

HUNGRY ECOCITIES

A S+T+ARTS RESIDENCIES PROJECT

Hungry EcoCities S+T+ARTS Residencies

Deliverable 3.2 – Matchmaking

Version 2

Grant Agreement Number	101069990
Project title	AI enabled artistic solutions for sustainable food systems
Start date of the project	Sep 1 st 2022
Duration of the project	42 months
Date of submission of the report	July 24 th 2023
Workpackage No.	3

Project coordinator: Brno University of Technology (BUoT)
 WP leader: Anca Marin (FundingBox)
 Lead author: Lija Groenewoud van Vliet (In4Art)
 Reviewers: Eva Maria Mikkelsen (Studio Other Spaces), Anca Marin (FundingBox)

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

History of changes

Date	Version	Author	Comment
08.05.23	0.1	Lija Groenewoud van Vliet	Set-up deliverable
08.06.23	0.2	Rodolfo Groenewoud	Version 0.2
07.07.23	0.8	Lija Groenewoud van Vliet	Version 0.8; writing deliverable + adding insights from matchmaking process
12.07.23	1	Rodolfo Groenewoud	Final draft
19.07.23	1	Eva Mari Mikkelsen	Review
21.07.23	1	Anca Marin	Review
23.07.23	2	Lija Groenewoud van Vliet	Final version

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

Table of Content

History of changes	2
Table of Content	3
1. Abstract	4
2. HTE Matchmaking overview	6
2.1 Setting the stage for match-making during the review	6
2.2 Mail to selected finalists	8
2.3 Artist briefing session	9
2.4 Matchmaking sessions	9
2.5 Core teams for the 10 selected projects	10
3. Reflection and Lessons learned.	11
Partners Hungry EcoCities	14
Annex 1: Instruction Matchmaking for partners	15
Annex 2: Slides Briefing Session	15
Annex 3: Overview Matchmaking sessions	17
Annex 4: Example emails	18

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

1. Abstract

This deliverable delivers the process overview of the matchmaking set-up to prepare for the Hungry EcoCities residency experiments: the **Humanizing Technology Experiments** (HTE) conducted by artists + a team from the consortium, which together form the core team and the **Paths to Progress Experiments** (PPE) conducted by artist + SME duos that in collaboration with a team from the consortium form the core team.

This version, submitted at the end of M11, July 2023, concerns the matchmaking process in Hungry EcoCities for the HTE S+T+ARTS residencies. It was submitted after finalizing the matchmaking process with the outcome of the Jury Days on July 10th and 11th. This deliverable is part of Workpackage 3 and feeds into the work of WP4, the residency programs, and WP5, the knowledge sharing and scaling of outcomes. It is part of task 3.3, and for this version, the matchmaking took place between the finalist artists, consortium studios, university experts and art-driven innovation experts. The logic behind this core team, the 3 directions and type of matchmaking is described in D1.3: 'art-driven innovation HEClab matchmaking methodology'.

As described in the project plan, the goal of this first matchmaking is the following:
The matchmaking process for HTEs will result in innovative proposals.

The matchmaking took place on the level of the studio and the proposed direction, the selected technology from the toolbox and supporting universities and ambition on art-driven innovation. By facilitating at least two matchmaking calls between artist + studio & art-driven innovation mentor and artist + university & art-driven innovation mentor, we could start the acquaintance, get a better understanding of the proposal, provide feedback on how the collaboration could take place and support the pitching of innovative proposals during the Jury Days.

This deliverable will be updated in M23 with the matchmaking outcomes of the PPE. The evaluation of the matchmaking is integrated in the consecutive updates of D1.3. In this deliverable, the process and organizational structure of the matching is described.

As part of deliverable D1.3, we described the purpose and the aim of the matchmaking for the Humanizing Technology Experiments. This paragraph is placed on the next page of this document, whereafter we describe in detail the matchmaking process which has occurred.

The final chapter of this deliverable describes the reflection on the matchmaking process as part of the first open call and what we take into account for the second open call in 2024.

From deliverable D1.3:

Between June 21st and June 30th 2023, matching sessions between finalist candidates, host studios and tech partners are being organized, in preparation for the jury days of 10th and 11th of July 2023.

