Proposal

Professional Doctorate

Version 3

Proposal professional doctorate

This PD-proposal consists of six parts:

I Personal information
II PD-trajectory
III Curriculum Vitae
IV Motivation PD-trajectory
V Accord statements
VI Appendix 1: Privacy statement

The PD-proposal is used for the first two steps in the process for participation in the PD-trajectory:

Step 1: Submission of the PD-proposal by the individual PD-candidate for assessment to the internal assessment committee of the university of applied sciences (if applicable).

Step 2: Submission of the PD-proposal by the university of applied sciences for assessment to the Graduate Committee.

Proposal professional doctorate

II PD-trajectory

Working title PD-trajectory
Envisioning Alternative Futures: Reinventing and Reimagining Technologies for Art and Creative Practices

Domain
☐ Health & Wellbeing
☒ Arts + Creative
☐ Energy & Sustainability
☐ Maritime
☐ Leisure, Tourism & Hospitality
☐ Learning & Professionalisation
☐ Technology & Digitalisation

Practice/social problem. *Describe here the practice problem for which you want to develop an innovative approach/solution. Substantiate with sources (max. 400 words).*

Bruce Sterling's 1995 manifesto for his *Dead Media Project* highlighted the growing uncertainty surrounding our evolving media landscape (Sterling, 1995). This uncertainty has only intensified in the 21st century with an accelerated growth of technology. Media art practices are often intrinsically linked to technological development. Their traditional role has been that of a critical lens for examining technology's societal impact.

Today, however, the rapid pace of technological change and the increasing inaccessibility of the underlying technology present significant challenges for contemporary media artists. Profit-driven tech companies frequently black-box their products, concealing their mechanisms and limiting artists and users' ability to manipulate or understand them. Cloud-based AI tools are the best example.

Artists often lack the specialized knowledge and equipment required to engage with these increasingly complex and opaque technologies, leading to a loss of agency and the ability to critically engage with the tools they use. Moreover, rapid technological development disrupts the traditional critique-innovation cycle, where art once influenced technological advancements. By the time an artist critiques a piece of technology, it has often become obsolete, forcing artists to passively adopt new tools instead of challenging or critiquing their dominance (Cascone, 2021).

There is a fundamental divide between how tech companies and artists envision the future. While tech companies prioritize efficiency, profit, and problem-solving, artists explore meaning, aesthetics, and human experience through hands-on creation. To reclaim communal ownership of the future (Emerson, 2023), this PD project proposes an alternative approach: developing artistic tools and practices that break free from the constraints imposed by tech companies.

By engaging with art communities, and embracing do-it-yourself (DIY) culture, this PD project explores the potential to reimagine and reinvent decommodified and marginalized technologies within media art practice and education. Through critical analysis and practice-based research, this project will examine the viability of these approaches and their potential to empower artists in the face of rapid technological change. My experience as a media artist and educator, working with both current digital tools and decommodified and marginalized technologies, positions me well to explore this problem.

Proposal professional doctorate

Objective. *Formulate the objective of the PD pathway here (max. 400 words).*

This PD project challenges the dominance of maximalist techno-aesthetics, which prioritize ever-increasing digital resolution, fidelity, and connectivity (Mansoux et al., 2023). It argues that art practices can engage with technology beyond the infrastructures provided by large tech companies. The goal is to free artists from the pressure to adopt new tools and to resist the built-in obsolescence of digital culture.

Instead of passively relying on standardized tools offered by tech companies, this PD project seeks to develop alternative audiovisual tools and devices by reinventing decommodified and marginalized audiovisual technologies. For example, the project could involve creating experimental self-built devices that use modern electronics and fabrication methods to repurpose analog film technology for alternative uses. Rather than recording images, one such device could transform analog film into an optical audio synthesizer and message encoder, enabling artists to critically engage with media materiality while expanding creative possibilities.

