Notes on Resonance for the PD Arts + Creative

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Introduction

The professional doctorate in Arts and Creative (PD-AC) is carried by sixteen institutes for art education in the Netherlands and involves co-creations and interventions in its own arts and creative disciplines, as well as in other social domains and issues. It is the result of a broader wish and practice in Dutch arts and design education for a third cycle (a doctorate) in arts and design that does justice to the epistemological and methodological features of the sector; and it has been made possible by the opportunity that the Dutch Ministry of Education, Culture and Science has given to the universities of applied science to experiment with a practice based doctorate.

The PD-AC aims to realize meaningful interventions for its own arts and creative disciplines, as well as for other social domains and challenges. This relates to Standard Two of the overall PD-pilot: "The PD programme makes visible the contribution to the development of professional practice, wider society, education, and the research field. The PD programme shows that the intended objectives are being achieved."

The question of how to assess whether objectives have been achieved can be answered in various ways. In these notes, we will first provide the answers that are presented by institutional discourses, which prioritize concepts such as impact and change. We will argue that they express an instrumentalist paradigm, i.e, that the PD, both as a programme and as a collection of individual projects, can define, produce, and control the outcomes of research and interventions. While this is a relevant assumption for some of our candidates, it is fundamentally at odds with much current thinking and practice in the arts and artistic research, which favours an understanding of meaning as preferably contingent, and always emergent and situated. Therefore, a somewhat different paradigm is asked for, literally by many of our candidates who feel alienated by the impact and change discourse and how they are positioned by it; and conceptually by the work field in which we are part. We will therefore, secondly, explore if and how the notion of "resonance" as adopted by German sociologist Hartmut Rosa (2016/19) to think about the "good life under conditions of modernity", can provide a more appropriate groundwork for the PD-AC. We will specifically examine the conditions under which resonance emerges from PD research and articulate how existing, well-developed ways of engaging with research participants and fields align with resonance discourse.

1. Institutional Discourses

a. Impact and instrumentality

There is a large body of work about the 'impact' of the arts in general. We cannot discuss this here at length, but Belfiori and Bennett (2008) provide an interesting, albeit Eurocentric, intellectual history. They discuss how, over time, artists themselves have moved away from focusing on the intrinsic value of their works to a wider desire and claim to have social impact. Throughout history, the authors claim, discussions about this have taken place in at least eight related themes: (1) Corruption and Distraction, (2) Catharsis, (3) Personal Well-Being, (4) Education and Self-Development, (5) Moral Improvement and Civilisation, (6) Political Instrument, (7) Social Stratification and Identity Construction, and (8) Autonomy of the Arts and Rejection of Instrumentality. However, based on various debates and practices in policy, society, education and the arts themselves, the authors conclude that the current century tends to instrumentalize the value of the arts, making them subject to solution-driven, linear ideas of impact, denying both the specific strengths of the arts ("art would still matter if it did not produce social impact") and the non-linear nature of change.

A second, more contemporary resource for answers lies in examining the practices of realising and establishing impact, as developed by art institutes themselves. In the Dutch context, this means looking at the way the key knowledge institutes of the basic cultural infrastructure (BIS), funded by the Dutch government, define impact. These involve, among others, DEN and the Boekmanstichting.[1] Of those, DEN tends to offer various practical solutions to understand and create instruments to realize impact, as well as measure it. The Boekmanstichting often takes a more reflective approach, both criticizing the instrumentalization of cultural impact and exploring what the arts can do in specific circumstances and settings. Internationally, similar institutions exist with similar agendas. The Audience Agency in the UK, for instance, advises the cultural sector about ways to engage with audiences or neighbourhoods, how to evaluate and assess impact, and the integration of digital support with artistic practice.[2]

This kind of work, thirdly, connects with the discourse and practice of the creative industries, in the Netherlands, with the adjoining "topsector". Dutch topsector policy is about improving the

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[1] DEN: https://www.den.nl/; Boeman Stichting: https://www.boekman.nl/
[2] The Audience Agency: https://theaudienceagency.org/en/what-we-do/consulting-and-research/creative-places

economic strength of the main national industries, of which the creative ones are considered to have enormous potential impact on innovation, providing "human-centred solutions for societal challenges."[3] These are developed through particular creative methodologies and practices, and in fact, turn the articulation between society and the arts around. While from the arts the search is for meaning that arises from existing art practices, in the topsector there is a drive to design bespoke creative methods from the perspective of societal challenges. Hence, art and design are mostly approached for offering solutions, rather than appreciated as art.

The topsector approach connects seamlessly with the way the understanding of impact has been developed and defined within the overall pilot for the professional doctorate, a fourth resource to think about the meaning of the PD-AC. In the foundational documents for the general pilot, there is a wide reference to the impact of practice-based research, approaching the latter as a form of intervention in complex practice, to innovate and change these practices. These ambitions are underpinned by "theories of change which emerged from management settings but have expanded to all kinds of societal settings, including the family, community and neighbourhoods, and are now the dominant way research and action think about realising change" (cf. Weiss, 1995). 'Theory' is a somewhat confusing term, as the advice is to think about change in terms of preset goals and a well-thought-out procedural plan that defines specific steps and loops in particular interventions, from the start of the project till the end. It involves continuous monitoring and evaluation, through which to assess the lack of success of the intervention.

b. Problems of impact discourse

From all these resources, there is something relevant to articulate with the meaning of the PD-AC and the separate projects in it. To begin with, like other artists and designers, the PD candidates have a desire to do research and make work that extends beyond their own individual inspiration and pleasure. They want their projects to be meaningful. Second, it is useful for candidates to have access to a repertoire of practical instruments that have proven their worth in interactions with people, publics, society, nature, or other domains in which one is intervening, whether they come from the art sector or the creative industries. And third, while not necessary in all art or design, in the context of the PD-AC, it is imperative to have a pre-hoc understanding of the meaning one wants to achieve with their artistic or creative research.

