The Role of a Body-Worn Camera During Art Viewing: A Pilot Study on Students Navigating Meaning in Art-Based Learning

Luca Marie Siera (s2359510)

Behavioural Management and Social Sciences, University of Twente

Master´s Thesis Positive Clinical Psychology and Technology

1st Supervisor: Dr. Anneke Sools

2nd Supervisor: Prof. Dr. Gerben Westerhof

10.03.2024

Abstract

Objectives: Art-based Learning (ABL) has been acknowledged for its role in facilitating the exploration of meaning in visual artworks by both viewing and making art. Previous research delved into the intricate nature of meaning-making in the context of education and museum settings and highlighted the need for tools that can effectively guide meaning-making processes. This pilot study investigated how students navigated meaning-making during an ABL session and how they experienced a Body-Worn Camera (BWC) as guidance during this process.

Methods/Design: Students above 18 (N=4) completed an online questionnaire capturing their demographic information and previous art viewing experience. Data was collected through a purposive sampling method. Participation involved active engagement in an ABL session followed by a reflective think-aloud session.

Results: In total, 18 sub-themes emerged, organised into five themes. Three themes were relevant to RQ1: "Theme 1: Approaching Being Chosen by Artwork", "Theme 2: Deriving an Understanding of an Artwork*"*, and "Theme 3: Exploring Imaginary World". Additionally, the fourth theme corresponded to RQ2: "Theme 4: Guidance Through BWC". An additional theme emerged relevant for practical implications "Theme 5: External Guidance".

Conclusion: This pilot study provides insights into students' meaning-making processes during art viewing, aligning with the mirror model of art by Tinio (2013) and other literature on meaning-making. New insights relate to the estimation of deriving meaning and establishing emotional connections, the prioritisation of features, and the development of existential themes. Further, the study underscores the BWC´s potential as a retrospective tool to strengthen meaning-making.

Keywords: students, art-based learning, meaning-making, body-worn camera, guidance

The Role of a Body-Worn Camera During Art Viewing: A Pilot Study on Participants Navigating Meaning in Art-Based Learning

This research is going to investigate students' meaning-making processes guided by a Body-Worn Camera (BWC) during the initial phase of an Art-Based Learning (ABL) session. ABL is an established method that helps individuals find meaning in visual artworks by both viewing and making art (Lutters et al., 2022). This research is specifically focusing on the art viewing phase. Therefore, a distinction between art viewing and art making will be necessary.

Research on constructing meaning during art viewing is limited. A model that depicts different stages in art viewing is the mirror model of art by Tinio (2013). In line with this, other art viewing and meaning-making research highlighted the role of meaning-making during art viewing (Hubard, 2008; Lachapelle et al., 2003; Leder et al. 2004). According to Kaptelinin (2011), research still grapples with the challenge of identifying and substantiating meaning-making processes. Even though research underscored the need to investigate tools that could offer valuable insights into the meaning-making process and potentially facilitate it, research has mostly focused on theoretical rather than practical implications (Kaptelinin 2011; Rieger et al., 2023). Over the past decade, the role of Body-Worn Cameras (BWCs) in providing deeper insights into their user´s perspective have gained significant attention in diverse research contexts (Dawes et al., 2015; Lloyd et al., 2018). Recognising their proven strengths and applying them to art viewing, they might have the potential to support interaction with the artworks during art viewing.

In sum, there is a lack of empirical studies that delve into the exploration of technologies that could offer valuable insights and provide guidance for meaning-making during art viewing and there is no research which investigates how individuals derive meaning during new forms of art viewing, including ABL. Consequently, this pilot study aims to bridge that gap by investigating how students navigate meaning during the art viewing phase of an ABL session and exploring their experience with a BWC as guidance during that

process. The overall goal of the study is to contribute to the investigation of meaning-making and to evaluate the role of a BWC as a tool for guiding meaning-making in art viewing from a retrospective.

Art Viewing and Art Making

Art making and art viewing should be distinguished due to their distinct underlying mechanisms. The act of viewing art is primarily linked with the aesthetic experience, while art making is oriented toward the exploration of intrinsic creativity (Ishiguro & Okada, 2021). Despite this divergence, a connection between these concepts might be plausible, given that engaging with art as a viewer might serve as inspiration for creative endeavours. Conversely, art making is associated with enhancing aesthetic appreciation, stemming from the observation of the created artwork (Ishiguro & Okada, 2021). Following the mirror model of art, art making encompasses three different stages, the initialization, the expansion, the adaption, and the finalisation stage. During the initialization stage, an artist generates numerous variations of an idea and then selects one of these variations for further development. The second stage, expansion and adaption, entails refining the artwork established during the prior phase with greater detail. In the finalization stage, the artist modifies the artwork with a decreased emphasis on altering fundamental structures and a heightened focus on refinements including colour, texture, and other low-level visual elements (Tinio, 2013).

In parallel, the initial stage of art viewing corresponds to the concluding stage of art making, where the observer processes low-level visual elements of the artwork, such as colour, texture, and surface features. The stages of art making and art viewing exhibit a mirror-reversed character, in which the first encounter with an artwork mirrors the final stage of art making. Followed by the second stage of art viewing which is described as correspondence. This stage includes processing objects, figures, and characteristics of the overall composition of the work. Moreover, the early stage of art viewing corresponds to the

latter stage of art making, and the latter stage of art viewing corresponds to the initial stage of art making (Tinio, 2013). This model aligns with Leder et al.´s (2004) description of art viewing which involves a two-stage process of aesthetic appreciation. The initial stage involves engaging in processing sensory features associated with the artwork. Subsequently, during the second stage, cognitive and emotional processes are applied by the observer. This model elucidates individual and cultural variations in aesthetic judgements, providing insight into the multi-phased nature of art viewing. Moreover, previous research has not solely focused on exploring the aesthetic experience of art viewing, but it delved into educational aspects of it.

A qualitative study by Lachapelle et al. (2003) tested a model developed by the authors, which aims to explain the process of understanding and recognising a work of art from an educational perspective. According to this framework, the cognitive processes associated with art viewing, are conceptualised as a dual-phased experience. During the first phase, the viewer engages in experiential learning while making use of his prior knowledge and experiences with art, while the knowledge encoded by the artwork itself contributes to constructing the meaning of an artwork. Moreover, the experimental learning phase highlights the construction of personal meaning to solve and answer problems or questions that arise during the encounter with the artwork. During the second phase, the viewer evaluates their initial interpretation in light of theoretical information about the artwork. The goal is to reconstruct knowledge of the artwork and ultimately refine the viewer's understanding of the art object. The authors proposed an additional stage that entails revisiting the artwork to possibly strengthen the reconstructed meaning of the artwork (Lachapelle et al., 2003). Importantly, this stage was only proposed as an addition to the proposed framework, underlining the need to further test the proposed strengthening effect when returning to the artwork.

