How the Field Resonates:
Reflections on the PD Arts + Creative 2025 Symposium

On the 20th of June 2025, at LocHal in Tilburg, the Professional Doctorate Arts + Creative gathered for its annual symposium. This event highlighted the programme's multidisciplinary character by zooming in *on the diverse fields of practice* that its researchers operate in, connect to, and impact.
We gathered around the question: *where, how, and with whom does the PD-research resonate?* This was explored mainly in each of the four breakout sessions focused on the thematic lines in the PD.

The symposium concluded with closing reflections from Ingrid van Engelshoven, former Dutch Minister of Education, Culture, and Science. Having supported the launch of the PD pilot during her time in office, she attended the full afternoon to reconnect with its current development. In her conversation with moderator Linda Duits, she expressed how impressed she was by the breadth and maturity of the programme.

After presenting the new candidates, the symposium's second part invited the audience and two respondents from the field to join the PD researchers in each breakout room. The respondents, coming from perspectives as diverse as education, policy, or cultural institutions, offered the session and the candidates' process new questions, insights, and participated in the discussions happening in each session. Their feedback and reflections on what resonated with them, with the field, are reported in the sections below.

1. Ecological Response-ability

This breakout session was moderated by Ties van der Werff, who is a lector at Zuyd University of Applied Sciences and a member of the PD Graduate Committee. Ties introduced both candidates presenting under this theme: Risk Hazekamp (Avans University of Applied Sciences) and Stefan Shäfer (Amsterdam University of the Arts), who both belong to the 2023 cohort. Within the theme, the two candidates chose the question "How to enter a landscape?" to guide the session, referring to the relationships we foster with nature.

The first to respond was Philsan Omar Osman, who is an author and activist and whose work revolves around intersectionality and decolonial ecologies. Connecting where the research presented resonated with her own, Philsan understood that themes revolving around "toxicity" connected both presentations. Thinking of black and decolonial ecologies as essential to consider relationality, Philsan recalls how marginalized communities are still the ones most affected by toxicity and the

consequences of climate change — these communities use rituals as protest, protest as ritual to show their struggles. Around the world, people fundamentally live in different worlds, navigating the more-than-human world in different ways. Eco-memory describes how memory is also stored in landscapes, and artistic practices can evoke eco-memories through rituals of practice that help heal the relationship with the land. Strategies emerging from feminist eco communities in community building connect to the language of the forest, one of rhizomatic communication systems that teaches us resilience. Overall, this respondent found it incredibly valuable to be present and enjoyed the conversations, the openness of the candidates, and the rich exchange of ideas. Philsan was inspired by the diversity and depth of the PD Arts + Creative program, valuing the way the respondents like her were welcomed and integrated into the session.

Dwayne Toemere was the second field respondent in this session. He is a theatre maker, actor, and researcher at the Academy for Theatre and Dance Lectorate of the Amsterdam University of the Arts. For Dwayne, Risk's words about going through different paths and pathways resonated with him — the human, forest, and non-human paths we walk. Wearing Stefan's jacket with the mountain print, Dwayne shared how wearing it connected him to Stefan's grief and reflected on "what is my mountain and how am I relating to my environment?". Indigenous knowledge practices are a mentality, a framework we can bring anywhere, nurturing and building relationships with each new surroundings. The jacket, one of Stefan's pieces, is an example of a resonance with that. Dwayne carried the grief, the jacket becoming more than a representation; it is filled with emotions, perhaps even an eco-memory in itself.

2. Community and Commoning Practices

This breakout session was moderated by Anke Coumans, lector at Minerva Academy of Hanze University of Applied Sciences and a member of the PD Taskforce. This thematic session featured 3 individual presentations with very different approaches by Nadja van der Weide (Amsterdam University of Applied Sciences), reinaart vanhoe (Willem de Kooning Academy), and Taka Taka (Amsterdam University for the Arts).

Hodan Warsame, who is a public programmer at the Research Centre for Material Cultures of the World Museum, was the first respondent. On Nadja's presentation, Hodan resonates with her methodology of being in service of a community, leading projects by asking people what they need. In times of increased gentrification in urban environments, Nadja's personal perspective also shows how we don't have to be defined by structures that segregate. Hodan also appreciated reinaart's questioning of systems and infrastructures, trying to understand the codes behind what is not being said – what is the role of institutions in mediating people and culture? And finally, on

Taka Taka, Hodan praised the energy brought into the room and the feeling of connection with everyone in the session.

The second respondent was Soemitro Poerbodipoero, who has a background in Occupational Therapy and is a lecturer, researcher, and PD candidate at the Amsterdam University of Applied Sciences in the domain of Health and Wellbeing. Soemitro related to Nadja van der Weide's research with vulnerable communities and neighborhoods, particularly resonating with the action-research methods she engages with, bringing community members to shape the research. They also share a constant reflexivity on their position and the role of researchers within community projects. On reinaart vanhoe's project, Soemitro appreciated the potential of community practices to be forms of activism, and his voice in de-structuring systems. Taka's presentation reminded him how we need people and artists to help us see what we can't see by ourselves, and how something special arises when people share an activity, read together. Soemitro found the session enjoyable and valuable, and while the projects approached different topics, they had a common denominator: the voice of the community. Being in another domain's session was also very fruitful for his own PD trajectory, as the Arts + Creative takes on broader methodologies. Soemitro valued the various ways in which the projects in this thematic line are embedded in and with the community, close to the lives of the people involved. The artistic researchers don't look at communities from above or outside, but rather become part of them, and equally involve people in the creative process of their projects.