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[3] CLICKNL, kennisinstituut van de topsector: https://www.creatieve-industrie.nl/kennis-innovatie

Yet, despite the relevance of existing theories and models of change, their epistemology, methodology, and vocabulary sit uneasily with current modes of thinking in much of the arts and artistic and creative research. Critics have argued that impact discourse has emerged as an answer to the needs of funders of social and art projects who want to see clear returns on their investments. While they too see the relevance of working towards clear outcomes, they pose that the pathways proposed in the theories of change are too mechanical, ignorant of context, and resistant to emergence and chance (Mulgan, 2016). A short investigation of the concepts of 'impact' and 'change' may help clarify these criticisms.

First, consider that the Latin etymology of the word impact articulates it with violent intrusion, as the common usage to describe military operations or natural disasters testifies. It is one of the reasons why the word is distrusted in the arts and creative domain. Note, also, that asking the question as to what the impact of artistic research is on a specific subject or field, linguistically separates the two from each other and constructs, in the process, a dichotomy between arts on the one hand and their subjects or fields of "impact" on the other (cf Hutzel, 2010). And finally, think about the distribution of agency in the notion of "having impact on": the grammar construes an impact maker and an impact receiver. Look, for instance, at the recently designed institutional identity of Erasmus University Rotterdam (EUR) as "creating positive societal impact". The slogan suggests that the EUR is creating an impact on society. Imagine what a slight modification of words would imply. "Co-creating positive societal impact". would involve partnerships with society rather than working on them, and even stronger, "receiving positive societal impact" would require some modesty and humility vis-à-vis society as opposed to putting oneself up as the all-knowing creator who can produce change.

In addition to a critical deconstruction of 'impact', a second, somewhat longer reflection is needed on 'change' and how it comes about. That, too, is well beyond the scope of these notes, but some questions are urgent. To begin with, what is actually meant by 'change'? The word is notoriously undefined (cf. London, 1996) and seems rather to refer to 'solutions' or 'answers' or 'applications' in the PD context[4], all of which imply a somewhat instrumental view of change. Moreover, the mere set-up of the PD and the prescribed role of 'change-agent' allocates the responsibility for change to an individual PD-candidate. One does not need to dwell long to realise that while individual PD-research may indeed provide answers, change in complex environments hardly ever comes from

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[4] See the description of the Professional Doctorate at https://www.vereniginghogescholen.nl/themas/professional-doctorate

individual actions or interventions but is more likely to be the result of structural enablers and barriers, collective efforts and resistance, and, possibly, some key people at key positions. Individual PD-candidates may be the movers and shakers of these processes; they may inspire directions of change, but their long-term and sustainable implementation requires a different organisational dynamic that seems beyond their sphere of influence.

This short analysis of the concepts of impact and change, demonstrates that a mere swapping of words will not suffice to think and talk about the meanings and relevancies of the interventions in the PD domain of arts and culture; one could use "effect" without fundamentally changing the idea of the process behind it, i.e that the domain and its candidates will define, produce and control the outcomes of the research. We therefore need a different paradigm in the domain of Arts and Creative, which we find in the work of German sociologist Hartmut Rosa.

2. Resonance

a. Hartmut Rosa and 'resonanz'

Resonance has the everyday meaning of "weerklank" in Dutch and is connected to words like 'vibration' or 'reverberation'. A lecturer, for instance, can have the experience that their talk 'resonates' with their audience. It is a common concept in chemistry, physics and music, indicating that vibration in one object may cause a different vibration in another one, as Rosa (p.165) explains: "If you strike one tuning fork on proximity to another, the second will begin to vibrate at its own frequency" More formally, the notion of resonance describes how "two entities mutually affect each other in such a way that they can be understood as *responding to each other*, at the same time each *speaking with its own voice*" (italics in original, p. 167).

Rosa uses the concept as a metaphor and an analytic instrument to explore what "the good life" means in modern societies. He starts, however, from the identification of an ecological, political, and personal crisis as the threefold manifestation of alienation that many people nowadays experience. A decreasing access to 'nature' as our quintessential human environment, the rise of populist and extreme right politics, and the widespread phenomenon of burnout are, according to Rosa, all pathologies of modernity. They are the result of its particular temporal regime, the social logic of acceleration, as he calls it, in which all social processes, of production, consumption, communication, everyday life, collective and personal relations take place at ever-increasing speed, to which there seems to be no halt. Modernity's understanding of "the good life", he adds,

is built on having the resources to lead such a life, which not only means having work, money, and goods, but also acquiring education and socio-cultural capital. All these things are not valued for themselves, but for how they work to a particular end; they are thought of as instrumental for individual happiness and in the cumulation of a happy society. While this is classic critical theory — and Rosa acknowledges his debt to old and new Frankfurter Schule, in particular to Axel Honneth's work on recognition ('Anerkennung') — he offers a much more hopeful and optimistic analysis. As an opposite and alternative to alienation, he brings in the empirical and normative concept of 'resonance', to capture that relations, rather than acquiring ever more resources, matter for "the good life".

In his examples of resonance and resonant relationships, the work of Rosa often comes close to well-known ideas and movements around mindfulness, flow, mirroring and other themes of popular psychology. It is partly about people being in tune with themselves, in synch with their environment, having meaningful encounters through which they feel nourished and connected. What makes Rosa's work different and sociological is the absence of the instrumentality and individualism that typifies pop psychology ("cultivating mindfulness in the office", "how flow makes you realise your goals"). Resonance, in his work, does not refer to an individual state, but to a quality of relations: of people with each other, with and within groups and institutions, with things, with nature, with whatever their environment is in place and time. In other words, resonance can be and should be a quality of the social, of the good life under modernity. Rosa emphasizes that such resonance is not something one can simply produce unilaterally for themselves or individual and collective experiences; that would lead to a simple echo. It is imperative that the other in the relationship has their own voice and gives it back. "Resonant relationships require that both subject and world be sufficiently 'closed' or self-consistent so as to each speak with their own voice, while also remaining open enough to be affected or reached by each other." Resonance is, thus, a mutual process and experience.