Drawing on Zielinski's non-linear thinking about media, this research reimagines "forgotten, failed, or marginalized technologies and art practices" (Zielinski, 2006). By collaborating with artist communities—particularly artist-run film labs—and developing a DIY approach for reinventing audiovisual technologies, it critiques current digital high-tech infrastructures and rethinks materiality in contemporary media practices (Hertz & Parikka, 2010).
From a practice-based artist and educator's perspective, overlooked and obsolete audiovisual technologies are not just media curiosities but hold significant potential for artistic experimentation. These technologies possess two key traits that contrast with high-tech tools:

1. **Decommodified**: The collapse of industries behind these technologies renders them obsolete, allowing artists to repurpose them with non-standard visions.
2. **Possibilities of Failure**: These imperfect technologies enable artists to explore errors and appreciate the aesthetics of failure (Cascone, 2000), often ignored by commercial industries.

These traits—decommodification and the embrace of imperfection—empower artists to explore the materialities of media culture. This contrasts sharply with today's reliance on high-tech tools and cloud-based infrastructures (Kemper, 2023).

This project directly benefits analog film lab communities by enabling them to reinvent their practices in alignment with contemporary media technologies, reducing dependence on scarce, out-of-production equipment. Simultaneously, it offers digital-only practitioners an alternative perspective on working with analog technologies, fostering a deeper engagement with materiality and process.

By empowering artists through participation and creation, this PD project aims to cultivate a resourceful and critical relationship with technology, advocating for artistic exploration over technical complexity and commercial interests.

Question statement. *Formulate here the question from practice that guides the PD-trajectory.*

Emergent Practices and Impact:
What alternative art practices can emerge from artists' involvement in reinventing decommodified technologies, and how can these practices shape cultural and technological discourses?

Reconfiguration and Empowerment:

Proposal professional doctorate

To what extent can this PD project reconfigure media art practices and creative curricula? To what extent can its proposition empower artists and institutions to critically engage with technologies through diverse and critical strategies?

Challenges and Opportunities:
What are the specific challenges and opportunities of implementing reinvented, decommodified, marginalized technologies in contemporary art practices and creative curricula, and how can they be systematically addressed?

DIY Culture and Community Support:
In what ways can DIY culture and community support networks empower artists to integrate technology into their creative process, enhancing their expressive capabilities as well as their ability to comment on the impact of technology on society and culture?

Research and change approach. *Outline here how you plan to approach the PD-trajectory; from which method(s) and why (max. 400 words).*

This research employs a combination of Media Archaeology (Hertz & Parikka, 2010), technical experimentation and reinvention, artistic practices such as experimental filmmaking (Catanese & Parikka, 2018), media art installations, expanded cinema performances (Youngblood, 1970), and critical media study and experimental film analysis. These methods are particularly relevant because they allow for a historical understanding of technology while enabling artists to engage with overlooked or marginalized tools in new and innovative ways:

- Media Archaeology will uncover past technologies that have been decommodified, offering new perspectives on their cultural and artistic relevance.
- Hands-on technical reinvention will enable artists to repurpose and reimagine these technologies for contemporary practices. This approach also allows artists to explore technological failure, embrace imperfections, and discover new aesthetic possibilities (Cascone, 2000).
- Collaborative Innovation: By working with artist-run analog film communities, such as Filmwerkplaats, this research fosters an environment of shared learning and collective exploration. These collaborations will support the reinvention of analog technologies and practices while building frameworks for integrating these insights into art and creative curricula.

By utilizing DIY methods and open-source tools for all these work methods, this PD project will promote a collaborative and accessible approach to technology that contrasts with the commercialized, opaque systems that artists currently face (Hertz, 2023).

This PD project is change-oriented because it aims to reconfigure media art practices art and design school curricula and foster critical discourse on technology in society. [1]

This PD project is designed to be completed within four years by aligning the practical outcomes with theoretical exploration. The artistic methods and practice will continually inform the research process, ensuring that the project remains grounded in practice while addressing broader technological and societal issues. The added value of this creative approach lies in its capacity to challenge dominant technological paradigms and foster change that emerges directly from artistic practice.

[1] Footnote: see section 9 and 10, for more detail.

Proposal professional doctorate

Four roles. *The PD-trajectory focuses on four roles: professional, innovator, researcher and change agent. Describe here how you want to develop yourself in these roles during the PD-trajectory (max. 400 words).*

This PD trajectory will develop my roles as an innovator, professional, researcher, and change agent. Each role will be revisited throughout the research, contributing to the project's overall outcomes.