During these meetings, the purpose is to determine the fit with the artist as a professional, as well as the idea put forward. We will do this in two separate meetings with the artist, one with the prospective studio partner, and the other with the prospective tech partner. The art-driven innovation partner will join both meetings where possible, and also cross-attendance will be stimulated.

For the meeting with the studio partner, the following goals are defined:

- First acquaintance
- First, shared dynamics, overlaps and differences
- Feedback on an artistic proposals, sharing ideas
- Insight into how feedback (questions, comments) are perceived, willingness to work together.

For the meeting with the tech partner, the following goals are defined:

- First acquaintance
- Requirements assessment of the data/tech proposed to use
- Development needs assessment
- Reality check if technically potentially achievable in 9 months period

The outcomes of the matchmaking sessions are used as input for the jury day deliberation meeting and to identify the core project team for the selected residencies. For the not selected residencies, the outcomes are used as part of the feedback/evaluation given.

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

2. HTE Matchmaking overview

This chapter describes in detail the steps part of the matchmaking process for the first open call. The steps part of this process are:

- 1a/ setting the stage for match-making during the review
- 1b/ the sending of a mail after the consensus meeting to the 20 finalists
- 2/ artist briefing for the finalists on June 20th
- 3/ matchmaking meetings divided in 2 types: artist-studio& art-driven innovation expert and artist-university & art-driven innovation expert.
- 4/ jury day selection on July 10th and 11th
- 5/ core team forming for the 10 selected projects based on the matchmaking outcomes on July 11th.

2.1 Setting the stage for match-making during the review

The matchmaking phase started before the applications were submitted, by identifying a relevant review pool, both externally as internally.

In order to match the proposals to the right set of evaluator, the in/out scoping was extended with this analysis. For each applicant, we searched for 3 evaluators: 2 external and 1 internal. Although the evaluators have no interaction with each other, we wanted them to reflect from different angles, to get the most relevant input for the future matchmaking. Therefore we divided the evaluators according to:

- 1) technological analysis focus
- 2) artistic analysis
- 3) innovation/ food sector analysis.

Selection internal evaluator:

We aimed at a fair distribution among the different consortium members, so that all could be informed on the diverse proposals and have first-hand experience. They got assigned between 6 – 9 proposals for evaluation. To prepare for the matchmaking, the evaluators were assigned according to the closest link to their expertise.

Selection external evaluator:

In identifying the pool of external evaluators, we selected those that potentially might also have a match with the proposal, so that they could become true ambassadors of the project.

To test this and already enlarge the potential scope of collaborators or contributors, we added two questions to the external evaluators:

> Please write down comments to help the artist improve the project idea. Think of sources/ stakeholders/ insights the artist could use to make it a winning proposal / project.

This is directly shared with the pre-selected artist as input for the preparation of the Jury Day.

> If the artist is selected, would you like to get involved? If yes, please include a comment explaining your answer.

After analyzing the second evaluators answers, we have the following overview:

- Out of the 106 assigned evaluations to external evaluators, to 32 proposals an external evaluator said YES to be involved in case of successful selection.
- Out of the 14 external evaluators, 9 external evaluators indicated that they wanted to be involved in at least one of the proposals. This means that for 64% of the external evaluators a potential match is made. Some evaluators wanted to contribute to 86% of their reviewed proposals, showing a high interest and potential, while others scored 0% and contributed by their feedback in the review process.

Total Assigned per Ext Ev	(YES) Wants to be involved in	%YES/total	YES Match with Finalist
12	2	17%	1
8	5	63%	2
7	0	0%	
7	2	29%	1
6	2	33%	1
9	0	0%	
8	4	50%	1
7	0	0%	
7	6	86%	3
7	2	29%	
8	0	0%	
8	6	75%	4
7	3	43%	
5	0	0%	
106	32	30%	13

Table 1: overview statistics external evaluators and YES for further involvement

- Some examples of how the external experts would like to contribute to the further development of the proposals/ project:

> Happy to enable networking and would also love to hear about the evolution of the project.