Concrete examples may be necessary at this point, especially from the arts and creative sectors. For Rosa, these offer a central sphere of resonance in modern life (p. 281). Testimonies of people having had 'life-changing' experiences from reading, listening, watching, participating, or however they engage with art, abound, and for Rosa, these are all evidence of resonant relationships, be they temporary and situated. In live performances, "resonant relations emerge when a spark is felt between the artists and their audience, producing a collective resonant event" (p 290). Rosa argues, furthermore, that these resonant aesthetic experiences "keep our senses open to the possibility of a different way of relating to the world" (p.293). Yet, in modernity, they are rare and

at risk. Rare, because arts have been removed from our everyday lives and relegated to specific places and functions where one is expected to find these experiences (museums, concert halls); and at risk because there and in the wider creative industries such resonance is sometimes deliberatively pursued for commercial and reputation gain, for their instrumental value instead of for their intrinsic one. In Rosa's framework, such instrumentalization is impossible and undesirable, as resonant experiences cannot be manufactured in a controlled manner (p. 284). The mere effort is more likely to produce formulaic culture, echo chambers and more alienation. The resonant experience of the arts depends on the fact that they cannot be forced, are unexpected and not guaranteed.

Rosa's sociological eye shows from the way he consistently analyses how and why the social conditions of modernity have removed the potential for resonant relationships in family and social life, politics, work, school, sports, nature, and religion. They tend to be subsumed to the social logic of acceleration and usefulness and have lost their capacity to be in and for themselves, as a non-purposeful quality of the good life.

b. Why 'resonance' works well for Arts + Creative

One does not have to delve into the details of Rosa's five-hundred-page Sociology of Resonance, nor do we have to completely buy into it. Both its German original of 2016 and the English translation of 2019 have been subject to extensive debate, comments, and adjustments. It has become a key twenty-first-century reference for thinking about modern societies. Both in a commending and a critical sense. It speaks particularly to research in, about, and with the arts, as a rapidly growing body of research and reflection demonstrates (e.g., Evans et al., 2024; Knöchelmann, 2025; Letiche, 2021; Tuilberg, 2024).

In the context of the PD-AC, it offers a viable and bespoke addition or even alternative to the impact discourse that is underpinning much of the national PD-pilot, and that also permeates the policies of the creative industries and funding because:

- It is a theory of collective and mutual experience, rather than of two separate entities impacting on each other
- It assumes and attributes mutual agency between entities in a relation, rather than thinking that one is the recipient of the activities of the other
- It requires and embraces a multitude of voices, rather than aiming for an unambiguous pathway to change

- It accepts unpredictability and a lack of control, rather than imposing a directive intervention with a preset outcome

How, then, do we make the theory of resonance applicable and operational to the PD as a whole and to the separate projects? First, a necessary caveat concerns the acknowledgement that for some projects, the traditional framework of impact and change works perfectly well. Such projects may be directly aimed at improving artistic or creative practices, like game narratives or modes of representation. Parts of projects may be fitted into an impact strategy, for instance, to realise a particular set of subgoals in the project. It is inherent to the very design and practices of the PD-AC that such diverse modes of achieving meaning from artistic research occur. For the overall epistemological and methodological programmatic groundwork of the PD-AC, however, the concept of resonance articulates with the wider national and international developments in the domain. Hence, a further development of resonance into particular approaches and methods to design, conduct, and evaluate artistic research is needed. This must go with the awareness that the emergence of resonant experiences among artistic researchers and their collaborators (be they humans, materials, or natures) is a desirable outcome in itself, as it forms a much-needed counterpoint to the widespread alienation that typifies, according to Rosa, our relations with each other, our institutions, and our environments. Moreover, it is imperative to accept that there are no pathways to resonance or tested instruments to realise resonance. Such goal-oriented instrumentalism is fundamentally at odds with the whole theory behind it. Instead, the best one can aim for through artistic research is to enable the conditions for resonance to emerge as a quality of the interaction between the collaborators in the research.

c. Creating conditions for resonance

In a conversation with two Dutch sociologists, Rosa emphasizes that **time** is the major condition for resonance to emerge. This does not make him an advocate of slowness, he argues, because time and efficiency can be important goals in particular circumstances. But for resonant experiences to occur, one needs time, he says. In that sense, the form of the PD-experiment in itself – offering full-time paid positions over a four-year period — produces a condition for resonance, as it is uncommon in the arts and creative sector. For both candidates and their relationships (with their artistic research and their human and non-human participants), resonance thus becomes a possible quality of their work.

A second condition for resonance is **mutuality** in relationships, which requires equality between actors, openness, and willingness to engage. Not only does this require a safe environment, but

also the recognition of the other as having the capacity to speak and differ. This may seem a self-evident condition in the relationships one develops with humans, but for Rosa and many artists, it also holds for encounters with non-humans, nature, and material.

Thirdly, the **institutional context** in which one seeks resonance to emerge needs to be conducive, as fully instrumental or bureaucratic institutions leave no space; on the contrary. Such are, for Rosa, the key producers of alienation.

Finally, given Rosa's understanding of resonance as fundamentally uncontrollable, there will always be a degree of contingency in its conditions, articulated in situated and historical moments.