Educational research has also focused on investigating strategies of Art-Based

Learning (ABL), to promote learning in educational and therapeutic settings (Deaver, 2012; Zakaria et al., 2019). According to a larger-scale project by Lutters et al. (2022) Art-Based Learning (ABL), combines both art making and art viewing to promote deep interaction with an artwork and learning through this interaction. Moreover, it was developed to help individuals step out of reality and into another world while encountering new experiences on a cognitive level (Lutters et al., 2022). However, there has been no research that delves into the meaning-making processes of the art viewing phase of ABL, even though it is believed to foster deep interactions with art. Correspondingly, previous research has emphasized the significance of actively constructing meaning during art viewing, emphasizing it as the goal of interacting with an artwork.

Meaning-Making

According to Wolfgang Iser´s Literary Theory, understanding the meaning-making process of a piece of art is not about stating facts or describing it in words (as cited in Yan-Ling, 2013). Essentially, Iser's literary theory emphasizes the way different sentences or elements are connected within the artwork which is not predefined by the work itself but is shaped by interpretation (as cited in Yan-Ling, 2013). Iser´s Literary Theory was originally developed to understand how a reader engages with a text, yet a study by Hubard (2008) applied that theory to delve into the interpretation of art, focusing on an abstract sculpture rather than analysing a written text. Within his study, Hubard (2008) described meaning-making as an intricate process and defined it as the interaction between a viewer and an artwork. This interaction was examined closely by investigating how five teenagers created meaning from an abstract sculpture. Findings aligned with Iser´s theory, emphasising that the artwork was not merely the physical object but what was created through the interaction between the viewer and the product (Hubard, 2008).

Interestingly meaning-making has been closely tied to the context in which it is being presented (Sitzia, 2018). Given that link, there may be factors that have the potential to

enhance meaning-making processes during art viewing. Previous research has attempted to identify factors that could influence meaning-making processes. A study by Rieger et al., 2003), identified such factors by investigating the meaning-making processes of cancer patients during an art-based intervention program. Results indicated that meaning-making was influenced by individual factors such as personal attitudes, experiences related to participants' cancer journey, motivations and expectations. Additionally, the study emphasised the importance of utilising artistic mediums to enable profound interactions with art, taking into consideration the individual preferences and prior knowledge of each participant. It emphasised the potential need for additional assistance and guidance when being confronted with new forms of artistic expression (Rieger et al., 2023). Comparing this to Lachapelle et al.´s (2003) model of aesthetic experience, it seems crucial to consider factors that assist participants with no prior knowledge. In line with that, Rieger et al. (2023) underlined the importance of identifying tools that could potentially enhance the effects of art-based intervention programs.

While previous research has highlighted the role of factors influencing meaning-making during artistic encounters, there is a research gap in the exploration of meaning-making during newer forms of art viewing, including ABL, with regard to prior theories and findings. Moreover, existing research underscored the role of tools in guiding art encounters and potentially enhancing meaning by establishing a framework that integrates information and communication technologies in museum environments to mediate meaning (Kaptelinin, 2011). Despite theoretical implications, the practical implications of such tools including their impact on meaning-making remain unclear. So far, technological tools that provide insights into user´s perspectives have mostly been used in fields such as law enforcement and education. Notably, Body-Worn Cameras (BWCs) are technologies that have gained significant attention within these contexts.

Body-Worn Camera

Body-Worn Cameras (BWCs) are gadgets that capture both audio and video and can be worn on a person´s clothing, eyewear, collars, shoulder, caps, or helmets (Jennings et al., 2014). The recordings are instantly stored on the device and then transferred to a storage system (Jennings et al., 2014). Recent research has increasingly explored the potential advantages and drawbacks of using BWCs in educational settings and law enforcement.

For instance, Lloyd et al. (2018) conducted a study to explore innovative ways outdoor educators can empower young participants to express their true thoughts and experiences in educational research by using BWCs. The researchers argued that BWCs provide valuable insights into children´s perspectives by recording what they see, hear, touch, and do, especially when they are away from the usual observer´s gaze. BWCs were placed on the children´s chests, capturing both visual and audio data from their viewpoints to gain deeper insights into their learning experiences. The discreet placement of the camera allowed the children to engage in their regular activities without feeling restricted. Although children reported that wearing the camera for a longer period made them feel warm, this method proved to be subtle and effective in capturing their behaviour during different activities (Lloyd et al., 2018). Apart from educational research, BWCs have gained popularity in policing research which underlined its effect on the accuracy of reports by enhancing officers´ recall of specific aspects of an event due to memories' reconstructive nature (Dawes et al.; 2015; Kalnikaté et al. 2010). However, concerns have been raised regarding the potential for missing crucial cues and risks due to retrieval-induced forgetting (Boicing et al., 2016; Grady et al.,2016; LIM & LIM, 2020).

In sum, it might be beneficial to employ a tool that could lead individuals to uncover diverse meanings or details while reflecting on their art viewing experiences through a camera perspective. Given Rieger et al.´s (2023) suggestion to explore factors enhancing art viewing, it seems crucial to consider BWCs as useful tools in returning to the art viewing experience. Besides that, the model of aesthetic understanding as informed experience by Lachapelle et al.

(2003) highlights the potential strengthening effects that returning to the artwork could have on the previously derived meaning. Therefore, using BWCs as a tool for participants to return to the artwork could foster a deeper interaction and strengthen their reconstructed understanding. Simultaneously, BWCs could offer insights into individuals' meaning-making processes during new forms of art encounters given that they can capture participants' experiences.

Hence, this pilot study aims to explore how individuals navigate meaning-making during the art viewing phase of an ABL session while examining how individuals' experiences with a BWC influence their meaning-making processes. The selection of this pilot study´s target group will be guided by the broader objective of this research.

Target Group

The target group addresses individuals who want to gain more profound connections and understandings within the realm of art. Specifically, people who may not have prior experience with art could benefit from the findings of this pilot study, given the relationship between prior knowledge and constructing meaning (Lachapelle et al., 2003). Considering that meaning-making has been previously linked to the reduction of repetitive thoughts and the attainment of mental peace, the target group is oriented towards individuals dealing with challenges who could benefit from such effects (Rieger et al., 2023). Consequently, this investigation aims to explore a BWC as a tool for guidance, which could potentially assist art viewers in returning to the chosen artwork and, in turn, foster a profound understanding of their constructed meaning.