> I would like to be updated on the results of the project. Including the final results. It seems like a great topic for a broader exhibition including other projects about this topic as well.

> Very interested to learn more about the outcomes of this project, and whether the prototype / research could be conducted in other cities as well. As I already mentioned, I think the project has great artistic potential that should definitely be explored, so I am always happy to think along further for interesting artistic projects that could be inspiring or helpful to develop the proposal further.

> I have a lot experience in AI and FSC, and I think I could help the artist in making not just the piece of art, rather a art tool which could be commercialized.

> If you are interested, you are welcome to visit our local vertical farm (low-tech CEA).

> I can share network/ expertise

Based on this, we can connect to them and invite them for an acquaintance with the core team and how their expertise could support the project. This will be part of the Individual Mentoring Plan / Innovation Monitoring Plan (IMP).

2.2 Mail to selected finalists

Directly after the consensus meeting, on Friday, June 16th, we have sent the pre-selected artist an email announcing that they are pre-selected and could expect more information on the artist briefing session and matchmaking schedule.

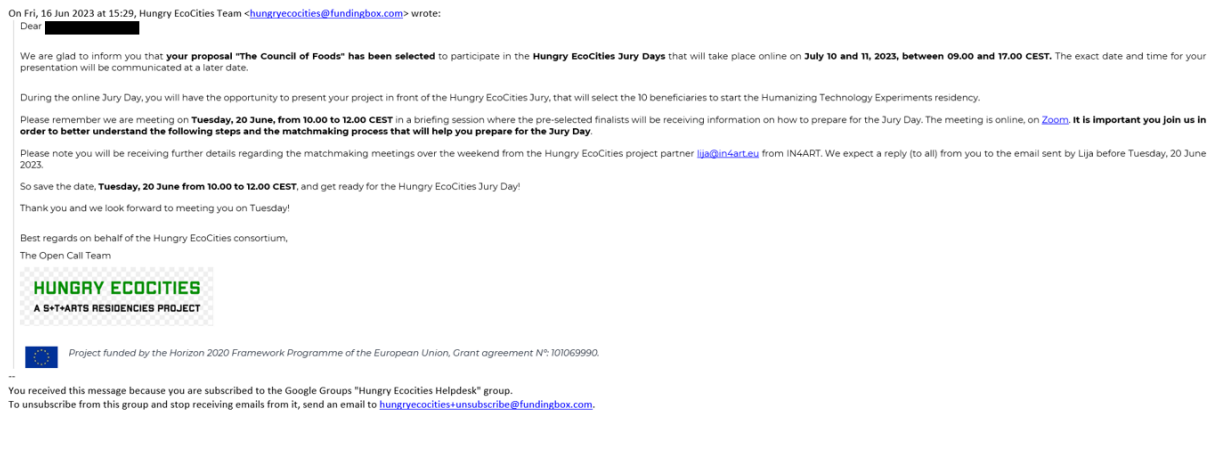


Figure 1: Copy of the mail to pre-selected candidates

2.3 Artist briefing session

On June 20th at 10am, FundingBox and In4Art conducted the artist briefing session. The goal of this meeting was to inform the artists on all practicalities to prepare for the Jury Day Agenda and to explain the rationale behind the matchmaking sessions. The agenda of this briefing session was as follows:

- Welcome
- Next steps (timeline)
- Matchmaking process
- Insight Residency
- Prepare for Jury Day
- Template & Budget & Contract
- Questions
- One-on-one issues Matchmaking

In Annex 2, the slides of the artist briefing are added. Additionally, the artist received the feedback that was provided during evaluation period by the external and internal evaluators as input/ suggestion to consider for the Jury Day (see Annex 4)

2.4 Matchmaking sessions

Rationale, Planning, Preparations, Instructions

As already described in D3.1, we identified two directions on which the matchmaking should take place. With the studio and art-driven innovation partner to understand the fit with the direction, collaboration opportunities and networks, the artistic concept and artistic potential. With the scientific partners and art-driven innovation partner to understand the required data needs and collaboration options, the deepening of the toolbox usage and potential scientific and technological innovation.