- Innovator: As an innovator, I will develop new artistic tools. My particular method of repurposing decommodified and obsolete technologies will allow me to explore alternative methods of creation. After completing the PD, I will continue to innovate by applying the strategies developed during the research, creative new methods and tools ways for artists to engage with technology critically and creatively.
- Professional: I will strengthen my role as a professional artist, educator, and researcher by collaborating closely with Filmwerkplaats and other partners, integrating the research into the needs of the artistic community. I will lead workshops and support community engagement, ensuring that the project outcomes are accessible. After the PD, I will be equipped to take on the role of a teacher-researcher, working professionally with institutions and educational platforms to integrate alternative technologies into art and creative curricula.
- Researcher: As a researcher, I will delve into media archaeology to trace the histories of obsolete technologies and explore their potential for contemporary use. This research will support the project's innovation approach. Upon completing the PD, I will be prepared to take on the role of a research project leader, initiating projects that contribute to artistic discourses on media art and technology.
- Change Agent: As a change agent, I will promote the research outcomes to transform how artists engage with technology. This role will be essential during the dissemination phase, where I will lead workshops, exhibitions, and publications, advocating for the adoption of alternative technologies. Post-PD, I will be prepared to drive systemic change, encouraging artists and institutions to approach technology more critically and resourcefully.

By the end of this PD trajectory, I will be well-positioned to fulfil these roles, with the skills to innovate, collaborate, research, and effect change in the field of media art and education.

Integration four roles. *Describe here how the four roles of professional, innovator, researcher and change agent can be shaped in an integrated way during the PD-trajectory (max. 400 words).*

The four roles of **innovator**, **professional**, **researcher**, and **change agent** are distinct but deeply interconnected throughout this PD trajectory.

Distinct Roles:
As **innovator**, I focus on developing new artistic tools by repurposing decommodified technologies. The **professional** role ensures that this innovation is grounded in real-world needs through collaboration with partners like *Filmwerkplaats*, ensuring that the results are relevant and applicable. The **researcher** role is essential for providing the theoretical and historical context, through media archaeology, that informs the innovation. Finally, the **change agent** role focuses on applying these innovations to inspire broader shifts in how artists engage with technology.

Overlaps and Intersections:
The **researcher** and **innovator** roles overlap significantly, as innovations in this project are directly informed by the research into obsolete technologies. For example, insights gained from media archaeology will reveal which technologies have untapped creative potential, guiding the development of new tools. Likewise, the **professional** and **change agent** roles are intertwined. To bring about

change, I must engage professionally with the artistic community, ensuring that the project's outcomes are shared and adopted through workshops, exhibitions, and publications.
Together, these roles contribute to the project's overarching goal: to empower artists to reclaim agency over technology through alternative tools. The combination of research-driven innovation, professional collaboration, and a focus on cultural change ensures that the project will not only create new artistic methods but also inspire a broader transformation in how artists interact with and critique technology.

Ethical aspects within the PD-trajectory. *Describe here how you take ethical aspects into account when implementing the PD-trajectory. Consider, for example, the environment and people involved (max. 400 words).*

This PD project must navigate several ethical considerations, particularly concerning intellectual property, collaboration, and the repurposing of technologies. Working with decommodified and obsolete technologies often involves hardware and software that may still be protected under proprietary licenses, such as unexpired trademarks, copyrights, and patents. To address this, I will ensure that all technologies used are either open source, in the public domain due to expired intellectual property, or legally available for artistic experimentation. This will involve consultation with legal experts to ensure full compliance with copyright and intellectual property laws.

Another key ethical consideration involves the communities I will collaborate with, particularly during workshops and collaborative projects. The intellectual and creative contributions of participants will be properly acknowledged and attributed. Transparent communication will be prioritized to ensure that all participants are fully aware of their rights and how their work will be used. To achieve this, I will collaborate with the ethics officer at Hogeschool Rotterdam to create consent forms that clearly outline participants' rights and the ways in which their contributions will be documented and used in the research.

For data management and documentation, I will create a comprehensive data management plan in collaboration with the data steward at Hogeschool Rotterdam. I will use SURF Research Drive, a secure and privacy-compliant storage system, to safeguard all data and documentation generated throughout this project. This system will ensure that all sensitive information is securely stored and managed in accordance with best practices.

