can evidence this by positioning yourself in the mandatory workplan document and through the artistic portfolio or CV you upload in KIOSK. Describe yourself as an artist, the networks you are active in and what you have already achieved in your artistic career.

The artist needs development or experiment, or wants to focus on specific research to further their artistic career.

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 strong body of work, and whose talent is 'proven'. Artists must also evidence this through their positioning in the mandatory workplan and artistic portfolio or CV.

The artist needs 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

Personal profile, artistic plans and work plan

Under the 'personal profile' section in KIOSK, you can give your dossier a short title if you wish, specify the number of years of the grant you are applying for and fill in the start date of the grant trajectory.

You must also provide a concise summary of who you are as an artist and what for you are applying for the grant. This summary, together with the assessment committee's advice of the application, will be submitted to the Minister of Culture, who will make the final decision. Treat this summary as an 'elevator pitch'. You do not need to go into detail here, that is the purpose of the mandatory work plan.

Under the item 'artistic plans' in KIOSK, you need to fill out the mandatory 'work plan' document and upload it together with the artistic CV or portfolio. 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 14 (in Dutch):

[Handleiding bij een subsidiedossier voor een beurs bij het Kunstendecreet](#)

Under **situation and positioning**, you should indicate that you are professionally active within the Flemish art scene and explain why you are an emerging or established talent. You can evidence this, for example, by previous presentations or collaborations within the professional arts but also residencies you did, grants or prizes you received or reviews/articles about your work. Also for the 'emerging talent' grant, you need to have some professional presentations of your own work or collaborations, which did not happen in an educational setting. Keep in mind that they are looking at what you have done within the Flemish and Brussels arts sector. Also elaborate your artistic identity.

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 why you have the need for artistic development or research within your professional

career, mention what exactly you will research and how this will be of value for you as an artist. What kind of growth do you expect to achieve as an artist or within your art practice through this research or development? Try to be as clear and concrete for this. 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.

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

Support and coaching is assessed as part of the work plan. The context in which your development takes place, plans for exchanging with peers or experts, mentors, coaches, outside eyes, collaborations with a workplace or residency, etc. can all be considered coaching. Explain and motivate 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 one function. We will go through the various functions, the criteria and additional function-specific criteria that must be met within the project.

Development

Development refers to 'the development, research 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 or to do artistic research. The process, artistic research and artistic experimentation are more important than the concrete output.

An **organisation** aimed at development can focus on artistic research or development and/or on the coaching of the development of artists or other organisations within a specific project (for example production support, distribution, 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 art 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’ also allows time and space for research, reflection, experiment etc., but the intention and output differ. Under ‘production’, the development or research phase is completed with the aim to realise a concrete artistic work. Under ‘development’, this process is aimed in the first place at the artistic research

itself, developing or supporting talent or artistic experiment before the actual 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.

Within ‘presentation’, the focus lies on presenting art to the audience. For presentation it takes the point of view of a stage, a festival, an organiser or presentation venue, and is all

about presenting a finished art programme or art production 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’.

For the function ‘participation’ diverse target groups, who are not professionally involved in the professional arts, are **actively and accessibly involved** in (the making of) an art production. With the realisation of the art production, monitoring and support by one or more professional artists, and if applicable art workers, is advised.

The focus is on the **quality and intensity of participation** and on **renewal or widening of the target group**. The participants of the target group should be strongly engaged in the execution of the artistic process.

Involvement of the participants 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 non-professional participants as its focal point. This differentiates ‘participation’ from ‘presentation’, in which for participation creation of the art production is the end goal and for presentation it is merely focused on showing or sharing of art with an audience.

Reflection

The Arts Decree defines reflection as ‘the reflection on, research about 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 must 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
Strengthening the position and development of artists and cultural workers	To strengthen the socio-economic and social position of artists and cultural workers, whether employed or self-employed, based on a broad interpretation of fair practices .
Cultural democracy and the democratisation of culture	Removing thresholds to participation in cultural activities. And paying attention to (new) artistic forms and innovative organisational structures that lead to cultural democracy.
Art and Cultural Heritage at the heart of society	Focusing on sustainable collaboration between culture and education, and culture and well-being.
Shared, mixed-use and temporary use of space	- Using space in creative and innovative ways. - Opening up one's own cultural infrastructure to other users. - Filling vacant spaces with cultural activities
Test beds for innovation and experimentation	To provide a platform for emerging talent and/or new and experimental work, making it more accessible to an audience.

Creation	Commissioning artists and makers or providing them with the space to produce new works, whilst ensuring they are given proper support. Tackling overburdening by providing better support in production and distribution.
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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 artistic research and experiment
- the quality of proposed initiatives for the guidance, support and development of an artistic practice or career, an artistic talent or body of work
- the vision of the desired result 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 process
- the quality of artistic partners or collaborations in relation to the envisioned artistic result
- the quality of the envisioned artistic result
- the vision of distribution, promotion and audience outreach

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 result
- the quality of the presentation context
- the quality of the plan for audience engagement and promotion
- the quality of the audience outreach and mediation

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

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

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 quality of the envisioned reflection about the arts practice or landscape
- the extent to which the envisioned reflection can be meaningful for the arts landscape
- the quality of the way the reflection is distributed and made accessible

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.*

Personal profile, project description and project plan

Under the 'personal profile' section in KIOSK, you can give the dossier a short title if you wish, enter the requested subsidy amount, and specify the project's start and end dates. Please note that the costs incurred must fall within this period.

You must also provide a concise summary of who you are as an artist or of the arts organisation applying, and what the project will entail. This summary, together with the assessment committee's recommendation, will be submitted to the Minister for Culture, who will make the final decision. Treat this summary as an 'elevator pitch'. You do not need to go into detail here; that is what the mandatory project plan is for.

Under the item 'project description' in KIOSK, you must fill out the mandatory document 'project plan' and upload it together with the artistic CV or history. 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 already concrete. If you can also substantiate this through letters of intent, this can add value to your dossier. Make sure that all important and crucial information for your subsidy application is included in the project plan.

The instructions for the work plan can be found in the Department's manual on page 18 (in Dutch): [*Handleiding bij een subsidiedossier Projectsubsidie Kunstendecreet*](#)

Under **situation and positioning**, illustrate how you are professionally active in the Flemish arts scene. 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:

[Advies | Kunstenpunt](#)

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:

[Ask your question! | Flanders Arts Institute](#)

Every Tuesday and Thursday between 2pm and 5pm you can call for information or advice via: 0495 76 20 62

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.

Partners

Cultuurloket offers business support for the cultural sector:

[Cultuurloket](#)

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

vi.be

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

www.vai.be/