To make sure all partners had enough time for the matchmaking, already 2 months upfront, their availability was requested for the matchmaking period with the request to reserve those timeslots (see Annex 1). Once the matches were made, the partners and artists received their personal schedule (see Annex 4 for template and examples). All sessions were fixed for 45 minutes to assure a fair opportunity for all artists.

The scientific / technology partners were, as much as possible, combined, to provide opportunities for cross learning, different tech perspectives and support. In case of additional usage of the toolbox and technological / data clearance an additional meeting was set-up with the respective expert in the consortium, if that one was not present in the meeting. This happened on three occasions after the matchmaking session. In one case, the artist upfront already asked to also be matched with another expert in the team. In a few cases, the scientific partners send some articles and sources to the artists after the matchmaking, based on their questions and needs for the projects to get better informed and prepared for the Jury Day. Most artists had enough input from the two matchmaking talks.

2.5 Core teams for the 10 selected projects

During the Jury Day consensus for the 10 selected artists, the final part of the matchmaking was incorporated. After selecting the candidates, the consortium discussed which partners would become part of the core team. We asked all partners to think about who from their organization will be the main participants in the core team. With this, the matchmaking is finished and the team identified for the kick-off of the residencies. The residencies will start with drafting the IMP (Individual Mentoring Plan/ Innovation Monitoring Plan), to elaborate on the collaboration and expectations.

Overview of the core teams who will run the residency projects.

#	HTE title	Artist	Studio	Tech	ADI	# External expert interest
1	The Council of Foods	Nonhuman Nonsense	SOS	KUL	In4Art	2
2	Food Dysmorphia	Bernat Cuni	NTWK	KUL, support BUOT	In4Art	2
3	SYMPOSIO	Yannis Kranidiotis	SOS	KUL, BUOT	In4Art	1
4	SYMBiosis.ai	Frederik de Wilde	CRA, support NTWK	MENDELU, BUOT	Gluon	1

5	Ecoshroom	Ivan Henriques	CRA, support NTWK	MENDELU, BUOT	Gluon	1
6	Low Carbon Climate Cookbook	Qing Ling Tan	SOS, support NTWK	KUL	In4Art	2
7	Culinary Journeys	Jeroen van der Most	NTWK, support SOS	KUL	In4Art	2
8	MVP x FFF	Emma Conley	NTWK	KUL	In4Art	1
9	Future Protein	IM-A Studio	ALL	BUOT	In4Art, support Gluon	
10	Acoustic Agriculture	Helena Nikonole	CRA	MENDELU, support BUOT	Gluon	1

Table 2: Overview of core teams Humanizing technology experiments.

3. Reflection and Lessons learned.

Concluding, the matchmaking phase was experienced by all partners as very relevant, useful and resulting in lots of excitement. It proved of high value in having the talks and be in personal contact, also because the verbal told story would provide different perspectives from what was written. In general, it was a good preparation for the Jury Day and gave possibility to the artists to ask for direct feedback and for the partners to provide suggestions to strengthen the proposal.

The overall Hungry EcoCities story, or vision what it would bring to the food value chain and what would be the outcome, was not always clear from the initial proposals. Nor was it always convincing why a certain toolbox element was selected and necessary for the project. During the matchmaking, this was often addressed.

We experimented in the order of matchmaking talks, but could not find a clear preference from the consortium partners. In certain cases the artist first talked to the studio, in others, first to the universities. The benefit of having the talk first with the studio is that the artist gets support on the scoping. During the second matchmaking talk already updates were identified based on the first matchmaking talk. This resulted in that the original proposals were not completely relevant anymore, which required some more flexibility on the spot from the matchmaking partners in talk 2. The talks contributed to provide more insight in where the opportunities, strengths and possibilities of a proposal are. In many original proposals, various options were left open, and through the matchmaking choices could be make and realistic budgets and plannings drafted.

Based on the matchmaking results, we have seen that all artists have used the 3 weeks period to improve and adjust their proposals.

In 1 case, the matchmaking didn't work out. It turned out that the artist and the consortium partners had a different perspective, interests and mode of working, resulting in not enough alignment with the Hungry EcoCities scope. This artist redrew the application before the Jury Day. Having the possibility to have this discussion upfront, was very valuable, since this level of trust is needed to start a collaboration and if it would only occur after the Jury Day that would have been a huge risk.