Finally, I will submit my project plan to Hogeschool Rotterdam's ethical committee for practice-oriented research and will carefully consider and implement their feedback. By adhering to these guidelines, I will ensure that the research is conducted ethically, respecting both intellectual property laws and the rights of all collaborators involved.

Intended contribution of the PD-trajectory to practice. *Describe here what concrete change in professional, social, artistic or creative practice you expect to bring about with the PD-trajectory (max. 400 words).*

This PD project has the potential to significantly impact professional practice in several ways:
Empowering artists and fostering diverse aesthetics and alternative practices:
By exploring and reimagining decommodified and marginalized audiovisual technologies, this PD project aims to empower artists to reclaim control over their audiovisual tools and creative processes. This shift from passive adoption of out-of-the-box industrial technologies to active engagement fosters greater artistic independence and innovation. This could lead to the emergence of new alternative art practices, particularly in the field of artists' moving images and other audiovisual work. Additionally,

the emphasis on reinventing "obsolete" audiovisual technologies opens new avenues for aesthetic exploration. Artists can develop diverse aesthetics that challenge the homogeneity often seen in mainstream visual digital media, including generative AI, enriching the cultural landscape and promoting a broader range of artistic expressions. In this sense, the primary focus of this proposal is on artists' own hands-on processes and practices.

Promoting critical engagement with technology and challenging commercial Interests:

By encouraging a critical examination of current audiovisual technologies as well as larger digital technological developments, this PD project aims to equip artists and educators with tools to question and critique the pervasive influence of corporate technology in society. This critical engagement is essential for developing a more nuanced understanding of technology's role in shaping cultural and social dynamics. Furthermore, by advocating for a paradigm shift away from excessive technical complexity and corporate-driven interests, this PD project explores a more sustainable and ethical approach to media art practice.

Reconfigure educational curricula:

The integration of alternative audiovisual technological practices into educational settings has the potential to reconfigure art and creative curricula. By incorporating hands-on, practice-based learning and emphasizing DIY culture—where students learn to understand how to take apart, reassemble, and modify devices—educational institutions can cultivate a more resourceful and critically engaged generation of artists. This approach also challenges the prevailing focus on the latest, most complex corporate digital tools, which often operate as technological black boxes that cannot be taken apart or modified. This encourages students to rethink technical proficiency by valuing experimentation and creativity.

The professional fields addressed by this project are: first, and more narrowly, practicing artists; second, students in creative disciplines; and third—though outside the immediate practical experimentation of this project—pupils and students in broader educational and social work contexts.

Intended contribution of the PD-trajectory to knowledge development. *Describe here what contribution you think the PD-trajectory will make to knowledge development in the domain (max. 400 words).*

By challenging the dominance of commercial audiovisual technologies, this PD project contributes to ongoing conversations about the social and cultural impact of technology. Its implications extend beyond the arts, influencing academic, creative, and societal fields.

- **Artistic Innovation:** This project will create new tools and methodologies for artistic experimentation, contributing to the broader discourse on media art and creative practice. These innovations will provide artists and educators with practical solutions for critically engaging with technology.
- **Academic Contributions:** This PD project extends the field of Media Archaeology from a theoretical-historical discipline into a practice-based research framework. By integrating marginalized technologies into artistic practice, it redefines Media Archaeology as a hands-on discipline. Additionally, it addresses the theory/practice divide in arts and humanities research disciplines, particularly bridging gaps between media studies and media art and design.
- **Educational and Societal Contributions:** The project proposes a critical revision of contemporary media pedagogy, which often narrowly focuses on digital literacy and preparing students to adapt to current technologies. It advocates for a more diverse educational paradigm that incorporates media-technological history and critical reflection on the ideologies of linear technological progress. The outcomes and insights of this research will inform educators across diverse fields—from elementary schools and social work to universities—helping them develop curricula that encourage critical, sustainable, and historically informed engagement with technology.