The Present Study

The primary aim of this pilot study is to contribute to the existing body of research on meaning-making, by examining how individuals navigate their meaning-making during Art-Based Learning (ABL) and the influence of incorporating a Body-Worn Camera (BWC) in this process. Understanding how individuals navigate meaning during ABL holds significant

value for ongoing improvements, aiming to optimize individuals' art viewing experience. A research gap in meaning-making research became clear, related to how individuals derive meaning during new forms of art viewing, specifically during ABL.

The necessity of employing technological tools to facilitate and guide art viewing experiences has been emphasised by prior research. Yet the practical implementation and testing of such tools lack clarity. Despite their proven strengths in various contexts, BWCs' potential as tools to guide individuals' retrospective art viewing experiences remains unexplored. Furthermore, the retrospective influence of a BWC on meaning-making has not been explored in previous research. Consequently, this pilot study aims to bridge that gap by providing insights into how students navigate meaning during the art viewing phase of ABL. Additionally, this pilot study is going to investigate individuals' experiences with a BWC as guidance to their meaning-making processes. The findings will inform a recommendation regarding the potential utilisation of a BWC for retrospective art viewing.

Research Question

Two research questions were formulated for this pilot study.

RQ1: "*How do students navigate their meaning-making during the art viewing phase of an ABL session?*"

RQ2: "*How do students experience a BWC as guidance to their meaning-making process during the art viewing phase of an ABL session?*"

Methods

Participants

To answer both research questions, participants aged 18 or above were selected, primarily focusing on students. The selection of students was based on their accessibility, and the study being carried out at the campus of the University of Twente, in the Netherlands.

Moreover, students have been identified as a suitable target group, based on their ability to engage with art and to view the recorded material from their perspective while articulating their thoughts, which necessitates technical understanding. In total four participants were recruited who took part in a one-day pilot study (N=4).

The criteria used to select the participants were related to their age and sufficient visual and auditory abilities. The age of the participants ranged from 23 to 25 years (M=24.25 years). Another criterion was to speak English fluently to successfully participate in the ABL and the think-aloud session. Besides giving their consent, inclusion criteria involved sufficient auditory or visual ability. Additionally, participants were asked about previous experiences with art viewing. Exclusion criteria entailed not giving consent, and not meeting the inclusion criteria. For this pilot study, no participant was excluded. For the ABL and think-aloud session, participants were split up into two groups.

Sociodemographic Data

Participants´ demographic information was collected one week before the pilot study, through a digital questionnaire containing four multiple-choice questions and two open questions related to their nationality and previous art viewing experience. The multiple-choice questions related to their age, sex, education and whether they had sufficient auditory and visual abilities (see Appendix B).

Background

The present study was based on the outline of a larger-scale project which was proposed in September 2021 by ArtEZ University of the Arts in the Netherlands, which aims to investigate the relationship between art education and meaning-making processes in palliative cancer care during ABL. This project is specifically interested in investigating factors that could influence meaning-making processes during ABL (Lutters et al. 2022).

According to Lutters et al. (2022), ABL sessions involve five different tasks. First, formulating a relevant personal question. Second, choosing an artwork that speaks to you. The

third task entails describing the chosen artwork. The fourth task is about creating a narrative related to the chosen artwork while diving into the world of the artwork, in the form of notes and self-made drawings. The final task involves reflecting and relating the narrative to the personal question (Lutters et al. 2022).

However, the final and first tasks were not used for analysing the data, since the primary focus of this pilot study was on investigating students' experience with art viewing. This pilot study focused on integrating BWCs into the second, third and fourth tasks of an ABL session to investigate how students navigated their meaning-making process during ABL. These tasks were chosen as the primary focus due to their demand for participants to engage in intensive interaction with the chosen artwork, aligning with the concept of meaning-making according to Iser´s literary theory and the mirror model of art (Tinio, 2013; as cited in Yan-Ling, 2013).

Procedures

The study followed a protocol informed by the methodologies of a think-aloud protocol and grounded theory (Charters, 2003). Utilising a think-aloud protocol was chosen based on the decision that it could provide deeper insights into students' meaning-making experience during ABL. Additionally, it was expected to provide insights into students' perception of being guided by a BWC while watching the video material and engaging with it after the ABL session.

Before participants were recruited, ethical approval was obtained (231106) through the BMS Ethical Review and the Humanities and Social Sciences Department. A purposive sampling method was chosen and applied through social media platforms to gather participants. The platforms used for that were Instagram, WhatsApp, and the Test Subject Pool BMS from the University of Twente. Advertisement entailed a short description of the study and the requirements to participate in the study. Participants who signed up through the Sonar System received two credit points after completing the study. A link invited students to

sign up for participation. The first participation date was 30.11.2023 and the second date was 14.12.2023.

Students were able to sign up for one of the pre-set dates. Students who signed up for the first date were grouped into Group A, while students who signed up for the second date, were grouped into Group B. Afterwards, participants received a confirmation mail. One day before the study, a reminder was sent to the participants including a pre-prepared introductory email explaining what was expected of them, why the research was important, and where it would take place. It was further mentioned that the think-aloud protocol would be recorded. After reading the description, participants were invited to give their consent to participate in the study and make use of their data (Appendix A). Additionally, they had to answer five questions related to their socio-demographic information (Appendix B).

ABL Session

The ABL session was led by a facilitator, who was a member of the research team involved in the larger-scale study by Lutters et al. (2022). A pre-existing ABL session, originally designed for a larger-scale study was shortened, by the ABL facilitator, to align it with the objective of the current study. The adapted session retained the five steps of an ABL session lasting 60 minutes in total. The facilitator guided both ABL sessions while the researcher was present as an observer and instructor for questions related to the BWCs.

Before starting each of the sessions, participants received a short explanation about the session and the usage of the BWC including a short safety briefing by the researcher. In this briefing, participants were informed about letting the researcher and the ABL facilitator know whether they needed a break or if they felt overwhelmed. The BWCs were attached to the participant's chests, before starting the ABL session. To ensure that the cameras would record participants' perspectives the researcher informed participants beforehand that the recording of the cameras would be checked multiple times by the researcher during the ABL session.

During the first ABL session the cameras recorded the completion of tasks and the instructions that participants received in between the tasks (Group A). For the second ABL session, the researcher decided to take a different approach by turning the cameras on shortly before the participants completed a task and turning them off after completing a task (Group B). This was implemented to save time, anticipating that participants needed to fully engage with the entire video material during the think-aloud session.