Points for improvement:

- Include during the consensus meeting on pre-selected artists a check on which studio / university should be matched
- Reserve, at least, two more days between the sharing of the matchmaking schedule and the first matches, so that also the consortium partners have a bit more time to reread the proposals and prepare for the matchmaking talks
- Give the artist the opportunity to already pre-send specific technical questions to the tech/ university partner
- To give the artist the option to reflect on the talk 1, it is suggested to have talk 2 on another day/ daypart. We identified that the artist was still processing the input form talk 1 if talk 2 was directly after/ on the same daypart.
- Although all partners see the added value of this process, we should guard the time effort ratio into selection process versus residency.
- The knowledge level of AI was very different per applicant, resulting in a broad range of expectations, which were not always realistic or linked to AI. We could improve this in Open call 2 by already upfront give guidance on how to create realistic expectations with AI. The data sources should also be addressed in this.

Reactions from the not-selected artists on matchmaking:

- *“I want to express my gratitude to the entire HEC team for providing me with support during the application and for giving me comprehensive feedback on my proposal. Your detailed explanations were really valuable in helping me better understand the evaluation process and the points raised during the discussions. But also helpful for future calls.*

Thank you for thinking about the project for the second call for Hungry EcoCities next year. I will take some time to figure out how best to develop the idea on the demands of the new call and to explore potential collaborations with companies to improve its feasibility.”

- *“Thanks for the feedback – it’s really helpful to see how decisions are made and to get the critique and the inspiring feedback.*

Going into the presentation it was already clear that this is the kind of feedback I would get – since it was mostly the feedback that the studio gave me after the 1 on 1 talk. However, because of the short time frame between the talk with the studio and the jury day, I had not enough time to truly re-work my proposal.

So, one thing that I would suggest for future open calls is giving more time between the talks with studios/partners and the jury presentations, so that the feedback gathered could be more fully used to adjust the proposals.”

- *“Hi, thanks for the email. Sorry to hear my proposal didn’t meet the requirements of the jury 😊 yea HEC was a positive experience nonetheless, mostly to focus energies on developing this system. There’ll be more chances :)”*

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union’s Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

Partners Hungry EcoCities



Horizon Europe Research and Innovation Action – This Hungry EcoCities project has received funding from the European Union’s Horizon Europe research and innovation programme under grant agreement 101069990. It is part of the S+T+ARTS programme. S+T+ARTS is an initiative of the European Commission to bring out new forms of innovation at the nexus of arts, science and technology.

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union’s Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

Annex 1: Instruction Matchmaking for partners

This instruction, in a shared document, was shared with the partners on April 20th. To make sure that all partners reserve the timeslots and there will be no conflict in the agendas.

HEC Matchmaking Schedule preparation: Reserve the Timeslots!

On June 20th, the 20 pre-selected artists will have the briefing session to prepare for their Jury day.

In the period of June 20th – June 30th they will have one-on-ones with the studio and with the tech partner(s). To make sure, that we reserve enough time for the potential matchmaking, we ask all involved partners to indicate the timeslots that they will reserve for this and have available in this time period.

Studios can count on approx. 7 meetings à hence, give at least availability of 10 hours during this period.

Tech partners can count on > 7 meetings, where possible multiple tech partners will have a joint meeting with the artist. Studio and tech are also invited to the meeting of the others and can attend if agenda allows for it. à hence, give at least availability of 13 hours during this period.

Art-driven innovation partner In4Art/ Gluon should aim to be present at both tech and studio meeting.

Instruction:

> please add the available timeslot + name of the person + organization per day and reserve in your own agenda

> On June 20th, emails will be sent to make the connection and the indicate available timeslot for the artist.