3. Embodied Knowledge

The session on Embodied Knowledge was moderated by Professor and Head of the Taskforce, Liesbet van Zoonen. Together with the candidates under this theme — Sophia Badoutsou (Codarts), Emily Huurdeman (Fontys University of Applied Sciences), and Philippine Hoegen (Utrecht University for the Arts) — they prepared a performative script on the topic. This session welcomed respondents Suzan Tunca, who is a dancer, choreographer, and is responsible for the dance research activities at ICKamsterdam; and Godelieve van Heteren, currently a senior international consultant for health & social systems transformations. Both respondents highlighted the intimate way of working and making public, facilitated by this session's format.

On the overall PD programme and its resonance, Suzan Tunca highlighted the opportunity it represents to support artistic researchers. For her, it was a confirmation of how fertile the soil for third-cycle research in higher arts education is and how this program can contribute to the recognition of art research as a societally relevant practice and knowledge. The PD Arts + Creative can therefore contribute positively to expanding the understanding of art. Highlighting this session specifically, Suzan was

pleased to be welcomed into a conversation on embodied knowledge and the acknowledgment of it as its own field of expertise. As it is in the beginning of its development, she is experiencing the articulation of "embodied knowledge" as *knowledge* in artistic practices in a very premature state, but appreciates how the PD is engaging with it as a discursive field. Suzan Tunca also reflected on Ingrid van Engelshoven's final remarks, appreciating the former minister's emphasis on the intrinsic value of the arts, meaning that societal impact can come through the art practice itself and does not necessarily need to be adapted or applied to various other societal contexts. This is an extremely important point if we are to protect the arts and culture in contemporary society, recognizing it as indispensable for a healthy society.

4. Mediatized Encounters

This breakout session, hosted by candidates Jonas Pastoors (Breda University of Applied Sciences), Raymond Vermeulen (Breda University of Applied Sciences), and Agustín Martinez Caram (Hanze University of Applied Sciences), was joined by moderator Michel van Dartel, lector at CARADT (Avans University of Applied Sciences) and member of the PD Taskforce. The respondents invited for this session were Veerle Spronck, who is a researcher at HKU within the lectorate Creative Practices and Entrepreneurship, and Martijn Peltenburg, Project Manager in the Digital Economy team of the Municipality of Rotterdam.

Martijn Peltenburg valued that the PD-candidates dared to present their research thesis in the form of Live Action Roleplaying, which showed how the professional doctorate brings academic findings into practice of the professional field, more so than with a PhD. Martijn also noted that, although often unconsciously, some participants very much fell back into interaction with the PD candidates in a manner that participants are familiar with in their everyday life interaction with technology ('Stick to what you know, and don't be tempted to play outside of the box') — such responses also highlight the importance of fostering (artistic and design) research that encourages publics to cross boundaries. An example of such was the research on 'bleed' by Raymond Vermeulen, which explores the overflow of people's emotions into a state of gameplay, and vice versa when gameplay ends. The insights from Raymond's research can span beyond the gaming sector but contribute to conversations on how people can healthily interact with tech, fostering agency over it instead of passive consumption.

Resonating with artistic and societal fields

Thinking back at the question of *where, how, and with whom the PD research resonates,* the respondent's reflections and audience interaction demonstrate that PD

candidates and their projects are actively resonating with and through the many fields they work in. The resonance present in PD projects, and demonstrated in the symposium, is the process Rosa defines as "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".

Looking at the *where*, the sessions showed sites of resonance that span across multiple and diverse scales: from microscopic bacteria to mountain landscapes (within the theme of Ecological Response-ability); from individual resonance with our own senses and bodies to the collective voice of the community (present in Embodied Knowledge and Community & Commoning Practices). Resonance can happen in both physical to digital spaces, across dimensions and realities, as the Mediatized Encounters group showed. Most importantly, the sessions demonstrate that resonance for the PD programme is plural, intersecting sites and moving across societal, political, and cultural dimensions. Though employing arts-based methods with vulnerable communities or collaborations with scientists for grieving disappearing landscapes bring unique outcomes and experiences, it is also important to note that the site of resonance for artistic and design research is also artistic and design research in itself, and that symposia such as this one develop practice and discourses.

Arts and design-based methods (or the *how* dimension) produce what Rosa calls "collective resonant events" and are practices that inspire action beyond their immediate outcomes but cause ripple effects through the bodies, communities, and spaces they intervene in. We can see that PD research resonates with the field by embodying and embracing different realities at first hand (experienced when Dwayne Toemere wore Stefan Shäfer's jacket and connected to his grief); by pushing the boundaries of what it means to teach and learn (seen in the many pedagogically oriented projects); by embracing co-creation as method to enrich perspectives, problems and skills (evidenced by how artistic and design researchers embed themselves in communities are of service to them). The table serving as an appendix to this report points quite specifically to this part of the question and can be consulted for a more in-depth overview.

The reflexivity and care shown throughout the research projects most connected to communities and collectives offer perspectives on the dimension of *with whom*. Coming back to Rosa for this section of the question too, we know that resonance is always mutual: "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." Respondents highlighted throughout the symposium that artists and designers are integral members

of communities, imagining and building sustainable futures, and are agents of change in the communities they work with, doing so in resonance. Soemitro Poerbodipoero's remarks highlight this well: "The artistic researchers don't look at communities from above or outside, but rather become part of them, and equally involve people in the creative process of their projects."