More specifically, for the arts and creative domain, Rosa's understanding of resonance means it is likely to emerge from works and practices. Various authors (i.e., Bogart, 2021; Evans, P. J. Ret all, 2024; Letiche, 2021; Knöchelmann, 2025; Letiche, 2021; Tullberh and Saether, 2024) have explored the potential of the ones that enable slowness and immersion, openness and unpredictability, participatory and dialogical forms, embodied and multisensory experiences or relational curation. Examples of in this sense more and less resonant art and curatorial works abound, and a variety of PD-projects in the arts and creative domain can also be seen as exemplary for aiming at resonant relationships; those that involve the relationships with people and communities, with nature and non-humans, with materials and technologies.

     d.   Areas for resonance

Existing resources

In thinking of usage of 'resonance' in the PD we do not intent to re-invent the wheel We have looked at several examples from the cultural sector which have already been at work in assessing and developing artistic and design projects — and thus provide a direction, such as: the Matter of Focus' Theory of Change inspired Framework, UNESCO's 2030 Culture Indicators; and DEN's Indicatoren Digitaal Erfgoed Zichtbaar

We find the Creatures Framework Nine Dimensions Tool for evaluating creative practices most helpful. It comes from the Horizon 2020-funded project Creatures, a collaboration between several European institutions, artists, and researchers. The framework has been empirically established: "The Nine Dimensions tool has been developed through a structured interview process with a number of our creative practitioners; through dialogues with funders and policy makers; and through extensive engagement with different literatures that provide understanding

about the links between creative practice and change – including insights from across sociology, psychology, anthropology, human geography, political science, and sustainability and complex systems science." (Vervoort et al., nd) The fundamental assumption of the framework is that one needs to work with and through creative practice, and with instead of on artistic and societal stakeholders, to produce a conceptually fitting and well-tested set of approaches for resonance to emerge.

Below, we have combined the Creatures' approaches with the possibilities for resonance in various fields:

- in the artistic and design disciplines
- in specific societal domains
- in educational settings
- In business and industry
- In politics and policy

Together they demonstrate how our domain and its over thirty separate projects realise Standard Two of the PD framework as a whole[5]. The ways of working that foster conditions for emergence in each field are presented in separate tables in the appendix to this document.

Resonance in the arts and design disciplines

Approaches such as embodying, learning, and imagining constitute conditions for resonance, and by developing knowledge from the body and the senses, questioning paradigms, and imagining possibilities beyond what we already know, participants in the PD are actively contributing to artistic and design disciplines that challenge themselves. Resonance may happen through fostering storytelling and memory, more-than-human engagements, and contributing to new vocabularies and institutions. We also witness how artists and designers change connections,

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[5] Standaard 2. Doorwerking, impact en realisatie leerresultaten De PD Kunst + Creatief streeft naar doorwerking van het onderzoek in de (eigen) artistieke of ontwerpsector, naar de maatschappelijk werkvelden en in het kunst- en creatieve vakonderwijs. Zowel de ontwikkeling van domeinspecifieke kwantitatieve indicatoren als van zogenaamde kwalitatieve 'impact narratives' vormen onderdeel van de besteding van de Impulsgelden. Het gaat daarbij in het bijzonder om indicatoren en narratieven die de doorwerking van projecten inzichtelijk maken op de eigen discipline, het kunst en creatieve vakonderwijs en de maatschappelijke sectoren waarin de interventies plaatsvinden. Ook zoeken we indicatoren en narratieven die de doorwerking van het programma en het graduaten netwerk op de participerende disciplines, hogescholen en de sector inzichtelijk maken.' Zie 'KOERS OP KWALITEIT: Monitoring, evaluatie, aanpassing en verankering van de kwaliteitszorg binnen het PD domein Kunst en Creatief.' (Van Zoonen, L.; Van Dartel, M. & Coumans, A., 2023).

which also taps into Rosa's concept of "mutuality" as a condition for resonance. Such changes come through in strategies such as organising and inspiring, in which new networks and communities can arise and spark further action beyond a project. Artistic and design research doesn't exist in a vacuum but rather enacts resonance in the field through various forms of publishing and gathering. By changing power within the field of art and design, the PD resonates through forms of decision-making and hierarchy that break with previously unjust structures. Projects embrace co-creation as a central method, which leads to collaboration and transdisciplinarity, strengthening the cultural sector in its multitudes.

Resonance in societal domains

Here, we tap into the resonance that artistic and design PD-projects may have in specific societal domains. We follow the same structure of identifying how the existing Creatures Framework and its strategies of resonance connect to the PD goals and outputs, but shifts those outputs and resonance to the social field. Here, resonance may emerge from learning and imagining. By re-imagining dynamics of teacher/student and worldbuilding, the PD nurtures communities that can rewrite their futures. Resonance may emerge from cross-cultural learning, facilitating workshop spaces and building collective histories. In changing connections, strategies such as organising and inspiring are aimed at raising awareness of social and environmental justice, fostering cultural participation, and ultimately strengthening communities in themselves. The role of art and culture is one of creating empathy and common languages beyond the ones we have been taught. Aiming at redefining power structures, PD-projects aim for agency and response-ability[6] in their societal domains. This involves modalities such as co-creating, subverting, and empowering, often together with previously minoritised voices and unseen communities.

Resonance in education

Beyond the role that candidates have within their educational institutes in teaching and participating in educational activities, our domain is actively contributing to a new understanding of what education is and how it evolves across society. The conditions for resonance in learning situations are facilitated by participatory, embodied, and collective modes of teaching and

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[6] This is also one of the terms present in one of the PD themes, "Ecological Response-ability". Also see: Haraway, D. J. (2016). *Staying with the trouble: Making kin in the Chthulucene.* Duke University Press. https://doi.org/10.1515/9780822373780

learning. Fostering relationships of care and inspiring others, knowledge is meant to come from non-extractivist data collection, more-than-human engagements and collaborations across and in between institutions. Co-creative and empowering pedagogic strategies mean that education takes on many forms, from a collective podcast where candidates speak to each other to constantly developing with and for communities of students in and outside the "school".