Availability Schedule		
Date	Timeslot	Available partner
Wed. 21-06		SP (NTWK)
.....		
Fri. 30-06		

Annex 2: Slides Briefing Session

Below, the slides presented during the briefing session and that were also shared with the artists afterwards (see Annex 4 for the email). The personal data is deleted from

this documentation. One slide was dedicated to the schedule and raised conflicts. These artists were asked to stay in the call when the general briefing finished, so that a suitable new timeslot could be found. This was moderated and supported by 3 persons from the Hungry Ecocities team, one in the main room to keep the artists informed and two in break-out room to address the questions and find the right matchmaking timeslot. They collaboratively worked in a shared, secured document, so that the information was up to date.



200623 Briefing Session Pre-selected artists Hungry EcoCities.pdf

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

Annex 3: Overview Matchmaking sessions

The table shows the different allocated matchmaking timeslots per artist and HEC partner. In green, the accumulated overview of total contacts per person is shown.

		11	5	5	19	9	12	8	9	8	
		SOS	CRA	NTWK	In4Art	In4Art	Gluon	MNDL	KUL	BUOT	
#	Selected direction (SOS/ CRA/ NETWK)	Sebastian Behmann (Studio Other Spaces)	Monika Loeve (Carlo Ratti Associati)	Stephan Petermann	Lija Groenewoud van Vliet (In4Art)	Rodolfo Groenewoud van Vliet (In4Art)	Ramona Van Gansbeke (Gluon)	Pavel Chaloupsky (Mendel University)	Robin de Croon (KU Leuven)	Pavel Smrz (Brno University of Technology)	
1	Local Conditions	21-6: 10am			21-6: 10am	29.06: 1pm		27.06: 1pm			4
2	Mega Scale			21-6: 2pm	21-6: 2pm		29.06: 11am	29.06: 11am			4
3	Local Conditions	23.06: 1pm			23.06: 4pm	23.06: 1pm			23.06: 4pm		4
4	City+Farming Synergies		27.06 - 11am		27.06 - 2pm		27.06 - 11am	27.06 - 2pm		27.06 - 2pm	5
5	Mega Scale			22.06 - 3pm	22.06 - 3pm	26.06 - 2pm		26.06 - 2pm		26.06 - 2pm	5
6	Local Conditions	21.06: 1pm			21.06: 1pm	26.06 - 3pm		26.06 - 3pm			4
7	Local Conditions	23.06 - 2pm		23.06 - 2pm	26.06 - 4pm	23.06 - 2pm			26.06 - 4pm		5
8	City+Farming Synergies	27.06 - 1pm			26.06 - 1pm	27.06 - 1pm		26.06 - 1pm			4
9	Local Conditions	06 - 12pm (noon)		23.06 - 12pm (noon)		27.06 - 3pm		27.06 - 3pm			4
10	City+Farming Synergies		28.06- 4pm		27.06-4pm		28.06- 4pm	27.06-4pm	27.06-4pm		5
11	City+Farming Synergies		28.06- 12pm			27.06-11am	28.06- 12pm	27.06- 11am		27.06- 11am	5
12	Mega Scale		22.06 - 2pm		22.06 - 2pm	23.06 - 2pm		23.06 - 2pm			4
13	City+Farming Synergies		27.06- 12pm (noon)		27.06-12pm (noon)		26.06- 3pm			26.06- 3pm	4
14	Mega Scale			21.06 - 3pm	21.06 - 3pm	23.06 - 3pm			23.06 - 3pm		4
15	Local Conditions	22.06 - 10am		22.06 - 10am		29.06 - 10am		29.06 - 10am			4
16	Local Conditions	21.06- 10am			2.06- 10am	29.06 - 2pm	29.06 - 2pm				4
17	Local Conditions	23.06 - 11am			27.06 - 3pm	23.06 - 11am		27.06 - 3pm		27.06 - 3pm	5
18	Local Conditions	22.06 - 11am		22.06 - 11am		23.06 - 1pm		23.06 - 1pm			4
19	Local Conditions	21.06 - 11am			21.06 - 11am		26.06 - 10am		26.06 - 10am		4
20	Local Conditions	22.06 - 1pm			22.06 - 1pm	26.06 - 11am			26.06 - 11am		4
		11	5	5	19	9	12	8	9	8	

Annex 4: Example emails

In this section, we have added different example emails that were sent to support the matchmaking.

They can serve as examples and templates for other projects.