During both sessions, the facilitator provided a brief introduction to enhance participants' openness to the ABL session and to encourage their full engagement in the experience. For the first task, participants were instructed to formulate personal questions and the facilitator offered examples of topics for reference. For the second task, participants were instructed to choose an artwork that the participants felt spoke to them. Three out of four participants chose the same artwork (Appendix E, Figure 2). One participant chose a different artwork (Appendix E, Figure 3). However, during the first data collection date (Group A), the ABL facilitator forgot to instruct participants to not think about their personal questions during the second and following tasks. After the second task, she corrected herself and emphasised that participants should not overthink the personal questions formulated during the first task. During the second data collection date (Group B), the ABL facilitator followed instructions as planned, meaning that participants received these instructions before starting with the second task.

 For the third task participants were invited to describe and explore the chosen artwork objectively. For the fourth task, participants were invited to dive into the world of the artwork by creating their own narrative related to the artwork they chose. The narratives entailed notes and self-made drawings. After completing the fourth task, the cameras were turned off. Lastly, participants had the chance to reflect and relate their narrative to their personal questions which they formulated during the first step while discussing their impressions with each other. After that, a small debriefing followed in which participants could reflect on their

experience and give feedback to the facilitator.

After completing the session, participants took a 15-minute break, in which they could go to the bathroom, and have a small lunch provided by the researcher. This break was scheduled to prevent participants from getting overwhelmed since the session was designed in such a way that different kinds of emotions were likely to arise.

Think-Aloud Session

The procedure for the think-aloud session was the same during both data collection dates. During the break, the video material from the BWC was prepared for the think-aloud session. Additionally, a master's psychology student with prior experience in research joined the study, as a second researcher for the think-aloud session. After the break, participants were divided into single rooms, and instructed to watch the video recordings from their perspectives. Both researchers split up to each guide one participant through the think-aloud session. Participants were given video instructions, which entailed a short demonstration of the think-aloud method (Appendix C). Additionally, both researchers asked seven questions to guide the participants through the think-aloud session (see Appendix D). Participants were audio recorded while going through the video material and the thinking-aloud process. After completing the think-aloud task, the audio recording was stopped, and participants were able to ask potential questions. Subsequently, participation ended, and participants were free to go.

The audio recordings entailed participants' think-aloud sessions, which were transcribed using Amberscript. After continued correction, the transcripts were then subjected to analysis to address both research questions.

Materials and Measures

The materials used in this pilot study included two GoPros and two harnesses which were attached to the participants' chests, obtained through the BMS Lab, University of Twente. Furthermore, a spacious room was reserved before data collection, which provided enough space for all participants, a small art collection, and multiple tables and chairs for the

ABL facilitator, the researchers, and the participants. For each data collection date, two additional rooms were booked to conduct the think-aloud sessions after the ABL session. All rooms were located at the University of Twente.

For the first ABL session, two chairs were put into place to offer participants an opportunity to sit down during the tasks (Group A). However, during the first ABL session, the BWCs did not capture the paintings as participants were sitting in front of the artworks, and the cameras pointed slightly downwards. Therefore, the researcher decided to move the chairs away for the second ABL session, to ensure that cameras captured the artworks properly (Group B). The art exhibition entailed four large paintings and three small sculptures which were provided by a private artist (Appendix E). The arrangement of the artworks was slightly changed during the first and second ABL sessions (Appendix E, Figure 10 and Figure 11).

Think-Aloud Instructions and Questions

An instruction video was developed and used which explained and demonstrated the think-aloud method to ensure that participants understood what was expected of them (Appendix C). In total, seven probing questions and four follow-up questions were developed to enhance participants´ interaction with the BWCs' video material and to guide them through the think-aloud method (Appendix D). Their design was based on providing insights into participants' experiences with a BWC as a means of guiding their interaction with the artworks during the art viewing phase. The probing questions were designed with the intent to capture participants' physical and mental responses concerning the ABL session and video material, to address both research questions (Appendix D). The final question was designed to encourage participants' reflection by asking a broader question related to their overall experience (Appendix D).

Data Analysis Plan

Transcripts were thematically analysed using Braun and Clarke´s (2006) guidelines. Additionally, a bottom-up approach was chosen, which required interpretation to access participants' meaning and analyse the data. This pilot study also acknowledged pre-existing theoretical and personal understandings of the researcher, holding a risk for confirmation bias during the analysis process. However, the focus of the analysis was to analyse what happened in the data to understand the themes presented and to report findings relevant to both research questions.

According to Braun and Clarke (2006), there are six phases of an analytic procedure for thematic analysis. First, transcripts were read multiple times, and as a following step initial ideas were noted down. After that, sub-themes were generated based on the features of the data that appeared interesting and meaningful. Second, sub-themes were grouped under five themes and data extraction was divided under these themes. Three of the five themes related to the three tasks within an ABL session, and two themes were linked to the guidance provided during both the ABL session and through the BWC. Subsequently, two overarching themes were formulated to capture participants' experience with ABL and their experience with guidance. This process was thoroughly reviewed for coherence across overarching themes, themes, and sub-themes.

The reviewing process involved refining both themes and sub-themes. For example, one sub-theme that was initially labelled as "self-criticism" was renamed after repetitive reviewing of the fragments. The term "self-consciousness" seemed to better capture what participants described, while emphasising the participant's heightened self-awareness. Similarly, another sub-theme which was initially articulated as "curiosity to explore another world", underwent reformulation during the reviewing process. It was initially related to participants expressing a curiosity to explore and dive into the world of the artwork. However, participants' descriptions appeared to better represent their mental state, which could include

yet extended beyond curiosity as they delved into this other world. Consequently, the sub-theme was redefined as "*participants mindset*", to align with an inductive approach and explore the meaning behind what participants expressed. After repetitive reviewing a general description of themes was developed.

Results

Based on the questionnaire participants' demographic information and prior experience with art viewing was established. To uphold anonymity, participants were assigned pseudonyms. Arend (25 years old, male) and Dan (25 years old, male) participated in the first data collection date (Group A) and Lea (21 years old, female) and Elena (24 years old, female) took part in the second data collection date (Group B). Both Arend and Lea indicated no prior experience with art viewing. In contrast, Dan indicated prior experience with art viewing, in the form of museum visits and being confronted with art during his architecture studies. Additionally, Elena indicated prior experience with art viewing in the form of museum visits and appreciating beauty in nature.

Throughout the qualitative analysis of the think-aloud transcripts, five themes were derived, which were grouped into two overarching themes. The first overarching theme was defined as "Experience with Art-Based Learning" (Table 1), and the second overarching theme was described as "Experience with Guidance" (Table 2).