Resonance in industry and business

The PD Arts + Creative domain resonates with many more areas and fields than this. Though it is much more extensive and ever-growing than this document, we also find it pertinent to highlight two more areas that the domain contributes to reshaping: the industry (which we differentiate from the arts and culture sector, due to the key differences in public and private sector and considering "industry" as encompassing more than the arts and culture fields but including media, technology, design production) and the political dimension. Within industry, we see the PD resonating through relationship dynamics such as learning and co-creating, mentoring young professionals, partnering with companies, and developing co-creative forms of leadership. In changing power, candidates empower and subvert by leading fairer practices, re-imagining tools and technologies, ultimately contributing to shifting industry paradigms.

Resonance in politics and policy

Reflecting on the political dimension of art and culture, it would be undeniable that PD projects have a political goal, not only due to the activist nature of some projects, but also due to their involvement with communities and their struggles, societal challenges, and engagement with paradigm-shifting and new forms of knowledge production and dissemination. We therefore find it important that the domain is open and intentional with its political resonance, considering the projects and lectorates already engaged in this area. As with the previous strategies of resonance, we continue making bridges between the framework chosen, the learning goals and the varying methods and outputs — and this time, relating strategies such as embodying, imagining (changes in meanings), caring and organising (changes in relations); and empowering and subverting (changes in power) with wider, political and long-term resonances we see the PD projects having in the diverse contexts they encounter, both during and after the cycle. Inherently connected with the other areas, political resonances include embodying stories and legacies, building new ways of

being together, including greater minority representations, and creating alternative infrastructures, archives, and communities.

e. Narratives of resonance

While Rosa warns against controlling and instrumentalizing resonance, he does not deny that it is possible to describe instances when and where resonance has occurred. He mentions certain embodied, physiological, and emotional responses that go with a resonant experience. Other authors have divided resonance into specific analytic themes that make it possible to describe resonant experiences in detail. From these, it is even possible to make a checklist for resonance to assess how resonant an experience was (see Appendix Two). While such a list is undeniably helpful, thinking of such a checklist as a set of 'indicators' of resonance would be a fatal mistake, however, as it would bring the concept into an instrumental discourse of metrics that paradigmatically undermines it. Instead, it would be more helpful to think of 'narratives of resonance' that tell how PD-projects have worked in and with their domains.

Having said that, we now examine how the various PD projects and the research groups they are part of 'do' resonance in their practices. We have analysed this through a mapping that also entails a visual narrative tool for speaking with and for the diverse range of artistic and design practices, both in our PD programme and in its constituent fields. A visualization that would capture how resonance may emerge from well-created conditions could, for instance, take the metaphorical form of a rhizomic assemblage of seeds, soil, and connections (conditions) from which growth, abundance, and flowering (resonance) may emerge. The fully completed map, containing also the particular projects, research groups, and their ways of working, will be available on the Research Catalogue soon and will be updated as projects evolve.
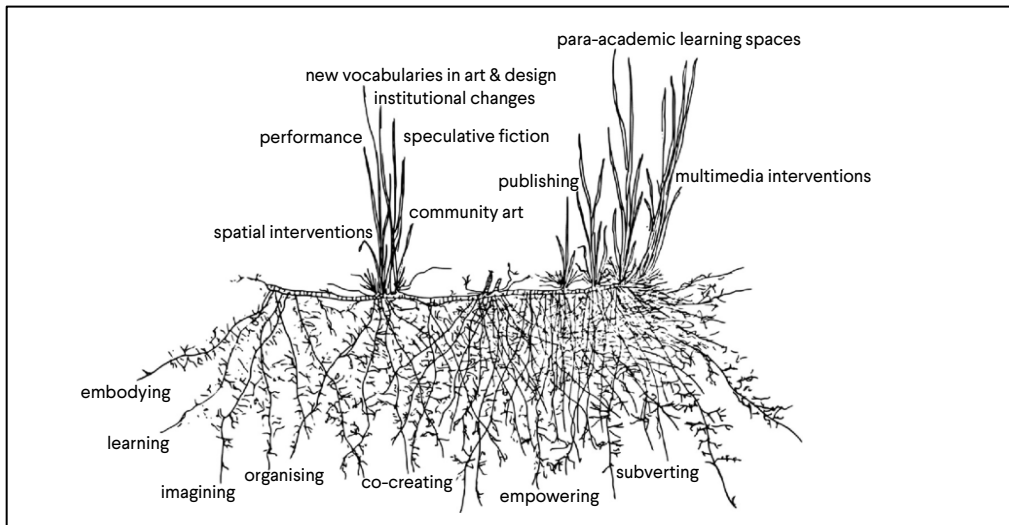
Fig.1: Visualising how strategies for resonance transform and bloom into outcomes and practices: model for the resonance map.
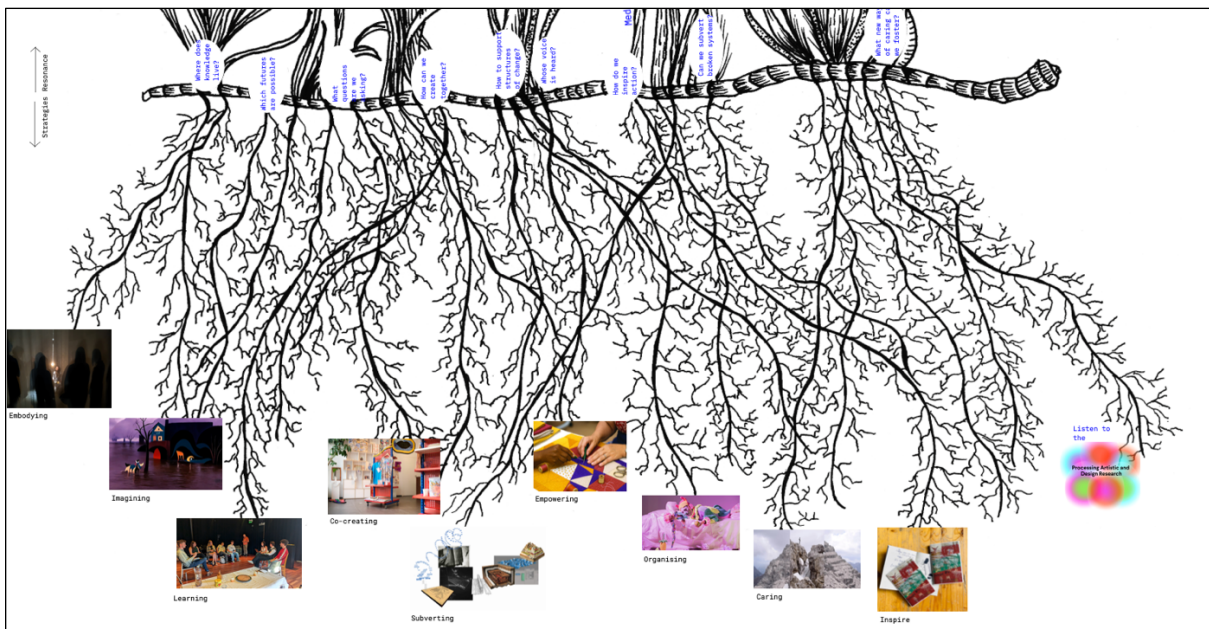