- **Creative Industries:** By developing tools and methodologies that enable artists to reclaim agency over their creative tools, this project reduces reliance on standard commercial hardware and software. This project encourages artists and designers to explore alternative aesthetic possibilities through the practice-based exploration of the cultural and historical dimensions of media technologies. This shift challenges the dominance of corporate proprietary systems, fostering innovation and redefining the relationship between creativity and technology.

Connection domain. *Substantiate the connection of the PD-trajectory to (the themes of) the domain (see programme proposal) (max. 400 words).*

This PD project connects directly to key themes in media art, Media Archaeology, experimental film, and DIY culture. By focusing on reinventing and reimagining obsolete and decommodified technologies, the project engages with broader discussions around technology's role in artistic practice and its societal impact. The emphasis on critical engagement with technology aligns with contemporary debates about post-digital culture, black boxing, planned obsolescence, and the role of technology in art and creative curricula.

This project also addresses critical questions about how artists can reclaim agency over their tools, resisting the commercialized, opaque systems that often dominate creative fields. By exploring decommodified technologies, it opens new pathways for creative innovation.

The collaborative nature of the project, particularly through partnerships with *Filmwerkplaats*, ensures that it contributes to the development of community-driven artistic innovation. The research will help create new support networks for creative collaboration and exploration, enhancing the domain of alternative media arts practices. These collaborations strengthen the project's impact, providing practical frameworks for integrating decommodified technologies into educational and artistic contexts.

In summary, this research not only enriches the field of media art practice and education but also has far-reaching implications for how artists interact with and critique technology. By fostering a more resourceful, diverse, and critically engaged artistic community, the research contributes to the development of a more equitable and innovative cultural landscape.

Domain-specific components. *Domain-specific components can be added here. (when applicable)*

Literature references. *List sources used (academic and/or practitioner publications) in the above sections in APA 7 style.*

- Cascone, K. (2000). The aesthetics of failure: Post-digital tendencies in contemporary computer music. *Computer Music Journal, 24*(4), 12–18.
- Cascone, K. (2021). The Failure of Failure: Postdigital Aesthetics Against Techno-mystification. *Postdigital Science and Education*, 3(4), 929–940. https://www.researchgate.net/publication/348561456_The_Failure_of_Failure_Postdigital_Aesthetics_Against_Techno-mystification
- Catanese, R., & Parikka, J. (2018). Handmade films and artist-run labs: The chemical sites of film's counterculture. *NECSUS: European Journal of Media Studies*, *7*(2), 43-63. https://doi.org/10.25969/mediarep/3459
- Drummond, P. (1979). Film as Film: Formal Experiment in Film; 1910-1975. *Arts Council of Great Britain.* Retrieved from

https://monoskop.org/images/3/36/Film_as_Film_Formal_Experiment_in_Film_1910-1975.pdf
- Emerson, L. (2023). Reclaiming the Future with Old Media. In *Bloomsbury Handbook to the Digital Humanities* (pp. 417–426). Bloomsbury Academic.
- Filmwerkplaats. (n.d.). *Homepage*. Retrieved from https://filmwerkplaats.org/00-homepage
- Hertz, G., & Parikka, J. (2010). CTheory Interview: Archaeologies of Media Art. *CTHEORY*. Retrieved from https://journals.uvic.ca/index.php/ctheory/article/view/14750/5621
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- Hertz, G. (2023). *Art + DIY electronics*. MIT Press
- Kemper, J. (2023). Glitch, the Post-digital Aesthetic of Failure and Twenty-First-Century Media. *European Journal of Cultural Studies*, 26(1), 47–63. https://doi.org/10.1177/13675494211060537
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- Rey, N. (2009). Artist-run Film Labs, an Historical Perspective. *filmlabs.org*. Retrieved from https://www.filmlabs.org/dissemination/writings/Welcome
- Saude, M. (2018, June 29). Old Weird Materialism: Production and Distribution of Photochemical Artist Film. Paper presented at NECS 2018 Conference: Media Tactics and Engagement, University of Amsterdam.
- Sterling, B. (1995). The DEAD MEDIA Project: A Modest Proposal and a Public Appeal. *World Power Systems: dead media project: A modest proposal.* Retrieved from http://www.deadmedia.org/modest-proposal.html
- Zielinski, S. (2006). Deep Time of the Media: Toward an Archaeology of Seeing and Hearing by Technical Means. The MIT Press. (Original work published 2002).