RQ 1: Students Navigating Meaning-Making During ABL

The first overarching theme "Experience with Art-Based Learning", was differentiated into three distinct themes: "Theme 1: Approaching Being Chosen by an Artwork", "Theme 2: Deriving an Understanding of an Artwork", "Theme 3: Exploring an Imaginary World", which addressed the first research question of this pilot study (Table 1). Each of these themes corresponded to one of the three tasks within the art viewing phase of an ABL session. The themes were differentiated into 14 sub-themes, which offered insights into the nuanced ways

students navigated meaning during each task. Definitions and citations for each sub-theme,

from participants are provided in the table below (Table 1).

Table 1

Themes and Sub-Themes Derived From Participants' Retrospective Experience With ABL

Experience With Art-Based Learning (RQ1-related themes)		
Sub-theme **(in total 14)**	**Definition**	**Citations**
Theme 1: Approaching Being Chosen by Artwork		
Sub-theme 1: Being Open-Minded (n=8, all participants)	Participants are open-minded to explore each artwork within the art exhibition.	Dan: "*Yeah, I just wanted to first check out all the pictures so I can have a broad overview of what I want, like of what's there. And then I could like it was the first glimpse without any interpretation or just like, absorbing everything that is there.*" (Appendix F, Transcript Dan).
Sub-theme 2: Being Captivated by Certain Design Features (n=18, all participants)	Participants are captivated by specific design features, including motives, shapes, sizes, colours, and shades.	Lea: "*I did not notice that I was, uh, looking that long at the other two pictures that I just talked about and my mind I just, I was initially drawn towards, uh, the brighter picture and the more colourful picture.*" (Appendix F, Transcript Lea).
Sub-theme 3: Expecting Meaning Behind Art (n=10, Dan, Lea, Elena)	Participants expect the artwork to represent something meaningful to them.	Dan: "*So, for example, the painting of the street or the painting of the two lovers was out of the question for me because that was not what I was thinking about walking through it…*" (Appendix F, Transcript Dan).

Experience With Art-Based Learning (RQ1-related themes)

Sub-theme (in total 14)	Definition	Citations
Theme 1: Approaching Being Chosen by Artwork		
Sub-theme 4: Developing an Emotional Connection (n=8, all participants)	Participants assess the extent to which they form an emotional connection with specific artworks, serving as an indicator of the artwork they feel most selected by.	Lea: "*But, um, the face somehow made me feel like that. It's more of a bad mood and the darker and more sad tone to it. So that was not what, um, the picture, uh, the previous picture, um, told me.*" (Appendix F, Transcript Lea)
Theme 2: Deriving an Understanding of an Artwork		
Sub-theme 5: Deriving an Understanding of the Composition of Features. (n=13, all participants)	Participants derive an understanding of the chosen artwork by exploring the composition of features including colour, shade, shapes, symmetry, dimension, and motive.	Arned: "*Yeah, and I said that the face is symmetrical. Um, but the colours of the face are not, so you can like it. It's a pretty symmetrical face in terms of nose on both sides, eyes on both sides, um, the face shape and the hair as well. Or what I think is hair. Um, but, uh, yeah, the… the colours aren't symmetrical. Think about what? Yeah. Then I mentioned the hair here because I realised that was also symmetrical when I started to write about symmetry. Then it was to say the hair is also pretty symmetrical.*" *(*Appendix F, Transcript Arned).
Theme 2: Deriving an Understanding of an Artwork		
Sub-theme 6: Exploring the Artist's Intentions (n=2, Dan)	Participants explore the intentions of the artist who created the artwork, to derive an understanding of the artwork.	Dan: "*…the strokes and like the method in which it was painted, like if it was like a sponge was used to make like. Hatchings or if it was drawn by like brush…*" (Appendix F, Transcript Dan)

Experience With Art-Based Learning (RQ1-related themes)

Sub-theme (in total 14)	Definition	Citations
Theme 2: Deriving an Understanding of an Artwork		
Sub-theme 7: Questioning One´s Objectivity (n=7, Arned, Dan and Elena)	Participants question their objectivity in describing the features of the artwork.	Elena: "*In that moment, I first was like, okay, uh, I had to stop myself from not being interpretive because I feel like that's what carries meaning is the interpretation and not what is actually objectively seen there.*" (Appendix F, Transcript Elena). Arned: "*Just it's again an interpretation, but it feels like. It feels like nobody else is going to say something different. So, it still feels descriptive to me.*" (Appendix F, Transcript Arned).
Sub-theme 8: Approaching an Artwork (n=21, all participants)	Participants describe how they approached to derive an understanding of the artwork.	Elena: "*…I noticed that I went from the bigger frame, so I first explained it […]to go to the details and I get smaller, which I, um, also thought about it in that moment. I have a bit like a structure because it's so, so much happening in that picture that I kind of felt like I needed that structure. Um, I especially described the eyes.*"
Sub-theme 9: Interest in Others' Understanding of Artwork (n=2, Arned and Dan)	Participants expressed an interest in other´s understanding of artwork and how they approached the artwork.	Arned: "*And he* [talks about the other participant*] also said, it's a girl like the face is the face of a girl, which I just. I didn't mention it before because it was pretty clear to me*" (Appendix F, Transcript Arned).

Experience With Art-Based Learning (RQ1-related themes)

Sub-theme (in total 14)	Definition	Citations
Theme 3: Exploring Imaginary World		
Sub-theme 10: Creating an Imaginary World (n=11, all participants)	Participants explore the ways they create mental images to visualise and immerse in the artwork.	Lea: "*Um, um. Yeah. I also thought about what? Yeah. As I said, what would happen if I go through this picture and it kind of seems that, um. The like. The colours would kind of represent the… the future. And what can happen with, um, with your life if your kind of are open or let yourself to be open to, um, new things and also new experiences, bad and good. Um, but yeah, that it can still be a beautiful life or future or whatever…*"(Appendix F, Transcript Lea).
Sub-theme 11: Participants Mindset (n=4, Arned and Elena)	Participants explore their mindset when creating an imaginary world.	Arned: "*I don't know if I can attribute it to a particular feeling, but it's. I would describe it as a curiosity is not a feeling, but it's kind of like a curious feeling where I'm just like, I'm interested to see that world. Um, so that's why I continue wondering about it and trying to enter it…*" (Appendix F, Transcript Arned).
Sub-theme 12: Being Impacted by Imaginary World (n=10, all participants)	Participants describe how they were personally impacted by immersing themselves in the imaginary world they constructed based on the artwork.	Elena: "*…I feel a kind of connection with that painting or what this painting represents in my mind. And, um […] I could help that person. Like, I also wish someone could maybe take away some of my decisions that I would not like to take…*" (Appendix F, Transcript Elena).