Fig.2: Map overview from the "strategies" / roots level, leading to a ground level of questions, then the "resonance" level
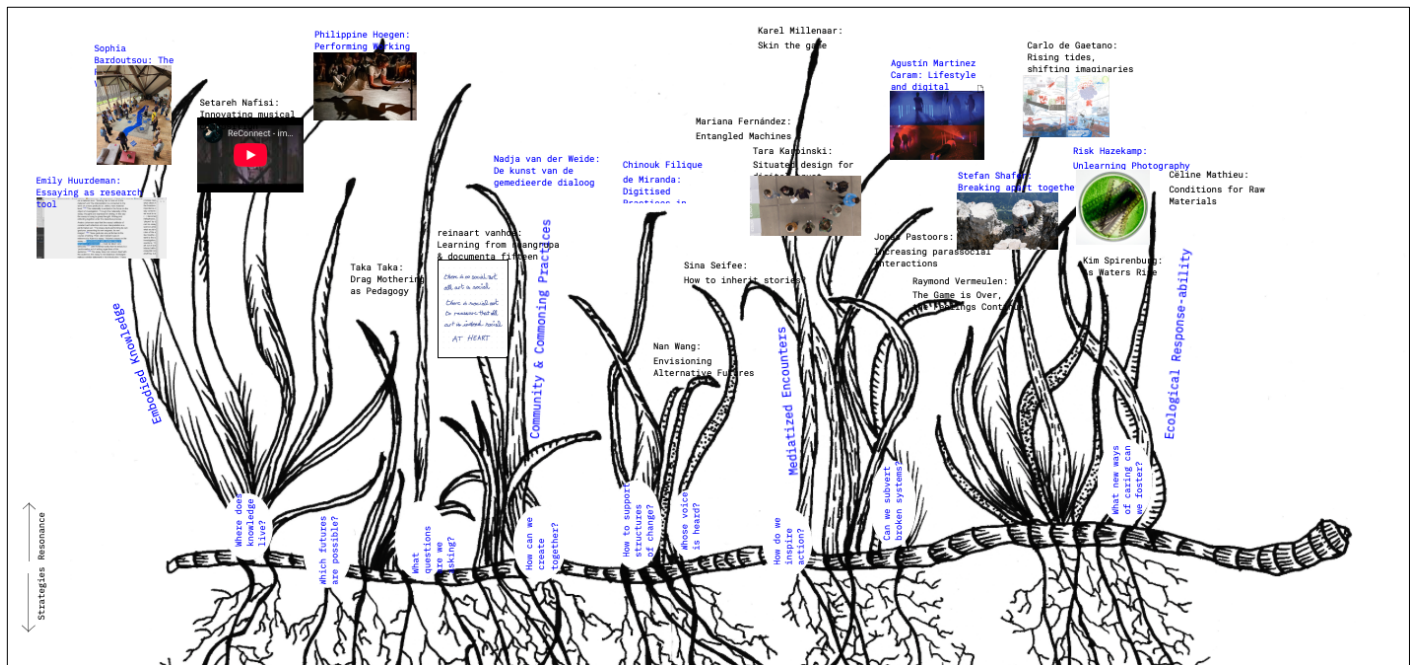
Fig.3: Map overview from the "resonance" level, with the candidate's projects divided by themes and with hyperlinks to their Research Catalogue pages
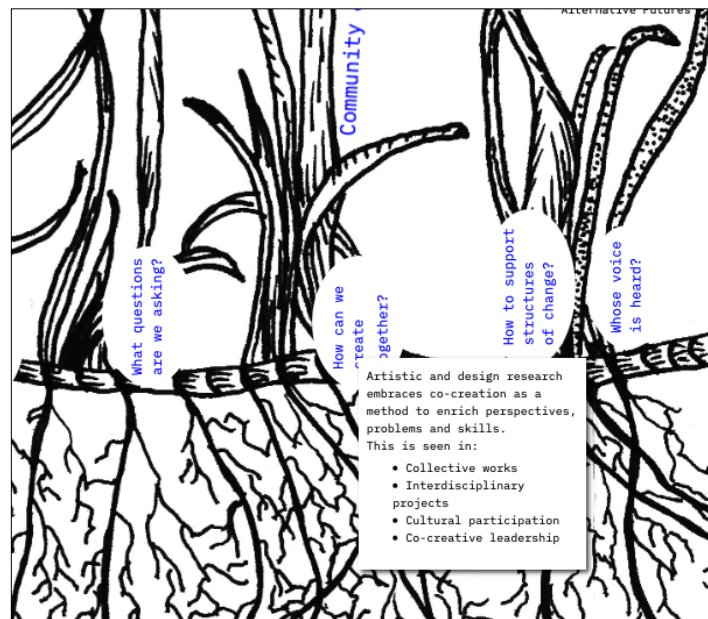

Fig.4: Detail view of the ground-level questions, which highlight the strategies and resonance of the PD Arts + Creative, connecting with pop-ups of specific examples.