Working field partner(s). *Describe here for and/or with which working field and/or practice partner(s) the PD-trajectory will be carried out. Outline the background of these partner(s) (size, core business, expertise, etc.) and what their role will be in the PD-trajectory (max. 400 words).*

Context of Artist-Run Film Labs and Filmwerkplaats

The shift from film to digital has rendered analog film technology "obsolete" in mainstream media production, creating unique opportunities for artistic exploration. A global network of 68 artist-run film labs has emerged, dedicated to reinventing analog film as artistic practice (Rey, 2009). Filmwerkplaats in Rotterdam is part of this network. These labs offer several benefits for this research:

Access to "Obsolete" Decommodified Technologies: Due to the digital transition, professional analog film equipment has become decommodified, allowing artists to experiment and manipulate directly (Saude, 2018).

Community Knowledge and Expertise: Film lab members possess extensive knowledge and practical skills, providing insights into established practices and exploring challenges and solutions for transforming these technologies.

Collaborative Innovation: While analog practices offer great potential for artists, their direct application is often limited. In some artist-run film labs, practices may remain rooted in the avant-garde films of the 1960s, where filmmakers deconstructed narratives to challenge mainstream film aesthetics (Drummond, 1979). However, with analog film no longer dominant, these labs, including Filmwerkplaats Rotterdam are actively seeking new ways to reinvent practices for the future.

Proposal professional doctorate

Through collaboration with Filmwerkplaats members, I aim to establish a framework for transforming countercultural aesthetics in experimental film practice within the context of contemporary media art and education.

Activity plan *Indicate globally planned activities per year. In the 1st year, this could include:* - *demand articulation/intervention/...,* - *research activities (if different from 1),* - *other activities appropriate to the PD-trajectory* *(max. 400 words)*	
1st year	**Foundational Research and Media Archaeology:** • Archival Research and Literature Review: Conduct in-depth archival research to gather historical data on decommodified technologies with artistic potential. Review relevant literature to understand the socio-cultural contexts of these technologies. • Collaboration with Filmwerkplaats: Engage with Filmwerkplaats members to observe and analyze their practices. Discuss possibilities for reinventing analog technologies within contemporary media art. • Technical Skill Development: Develop technical skills required for reinventing selected technologies, including digital fabrication, DIY electronics, and open-source digital tools. • Documentation: Document the research process through photographs, videos, and detailed technical notes to capture insights and progress. • Collaborative Strategies: Outline specific collaborative activities with Filmwerkplaats and other partners, including joint workshops, shared exhibitions, and co-authored publications.
In outline	
2nd year	**Technical Reinvention and Initial Artistic Practice** ▪ Reinvention of Devices: Continue the technical reinvention of devices using digital fabrication, DIY electronics, and open-source digital tools. ▪ Collaborative Workshops: Organize initial workshops with Filmwerkplaats members and WDKA students to explore artistic applications of reinvented devices. ▪ Artistic Creation: Develop artworks incorporating reinvented devices, focusing on themes such as perception, temporality, and the aesthetics of failure. ▪ Documentation: Document collaborative processes and outcomes through photographs, videos, and written reflections. ▪ Evaluation Metrics: Develop specific criteria for evaluating the success of the reinventions and educational integration.
3rd year	**Expanded Collaborative Workshops and Critical Analysis** • Broader Workshops: Organize and conduct workshops and presentations for audiences beyond analog communities. Engage with broader art communities and educational institutions. • Feedback Collection: Gather feedback from workshop participants and collaborators to assess the impact of reimagined practices. • Case Studies: Develop in-depth case studies analyzing specific instances of integrating reimagined and reinvented technologies into artistic and educational practices. • Evaluation Metrics: Continue developing and applying specific criteria for evaluating the success of the reinventions and educational integrations, adjusting as necessary based on feedback and findings.
4th year	**Documentation, Dissemination, and Future Directions**

Proposal professional doctorate

Activity plan *Indicate globally planned activities per year. In the 1st year, this could include:* - *demand articulation/intervention/...,* - *research activities (if different from 1),* - *other activities appropriate to the PD-trajectory* *(max. 400 words)*	
	• Research Synthesis: Compile and synthesize research findings into a comprehensive dissertation. • Exhibitions and Presentations: Organize exhibitions and presentations to showcase the artistic work produced throughout the research. • Educational Integration: Engage with educational institutions to discuss integrating research findings into art and creative curricula. • Collaborative Strategies: Continue outlining and implementing specific collaborative activities with Filmwerkplaats and other partners, including joint workshops, shared exhibitions, and co-authored publications.