Experience With Art-Based Learning (RQ1-related themes)

Sub-theme (in total 14)	Definition	Citations
Theme 3: Exploring an Imaginary World		
Sub-theme 13: Expressing Identity through Art (n=2, Arned and Dan)	Participants explore the way they use art as a form of self-expression.	Arned: "*Um, and I just kind of all expressed it intakes because I feel like I can express myself and taste better than. Uh, through art or anything like that.*" (Appendix F, Transcript Arned).
Sub-theme 14: Delving Into Existential Themes (n=8, all participants)	Participants explore existential themes that came up during the process of creating and diving into the imaginary world and apply them to the actual world and their own experiences.	Lea: "*And what can happen with, um, with your life if you kind of are open or let yourself to be open to, um, new things and also new experiences, bad and good. Um, but yeah, that it can still be a beautiful life or future or whatever. Okay... this is what this is. Yeah...*" (Appendix F, Transcript Lea).

Theme 1: Approaching Being Chosen by Artwork"

The first theme indicated that all four participants initiated their meaning-making process by adopting an open-mindedness towards each artwork featured in the exhibition. After obtaining an overview, participants discussed what kind of artwork caught their attention. Within that context, multiple participants emphasised the significance of brightness and diversity of colour as crucial factors that drew them towards a particular artwork. Conversely, an absence of certain features contributed to disinterest in certain artwork, including the sculptures presented in the exhibition which were associated with a lack of colour diversity and small size. Besides that, the shapes depicted in the artwork were indicators of feeling drawn to them. One participant explicitly conveyed a preference for

paintings that featured human-like motives (Elena, Group B, female, age 24, prior experience with art viewing through museum visits and beauty in nature). During the ABL session, it became clear that she opted for one of the two paintings portraying human-like shapes.

Simultaneously, participants continued to derive meaning by establishing whether the artworks resonated with their thoughts, identities and personal questions that were formulated during the first task of the ABL session. One participant filtered out paintings which lacked this representation and concentrated on those that resonated with his personal question, formulated during the first task of the ABL session:" …*After all, I was like so heavily thinking about the question that I had asked myself that was deep within me. And then how where could I find my thoughts in the paintings…*" (Appendix E, Transcript Dan, Group A, male, age 25, prior experience with art viewing through architecture studies and museum visits). At the same time, participants underlined the importance of deriving an emotional connection with the artworks as an indicator of feeling chosen by them. To be specific, a participant underscored the significance of establishing an emotional connection by contrasting it with a prior artwork that failed to evoke similar emotions. It became clear that she later chose the painting with which she could establish that emotional connection (Lea, Group B, female, age 21, no prior experience with art viewing).

In sum, participants navigated their meaning during the second task of ABL in such a way that it was based on, being captivated by features aligning with personal preferences. Their approach involved an evaluation of the extent to which they could establish meaningful connections and an emotional resonance with the artwork.

Theme 2: Deriving an Understanding of an Artwork

This theme related to the third task of ABL and provided insights into how participants approached to derive an understanding of the chosen artwork. It underlined participants adopted similar approaches to this process, in describing and making sense of features. Interestingly, a commonality among participants was the process of describing the

broader frame and the subsequent exploration of details.

Several participants shared a common initial approach in their art viewing process, emphasising an examination of the feature's composition. This involved an analysis of features such as colours, shading, structure, and proportions before delving into details. Interestingly, a pattern emerged during the description phase, revealing a prioritisation of features. As an example, a participant focused on the location of the depicted face to derive an understanding. Interestingly he continued his description, by evaluating the guidance of brush strokes that led up to this perception: "…*And I analyse the picture by that, how the face is located in the frame of the of the canvas, but also where the… the brush strokes lead to because they have a clear guidance in some sense…*" (Appendix E, Transcript Dan, Group A, male, age 25, prior experience). At the same time, another participant focused on her feelings attributed to the composition of features, to derive an understanding of the artwork (Lea, Group B, female, age 21, no prior experience). Participants exhibited a growing awareness of objectivity in their exploration of features. Notably, three out of four participants questioned their objectivity. Specifically, Arned began to contemplate between interpretation and description when describing features (Arned, Group A, male, age 25, no prior experience). In contrast, both Dan and Elena engaged with the concept of objectivity, demonstrating their ability to refrain from interpretation while describing the painting (Dan, Group A, male, age 25, prior experience; Elena, Group B, female, age 24, no prior experience).

It became evident that participants derived meaning during the third task of ABL, by analysing the broader frame before going into detail and prioritising features. Furthermore, half of the participants extracted meaning by questioning the artist´s intentions, others' understanding of the artwork and their objectivity in deriving an understanding of the features.

Theme 3: Creating an Imaginary World

This theme delves into participants' experiences during the fourth task of an ABL session, where they tried to immerse in the artwork by creating an imaginary world. The first step entailed creating mental images to visualize the imaginary world. Notably, Lea exemplified that process, by describing her attempt to picture herself walking through the painting. In doing so, she attributed meaning to the portrayed features, with a specific emphasis on the colours, which were presented in the painting (Lea, Group B, female, age 21, no prior experience).

Arned employed a similar approach, directing his focus towards the shapes and colours depicted in the painting to get inspiration for constructing an imaginary world. Subsequently, he consistently compared the world he envisioned with the one portrayed in the picture. Additionally, Arned sought to combine this imaginary world with the actual world to fully immerse himself in the painting. Throughout this process, he visualised the room he found himself in, to align with the features of the artwork. Furthermore, he expressed an effort to apply the art style portrayed in the painting to the actual world (Arned, Group A, male, age 25, no prior experience).

In contrast, another participant adopted a distinct method to create an imaginary world. One participant stated that she tried to immerse herself in the painting by creating a drawing. The drawing was inspired by her interpretation of the motive, which reminded her of a mermaid: "*...I drew a mermaid because the painting reminded me of a mermaid, uh, who is full of life and, uh, longing for something.*" (Appendix E, Transcript Elena, Group B, female, age 24, prior experience). Building on her interpretation, Elena associated the eyes depicted in the painting with freedom. Similarly, Dan attributed distinct emotions to each eye portrayed in the painting to immerse with the artwork and ultimately derive meaning (Dan, Group A, male, age 25, prior experience). Consequently, participants collectively tried to ascribe meaning to specific features such as the eyes or specific colours portrayed in the painting, to immerse with the painting.