In Sum

1. Dominant discourses of interventions, change, and impact sit uneasily with most artistic research and certainly with the PD programme Arts + Creative, with the caveat that they do work well for some projects.
2. A conceptual alternative comes from the concept of Resonance, developed by the German sociologist Hartmut Rosa.
3. Through the concept of Resonance, mutual experience and agency come to the fore in PD projects, as well as multitude and unexpectedness.
4. Resonance cannot be created; it can only be facilitated through creating favourable conditions of time, mutuality, institutional safety, and tolerance for contingency.
5. Various ways to facilitate such conditions have been tried, tested, and proven in artistic and design domains, and the Creatures framework is specifically helpful to think about conditions for resonance in the domains of arts and design, society, education, industry and business, and politics and policy.
6. With this concept and framework, the various PD projects and their research groups can be satisfactorily mapped and visualized.
7. Specific methods for creating conditions for resonance are summarized in Appendix One.
8. Specific questions to ask both PD candidates and their participants about the emergence of resonance are presented in Appendix Two.

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**PD ARTS +
CREATIVE**

Appendix One: Notes on Resonance for the PD Arts + Creative

Table 1: Resonance in the arts and design sector

Strategies of Resonance: Arts and design sector	Learning Goals PD Arts + Creative	Resonance methods and outputs
Embodying: artists and designers tap into the full intelligence of the body, the senses and experience, to engage with the full complexity of life and understand different realities first-hand.	Create a cohesive body of artistic, design and/or design research that is innovative and enables change in the field at hand.	• Embodied knowledge methods • Performance • Spatial and social interventions • More-than-human engagements
Learning: artistic and design research question assumptions and worldviews and offer new ways of doing/learning.	Translate the artistic and design work and/or research outcomes in forms of practice and communication that serve specific contexts, groups or individuals.	• Pedagogical and educational interventions • Institutional changes • Contributing with new vocabularies in art and design • Para-academic learning spaces
Imagining: artistic and design researchers imagine different, resonant futures.	Articulate the imagined and realised pathways of change resulting from the artistic and design research.	• Speculative fiction • Multimedia interventions • Facilitating collective stories and memory
Organising: artists and designers form new communities, networks and support structures that can help create change.	Intervene in complex practices and work together with other professionals on an equal methodical and practical level.	• Workshops and community activation • Community art • Public space interventions • Artistic residencies
Inspire: artistic and design interventions inspire action beyond their immediate interactions.	Translate the artistic and design work and/or research outcomes in forms of practice and communication that serve specific contexts, groups or individuals.	• Participating in group and individual shows, screenings and exhibitions • Conferences and symposiums • Publishing

Co-creating: artistic and design research embraces co-creation as method to enrich perspectives, problems and skills.	Generate and apply such (co)creating forms and practices in one's own research project.	• Collaborations with organisations/other artists • Interdisciplinary projects • Collective works

Table 2: Resonance in societal domains

Strategies of Resonance: Social	Learning Goals PD Arts + Creative	Resonance methods and outputs
Learning: artistic and design research question assumptions and worldviews and offer new ways of doing/learning.	Create a cohesive body of artistic, design and/or design research that is innovative and enables change in the field at hand.	• Community and cross-cultural learning • Workshops
Imagining: artistic and design researchers imagine different, resonant futures.	Articulate the imagined and realised pathways of change resulting from the artistic and design research.	• Collective histories • Visualising alternative futures
Caring: artistic and design researchers foster new ways of caring for each other (and the world) needed for better futures.	Display curiosity, respect and empathy towards the human and non-human stakeholders in the research environments.	• Awareness in social and environmental justice • Combating loneliness • Fostering solidarity
Inspire: artistic and design interventions inspire action beyond their immediate interactions.	Translate the artistic and design work and/or research outcomes in forms of practice and communication that serve specific contexts, groups or individuals.	• Contributing to hopeful societies • Entertainment • Cultural enrichment
Co-creating: artistic and design research embraces co-creation as method to enrich perspectives, problems and skills.	Generate and apply such (co)creating forms and practices in one's own research project.	• Foster cultural participation • New methods of collaboration and collective practice • Foster stronger social ties and cohesion
Empowering: artists and designers strengthen voices	Identify and analyse the enablers and deterrents of	• Empower minoritised voices

and perspectives in systems that normally don't have space for them.	change in the research context.	• Foster perspectives from indigenous and Global South communities
Subverting: artistic and design research can also be used for subverting (symbolically and practically) broken existing systems and ways of doing.	Articulate the imagined and realised pathways of change resulting from the artistic and design research.	• Making power structures visible and challenge them

Table 3: Resonance in education

Strategies of Resonance: Education	Learning Goals PD Arts + Creative	Resonance methods and outputs
Embodying: artists and designers tap into the full intelligence of the body, the senses and experience, to engage with the full complexity of life and understand different realities first-hand.	Create a cohesive body of artistic, design and/or design research that is innovative and enables change in the field at hand.	• Participatory education (i.e. live-journalism) • Embodied knowledge dissemination
Learning: artistic and design research question assumptions and worldviews and offer new ways of doing/learning.	Translate the artistic and design work and/or research outcomes in forms of practice and communication that serve specific contexts, groups or individuals.	• Pedagogical and educational interventions • Teaching • Contribute research to educational curricula • Establishing long-term learning communities in and with local neighborhoods
Caring: artistic and design researchers foster new ways of caring for each other (and the world) needed for better futures.	Display curiosity, respect and empathy towards the human and non-human stakeholders in the research environments.	• Non-extractive data collections • (more-than-human) collaboration