Proposal professional doctorate

Professional development plan *Indicate below the planned training activities you will follow. Make a distinction between compulsory components from the domain and components that can be filled in flexibel (max. 400 words).*	
1st year	**Foundational Research and Technical Skill Development** **Compulsory Components:** 1. *Introduction to Practice-Based Research*: Foundational course on practice-based research methodologies and media archaeology to ground research in critical theory and historical context. 2. *Ethics in Creative Research*: Training on ethical considerations in artistic and collaborative research, covering consent and intellectual property rights. 3. Other mandatory training from the PD committee. **Flexible Components:** 1. *Technical Workshops*: Hands-on workshops in open-source technologies, DIY fabrication, and electronics to build technical skills for repurposing decommodified technologies. 2. *Participation in Art Residencies*: Attend artist residencies with Filmwerkplaats or other analog film lab communities to integrate theoretical knowledge into practical experimentation with analog and marginalized technologies.
2nd year	**Artistic Practice and Experimentation** **Compulsory Components:** 1. *Advanced Media Archaeology and Media Theory*: In-depth study of media archaeology and media theory focused on marginalized technologies relevant to the research. 2. *Open-Source Technology*: Advanced training on open-source hardware and software for effective use of non-proprietary tools. 3. Other mandatory training from the PD committee. **Flexible Components:** 1. *Experimental Filmmaking and Expanded Cinema*: Workshops or residencies on experimental media art, including expanded cinema and media installations, supporting artistic outputs. 2. *Technical Reinvention and Prototyping*: Engage in maker spaces and hackathons to prototype reinvented tools, exploring the artistic potential of decommodified technologies.
3rd year	**Critical Reflection and Pedagogical Development** **Compulsory Components:** 1. *Critical Theory in Media Art*: Courses on critical theory and post-digital culture, focusing on the societal impact of technology. 2. *Workshop Facilitation and Pedagogy*: Training in educational methods, emphasizing critical media engagement in art curricula. 3. Other mandatory training from the PD committee. **Flexible Components:** 1. *International Conferences*: Present research progress at international media art and experimental film conferences for feedback. 2. *Collaborative Workshops*: Organize workshops with Filmwerkplaats to assess how repurposed technologies are adopted by artists and students.

Proposal professional doctorate

Professional development plan *Indicate below the planned training activities you will follow. Make a distinction between compulsory components from the domain and components that can be filled in flexibel (max. 400 words).*	
4th year	**Year 4: Documentation, Dissemination, and Final Presentations** **Compulsory Components:** 1. *Academic Writing and Research Dissemination*: Participate in writing workshops to prepare publications documenting research findings. 2. *Exhibition Practices*: Training in curatorial practices for final presentations in academic and public settings. 3. Other mandatory training from the PD committee. **Flexible Components:** 1. *Final Residency/Production Lab*: Attend a final residency or production lab to refine the research's final artistic output, integrating collaborator feedback. 2. *Artist Book Workshop*: Participate in artist book-making workshops to showcase developed artistic tools and methodologies.

Ethical aspects. *Some trajectories require ethical clearance or authorisation. Please indicate whether you expect permission to be required.*	
Do you expect the PD-trajectory to require approval from an ethical review board or other institution?	☐ Yes ☒ No