While some participants stated a curiosity in creating and exploring this imaginary world, others did not explicitly address their mindset during this process. Notably, participants demonstrated an ability to connect with the worlds they created, emphasising the capacity for self-expression during the creation process. Immersing themselves with the artwork, prompted participants to deal with existential themes that popped up, causing reflections on themselves and their emotional responses. Dan, for instance, engaged with existential themes by questioning the dichotomy between good inherent in the chaotic nature of the artwork, ultimately applying these questions to the actual world (Dan, Group A, male, age 25, prior experience). Interestingly, Lea confronted similar questions, associating the chaotic nature of the painting with life and concluding that not everything in life has to make perfect sense (Lea, Group B, female, age 21, no prior experience).

In summary, a collective effort revealed that attributing meaning to features, led to an immersion in the artwork which was the objective of the fourth task in the ABL session. Participants applied the derived meaning to personal experiences, and understandings while delving into fundamental questions about existence and life.

RQ2: Experiences With BWC as Guidance

The second overarching theme, "Experience with Guidance" was differentiated into two themes, "Theme 4: Guidance Through BWC" which addressed the second research question and "Theme 5: External Guidance" which was not directly linked to the second research question (Table 2). Due to its significance for practical implications, participants' experience with guidance will be addressed at a later point in this pilot study. Each of the two themes was further differentiated into 4 sub-themes, with descriptions of themes being provided in the table below (Table 2). Given its significance to the second research question, this result section will focus on participants' experience with guidance through a BWC.

Table 2

Themes and Sub-Themes Derived From Participant's Experience With Guidance

Experience with Guidance (RQ2-related themes)

Sub-theme (in total 4)	Definition	Citations
Theme 4: Guidance Through BWC		
Sub-theme 15: Self-Consciousness (n=9, Arned, Dan and Elena)	Participants explore the effect that the camera perspective has on their self-consciousness.	Arned: "*But I think that's also the self-consciousness when you watch yourself doing something. Um. And then, you know, you tend to criticize it a lot because it's you.*" (Appendix F, Transcript Arned).
Sub-theme 16: Distinguishing ABL Experience From BWC Perspective (n=33, all participants)	Participants distinguish between their in-person ABL experience and watching their perspective through the BWC video material, concerning their choices, perceptions, emotional connections and understandings.	Elena: "*Um, no. Not necessarily. I feel like this is a different vibe looking at it, uh, through the camera, seeing and half seeing it in less sharpness. It gives me no, no, it provokes no emotions.*" (Appendix F, Transcript Elena).
Theme 5: External Guidance		
Sub-theme 17: Reflecting on Instructions (n=4, Dan)	Participants reflect on the guidance they received from the ABL facilitator that was given to them in the form of instructions during the ABL session.	Dan: "*No… If I recall correctly, she also didn't say beforehand that we should not think of the question while we were walking through it. And, um, but I don't know if it was just my memory […] And afterwards, she said, oh, you shouldn't have thought about your… your question to yourself...*" (Appendix F, transcript Dan).
Sub-theme 18: Clarifying Questions (n=8, Arned, Dan and Elena)	Participants asked for clarification to the questions that were provided as a form of guidance by the researcher understanding the questions.	Arned: "*I'm not sure if I understand the question.*" (Appendix F, Transcript Arden).

Theme 4: Guidance Through BWC

This theme explores the impact of participants' interactions with a BWC on their meaning-making process. Interestingly, participants demonstrated heightened self-consciousness, with a particular focus on their breathing, evaluating their behaviour and comparing themselves to other participants.

When participants reviewed the second task of ABL through the video material, they started to evaluate their choices for artwork. Notably, one participant, Lea, expressed a sense of reinforcement in her initial choice, when the same thought processes, she had during the ABL, were triggered by watching her perspective (Lea, Group B, female, 21, no prior experience). In parallel, Dan utilised the video material to reassess his choice, highlighting his choice for the painting that immediately captured his attention, despite being interested in other paintings (Dan, Group A, male, 25, prior experience). The video material provided additional insights for participants, such as realising that they had spent more time observing other paintings than initially anticipated. Despite struggling to resonate with the video material, due to its limited range, Elena underlined that her emotional connection to the chosen artwork remained consistent (Elena, Group B, female, age 24, prior experience).

As participants reviewed their perspectives during the third task of ABL, a distinct process of distinguishing their initial understanding of features from the ABL session compared to the understanding derived through the BWC perspective emerged. Subsequently, participants reconstructed their understanding in consideration of the perspective they got through the BWC. For instance, Lea, assessed the three main colours present in the artwork, emphasising their increased visibility compared to her initial observation (Lea, Group B, female, age 21, no prior experience). Moreover, variations in lighting projected on the artwork were observed among participants as they compared their initial encounters with the artwork to their revisits through the video material. A participant, Dan, pointed out a heightened saturation of darker colours in the video material, which intensified his focus around a

specific feature in the painting (Dan, Group A, male, age 25, prior experience). Another participant, Arned, acknowledged the limitations of the camera, but still relied on the perspective to recall how he approached the artwork during the third task:" *And I don't even remember what I wrote down now. But I'll see it now*." (Appendix E, Transcript Arned, Group A, male, age 25, no experience).

While engaging with the video material related to the fourth task of ABL, participants distinguished between their ABL and BWC experiences, emphasising their ability to revisit and gain new insights. Notably, despite initial concerns, Elena expressed a natural resonance with the video material due to a longer camera perspective, re-experiencing the emotions she felt during the original encounter:" *...It's the only video from watching them in third perspective, where really, when I look at the eyes, I really get back to emotions of, uh, that I felt. Yes*." (Appendix E, Transcript Elena, Group B, female, age 24, prior experience). The revisiting experience extended beyond resonance, as participants utilised the video material to further develop the imaginary worlds they had created. For instance, Arned underlined that the additional time spent in contemplation during the think-aloud session allowed him to elaborate on and complete the world he had created (Arned, Group A, male, age 25, no experience). Interestingly, participants expressed a consistent curiosity to delve deeper into this created world. The findings underscore that changes in perception were used to explore diverse perspectives of the artwork, despite limitations associated with the camera.

In summary, participants demonstrated nuanced awareness of the disparities between watching the video and their original ABL experience, putting these distinctions into perspective. Significantly, participants´ engagement with a BWC influenced their meaning-making processes, serving as a retrospective tool for evaluating their initial choices and interpretations. This was evident in the resonance participants found with their original thoughts and emotional connections formed during the ABL session. Moreover, the use of a

BWC underscored the significance of the derived meaning when participants revisited the imaginary worlds they had created.