Inspire: artistic and design interventions inspire action beyond their immediate interactions.	Translate the artistic and design work and/or research outcomes in forms of practice and communication that serve specific contexts, groups or individuals.	• Participation at symposiums, lectures • Collaborations with cultural institutions
Co-creating: artistic and design research embraces co-creation as method to enrich perspectives, problems and skills.	Generate and apply such (co)creating forms and practices in one's own research project.	• Developing projects with students • PD outputs, such as "processing artistic and design research" podcast • Bridging disciplines
Empowering: artists and designers strengthen voices and perspectives in systems that normally don't have space for them.	Identify and analyse the enablers and deterrents of change in the research context.	• Workshops and activities in vulnerable communities

Table 4: Resonance in industry and business

Strategies of Resonance: Industry	Learning Goals PD Arts + Creative	Resonance methods and outputs
Learning: artistic and design research question assumptions and worldviews and offer new ways of doing/learning.	Translate the artistic and design work and/or research outcomes in forms of practice and communication that serve specific contexts, groups or individuals.	• Mentorships with young professionals • Consultancy and trainings
Co-creating: artistic and design research embraces co-creation as method to enrich perspectives, problems and skills.	Generate and apply such (co)creating forms and practices in one's own research project.	• Partnerships with companies and organisations • Co-creative and transformative leadership
Empowering: artists and designers strengthen voices and perspectives in systems that normally don't have space for them.	Identify and analyse the enablers and deterrents of change in the research context.	• Developing fairer practices in the cultural and creative sector • Supporting arts organisations

Subverting: artistic and design research can also be used for subverting (symbolically and practically) broken existing systems and ways of doing.	Articulate the imagined and realised pathways of change resulting from the artistic and design research.	• Re-imagining technologies and tools • Shifting industry paradigms

Table 5: Resonance in politics and public policy

Strategies of Resonance: Political	Learning Goals PD Arts + Creative	Resonance methods and outputs
Embodying: artists and designers tap into the full intelligence of the body, the senses and experience, to engage with the full complexity of life and understand different realities first-hand.	Create a cohesive body of artistic, design and/or design research that is innovative and enables change in the field at hand.	• Fostering empathy for others, human and more-than-human • Embodying and carrying stories and legacies
Imagining: artistic and design researchers imagine different, resonant futures.	Articulate the imagined and realised pathways of change resulting from the artistic and design research.	• Imagining alternative spaces, futures and ways of organising
Caring: artistic and design researchers foster new ways of caring for each other (and the world) needed for better futures.	Display curiosity, respect and empathy towards the human and non-human stakeholders in the research environments.	• Re-thinking ways of working and being together, with care at the centre • Non-extractive data collections
Organising: artists and designers form new communities, networks and support structures that can help create change.	Intervene in complex practices and work together with other professionals on an equal methodical and practical level.	• Contributing to and strengthening (local) initiatives • Being active community members • Support other artists and social & cultural initiatives
Empowering: artists and designers strengthen voices and perspectives in systems	Identify and analyse the enablers and deterrents of change in the research context.	• Transformative leadership • Greater minority representation

that normally don't have space for them.		• New alliances and models for systemic change
Subverting: artistic and design research can also be used for subverting (symbolically and practically) broken existing systems and ways of doing.	Articulate the imagined and realised pathways of change resulting from the artistic and design research.	• Engage in activism • Create alternative infrastructures, archives and communities • Refuse extractive tools and structures

Participatory Art Resonance Evaluation Template

(Based on Hartmut Rosa's Theory of Resonance)

Project Details
- Project Title:
- Lead Artist / Facilitator:
- Institution / Host:
- Location:
- Dates / Duration:
- Participants (est. number and type):
- Brief Description:

Resonance Assessment

Affective Contact (Berührbarkeit)

Did the project emotionally or existentially move participants?

☐ Participants reported feeling touched or inspired
☐ Artwork or process evoked memory, empathy, or deep interest
☐ Moments of silence, reflection, or awe were observed

Quotes / Evidence or Notes:

Responsive Participation (Antwortbarkeit)

Were participants able to respond creatively or meaningfully?

☐ Participants shaped content or form of the work
☐ Artist adjusted the project based on feedback
☐ Participants felt their voice mattered

Quotes / Evidence or Notes:

Transformation (Veränderung)

Did something shift in perception, attitude, or relationship?

☐ Participants gained new insights or awareness
☐ Changes in relationships (e.g., community bonds) occurred
☐ Artist/facilitator experienced transformation

Quotes / Evidence or Notes:

Uncontrollability (Unverfügbarkeit)

Was the experience partially open, unscripted, or emergent?

☐ Unplanned events shaped the outcome
☐ Project allowed surprise, ambiguity, or emotional risk
☐ Controlled formats were challenged or avoided

Quotes / Evidence or Notes:

Relational Depth

Did the project create real connection or mutual recognition?

☐ Participants interacted beyond surface level
☐ Shared stories, emotions, or vulnerabilities emerged
☐ Cross-cultural or unexpected bonds formed

Quotes / Evidence or Notes:

Temporal Openness

Was there time for depth, digestion, and return?

☐ Participants could linger or return
☐ Workshops or processes were unhurried
☐ Time was given for reflection, not just production

Quotes / Evidence or Notes:

Institutional Framing

Did the hosting environment support resonance?

☐ Institutions valued process over outcome

☐ Budgeting and timelines allowed for creative freedom

☐ Accessibility and inclusion were prioritized

Quotes / Evidence or Notes:

Overall Resonance Score (Optional)

⭐ = low, ⭐⭐⭐⭐⭐ = high

Rating: ⭐⭐⭐⭐ / 5

Why?

Attachments Checklist

[ ] Photos

[ ] Audio/video excerpts

[ ] Participant feedback

[ ] Artist journal or notes