	marginalized and decommodified technologies. Additionally, it aligns with my research's collaborative focus, enabling me to advocate for DIY and alternative approaches to technology in media art. • **Media Artist and Experimental Filmmaker (2014–present):** My artistic practice focus on creating installations and experimental films using DIY devices and analog-inspired alternative technologies. Notable works include ChromaStretch (2023) at LchtKunstGouda, The Liquid-Self (2022) at Nederlands Fotomuseum, and The Dustscape (2019) at Parklicht, Amsterdam. My short films, such as Dust Poetry, Liquid Landscape, Pareidolia, and A Sense of Place, have been showcased at international film festivals, including the International Short Film Festival Oberhausen, the Karlovy Vary International Film Festival, and the International Film Festival Rotterdam.
Products & (research) publications	As a practice-oriented artist, I prioritize hands-on experimentation and knowledge-sharing within artist communities. This approach gives me more creative freedom and control over the production process. Over the years, I have developed several DIY tools, which I share with artist communities through workshops and presentations. These include: • **DIY Projectors**: Inspired by pre-film projection devices, I built my own projector using DIY electronics. These projectors allow me to explore systems and artistic methods that translate sound directly into visual forms through mechanical and optical properties. • **DtoA Printer**: This device uses smartphone screens as a light source to expose images onto 16mm analog film, exploring alternative methods of creating moving images. • **DIY Slit-Scan 16mm Movie Camera**: An experimental movie camera that bypasses conventional frames and shutters, challenging industry standards and exploring unique aesthetics in time-based media. • **SPECTRAL Project - Device Research**: As part of the Creative Europe-funded SPECTRAL project, I am involved in developing a DIY portable 16mm film contact printer. Traditional contact printers are complex and no longer in production, but this research project aims to create accessible DIY solutions for artists worldwide, enabling creative and experimental image compositing.
Other forms of preparation for the PD-trajectory (e.g. training, course, webinar, etc.)	• **Pre-PD Workshop Participation:** These preparatory sessions provided an opportunity to refine my initial research proposal and prepare this document. • **BDB(Basiskwalificatie Didactische Bekwaamheid) and BKE(BasisKwalificatie Examinering) training and certifications:** These certifications in didactic and examination skills have enhanced my ability to implement my research in art and creative curricula and to evaluate its effectiveness.

Proposal professional doctorate

IV Motivation PD-trajectory

Motivation candidate

Motivation for the PD-trajectory. *Provide a motivation for the PD-trajectory, the choice of organisation and how the PD-trajectory contributes to your professional development (max. 400 words).*

My motivation for pursuing this PD-trajectory stems from a deep interest in the intersection of media art, technology, and creative agency. As a media artist and educator, I have observed how rapidly evolving, opaque, and profit-driven technologies are diminishing artists' ability to engage critically and creatively with the tools they use. This dominance of tech companies in shaping creative tools narrows the space for artistic experimentation, favoring functionality over exploration. My research aims to reverse this trend by reinventing and reimagining marginalized, decommodified technologies—tools that exist outside mainstream industrial standards. By doing so, I seek to open new possibilities for artistic expression and develop alternative methods that empower artists to reclaim control over their creative processes.

My decision to collaborate with *Filmwerkplaats* and similar organizations is motivated by their commitment to analog and experimental media technologies, which aligns perfectly with my research objectives. *Filmwerkplaats*, with its community-driven approach, offers an ideal environment for the hands-on experimentation and technical reinvention necessary for this project. Their focus on DIY culture and collective learning ensures that the research outcomes will have both practical and impactful applications in artistic and educational settings.

The PD-trajectory will contribute significantly to my professional development by allowing me to deepen my knowledge and expertise in media archaeology, technical experimentation, and practice-based artistic research. It will give me the opportunity to explore how overlooked and marginalized technologies can be reimagined for contemporary media art, contributing not only to artistic innovation but also to critical discussions about technology's role in society. Furthermore, by integrating these insights into creative curricula, I will strengthen my ability to design educational programs that foster critical engagement with technology among students and practitioners.

Ultimately, this research will position me to become a professional researcher in the media art field, focused on challenging dominant technological paradigms and advocating for more inclusive, accessible, and creative technological futures. The PD-trajectory provides the ideal framework for me to continue evolving as both an artist and educator, while contributing to the broader discourse on how technology shapes art and culture. I look forward to the opportunity to pursue this research and make a meaningful impact in both the professional and academic realms of media art.

Extra-legal status pilot candidate

The start of this PD-trajectory is extra-legal. This means that the candidate cannot now be guaranteed a title upon successful completion of this pathway. The candidate is aware of this.