1) Example mail with schedule to the artist:

On 17 Jun 2023, at 07:25, lija@indart.eu wrote:

Dear [REDACTED]

Congratulations with reaching the pre-selected stage of Hungry EcoCities. Yesterday you received an email from Fundingbox with the details of the briefing session.

In this email, I will already share the results of the match-making, and the moments of your meetings, that will take place directly after the briefing from June 21th – June 30th. During the Briefing session, we will give you more information on these match-making sessions as preparation for the Jury day.

Your matches:

Studio + ADI: Stephan Petermann + Lija Groenewoud van Vliet (In4Art) - 22.06 - 3pm
Technology + ADI: Pavel Smrz (Brno University of Technology) + Robin de Croon (KU Leuven) + Ramona Van Gansbeke (Gluon) - 26.06 – 2pm

* all times are CEST.

The meetings will be scheduled for max. 45 min. You will receive ZOOM invites through an application called ProjectPlace for these meetings. When entering the meeting, please make sure you click on the direct link (not the one redirecting you to ProjectPlace). You will receive this ZOOM invite next week.

We realise the short notice and the flexibility we ask from you. Creating matches with so many entities in a small time frame leaves not a lot room for changes. We want to offer all pre-selected artist the possibility to talk to at least these two different sets of Hungry EcoCities team members. We count on your flexibility. In case you really can't make it, please notify me and Fundingbox asap, latest before the briefing session. We will then look jointly for a solution in the second part of the briefing session.

Looking forward to meeting you next week.

Kind regards, on behalf of the whole Hungry EcoCities Consortium,

Lija Groenewoud van Vliet

2) Example mail to consortium partner with personal schedule:

Scientific partner template:

HEC Matchmaking -KU Leuven



lija@indart.eu
Aan: [REDACTED]
CC: [REDACTED]

Beantwoorden Allen beantwoorden Doorsturen

di 20-6-2023 15:20

Dear Robin,

Herewith an overview of the matchmaking schedule for the coming days.

Fri. 23.06

3pm: [REDACTED]
4pm: [REDACTED]

Mon 26.06

10am: [REDACTED]

11am: [REDACTED]

2pm: [REDACTED]

3pm: [REDACTED]

4pm: [REDACTED]

Tues. 27.06

2pm: [REDACTED]

3pm: [REDACTED]

4pm: [REDACTED]

Either Rodolfo, Ramona or I will sit in from the ADI perspective. In PP you will find the links to the meeting.

The goal of the conversation is to get acquainted. It is not an assessment. We shared the following directions with the artist, but of course you are all free to have the conversation in any way you want.

For the meeting with the tech partner:

- First acquaintance
- Questions/ comments based on proposal
- Requirements assessment of the data/tech proposed to use
- Development needs assessment
- Reality check if technically potentially achievable in 9 months period

Earlier we talked about a way to share the insights from the matchmaking. For convenience, we will schedule a call with you to go through your experience and clarify any remaining doubts/ issues for the Jury day.

We received one additional request from an artist who would really like to check with you how Leuven.AI could support the project: Spela Petric. We have arranged an additional meeting for this, which will be just among the two of you.

Lastly, I already talked to Jens, but since you are present during these matchmaking talks and will have first hand insight, it would be most beneficial if you on behalf of KUL will attend the Jury day on July 10th. Could you please confirm to Anca and me? Thanks.

Wishing you interesting conversations,

Warm regards, also on behalf of Anca,

Lija

S + T + ARTS

SCIENCE + TECHNOLOGY + ARTS



European
Commission

This project has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 101069990. This publication (communication) reflects the views only of the author, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

Artistic partner template:

Dear NAME,

Herewith an overview of the matchmaking schedule for the coming days.

Wed. 21-06

Time: name artist

Thurs. 22-06

Time: name artist

etc

Either Rodolfo, Ramona or I will sit in from the art-driven innovation perspective. In PP you will find the links to the meeting.

The goal of the conversation is to get acquainted. It is not an assessment. We shared the following directions with the artist, but you are in the lead and free to have the conversation in any way you want.

For the meeting with the studio partner:

- First acquaintance
- Questions/ comments based on proposal / artistic concept
- Feedback from review / sharing ideas
- Insight into collaboration / network.

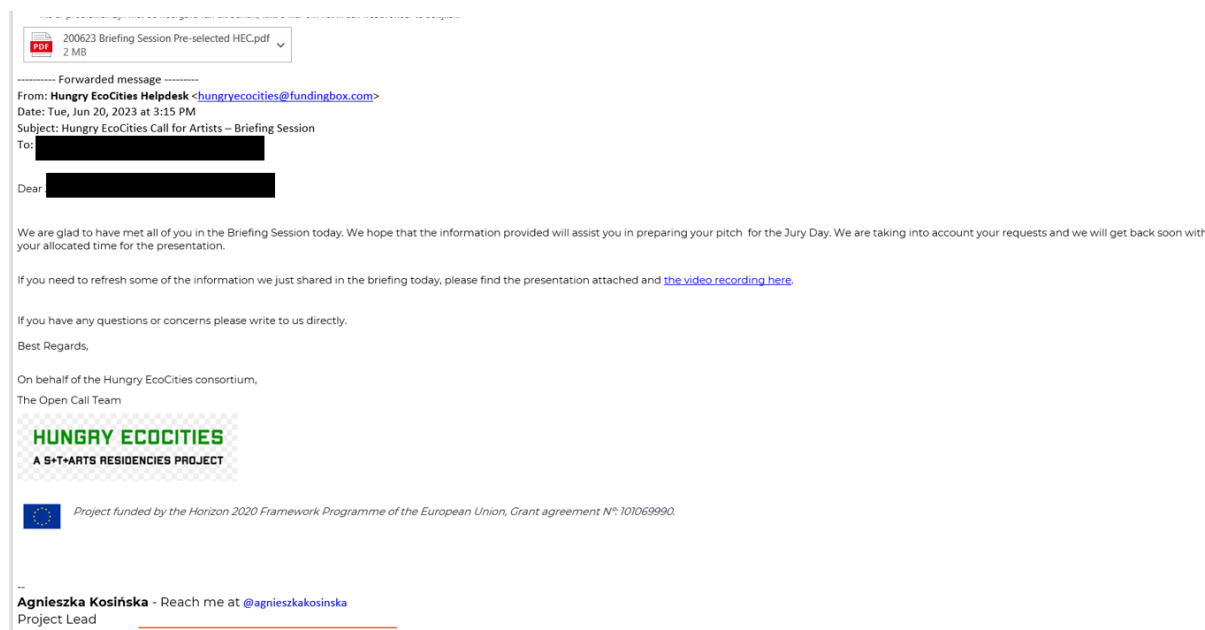
If you want to reach out to a reference for this contact, please keep Anca and me informed.

Earlier we talked about a way to share the insights from the matchmaking. For convenience, we will schedule a short 30min call with you to go through your experience and clarify any remaining doubts/ issues for the Jury day.

If applicable- add specific additional information

Wishing you interesting conversations,

3) Example mail to artists with information briefing session



4) Example mail to artists to provide insights in feedback from evaluators

Dear XX NAME ARTIST XXX,

As mentioned in our previous email, your proposal “NAME PROJECT” has been selected to take part in the Hungry EcoCities Jury Day. We will be in touch constantly before the 10 and 11 of July 2023 to assist with the preparation for the Jury Day.

In addition to the briefing and the 1:1 sessions, we would also like to share with you the feedback your proposal got during the independent evaluation stage. We hope this may be constructive for you in preparing your pitch for the Jury Day.

Please, note that this feedback is a combination from different Evaluators therefore there might be different types of suggestions, which do not necessarily correspond. Do consider it as support/ reflection to take as input for the Jury Day presentation.

Individual Evaluation Report

Criteria	Evaluators feedback
Excellence	EV1: EV2: EV3:

Impact	EV1: EV2: EV3:
Implementation	EV1: EV2: EV3:

If you have any questions or doubts, please let us know by email or address them in your 1:1 meetings, if still applicable.

Best Regards,

On behalf of the Hungry EcoCities consortium,

The Open Call Team