Discussion

This pilot study examined two research questions: (1) how participants navigated their meaning-making during the art viewing phase of Art-Based Learning, and (2) the role of a BWC as a form of guidance for retrospective reflection on the meaning-making process during the art viewing phase of ABL. Theoretical Implications based on the discussed findings are depicted in the figure below (Figure 1).

Figure 1

Retrospective Meaning-Making in Art-Based Learning Through BWC
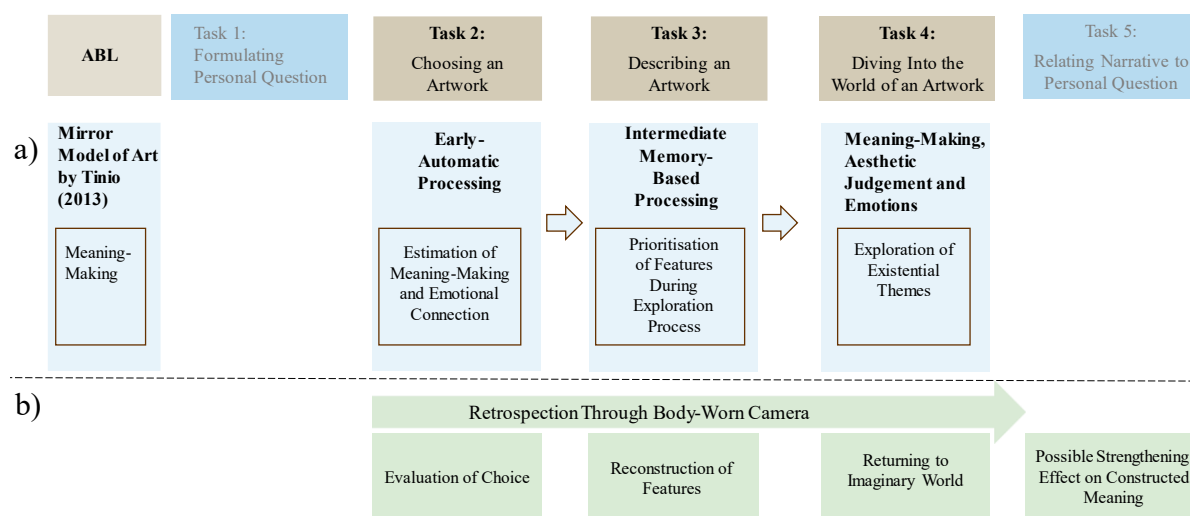
Note. Tasks 2, 3 and 4 represent art viewing phase of an ABL session relevant to the meaning-making process.

Interpretation of Meaning-Making During Art Viewing

Addressing the first research question: "*How do students navigate their meaning-making during the art viewing phase of an ABL session?*", findings revealed that students' navigation was notably influenced by personal preferences for features, the assessment of the potential to derive meaning and establish emotional resonance. Additionally, participants

examined the artist´s intentions and questioned others' understanding of the artwork. This approach led to the derivation of meaning, which, in turn, was applied to participants' personal experiences and fundamental questions of life. The process of meaning-making found in this pilot study can be understood from previous literature on meaning-making during aesthetic experience.

According to the mirror model of art, meaning-making is the outcome of a three-stage process that individuals complete during art viewing (Tinio, 2013). Findings related to "Theme 1: Approaching Being Chosen by an Artwork", can be explained by the first stage of this model which is called "Early Automatic Processing". During this stage, the goal is to get an impression of the overall appearance of an artwork, similar to an artist assessing his final piece from a distance to ensure that every detail contributes to the overall aesthetic of the artwork (Tinio, 2013). Considering this stage, participants' open-mindedness could have been an attempt to aesthetically evaluate each artwork. Additionally, findings indicated that participants might have gone a step further than what the mirror model of art proposed, by trying to estimate whether they could derive meaning from the different artworks based on expecting it to resonate with their thoughts, identities, or personal questions (Figure 1a).

Previous research highlighted the role that prior experiences and expectations can have in deriving meaning during art viewing (Lachapelle et al., 2003; Rieger et al., 2023). Similarly, individuals are known to tend to interpret new information in favour of their previous knowledge and assumptions, also known as confirmation bias (Yarritu & Matute, 2015). In light of these findings, participants' expectations about deriving meaning and emotional connections, might have been based on prior knowledge about art viewing. Despite being instructed to stay open to striking experiences during the ABL session, this might be a sign that participants engaged in behaviours consistent with seeking information that aligned with their previous beliefs. However, emotional valence has previously been linked to demographic factors and personality traits, which extend the impact of art viewing

experiences (Chamorro-Premuzic et al., 2010). Consequently, participants may have continued to search for artworks that they felt emotionally connected to, independent of their prior experiences.

Findings related to "Theme 2: Deriving an Understanding of an Artwork", can be analysed considering the second stage of the mirror model of art referred to as "Intermediate Memory-Based Processing". The second stage highlights the exploration of the bigger frame, motive, symmetry, and prominent colours and then continues to explore details (Tinio, 2013). Moreover, art making and art viewing exhibit a mirror-reversed character which also relates to the utilisation of specific materials to refine the artwork in detail (Tinio, 2013). In line with this stage, participants indicated signs of deliberate processing of objects, characteristics, and the overall composition of the artwork (Figure 1a). The ways participants derived an understanding of features, were somewhat consistent with the second stage of the mirror model. Consequently, participants demonstrated the model's mirror-reversed character by exploring and evaluating what materials the artists might have used to create certain features.

In addition to the model, the prioritisation of features was a prominent approach for each participant followed by continued prioritisation of features to derive an understanding of the artwork (Figure 1a). However, participant´s exploration of features may have been influenced by their prior experiences, aligning with existing theories that emphasise the construction of meaning by integrating previous knowledge with new insights gained from the artwork itself (Lachapelle, 2003). Nevertheless, participants successfully established emotional connections, even without explicit mentions of prior experiences in art viewing.

The third stage of the mirror model of art defined as "Meaning-Making, Aesthetic Judgement and Emotions", is relevant for discussing findings from "Theme 3: Exploring an Imaginary World". The third stage is associated with engaging deeply with an artwork, reaching the final stage of meaning-making by getting behind what an artist was attempting to achieve artistically. Within this stage, individuals engage in high-level processing and apply

the derived meaning to personal understandings and motivations (Tinio, 2013). Notably, participants progressed to the third stage of aesthetic experience during the fourth task of ABL, aligning with Tinio´s (2013) framework by connecting their derived understanding to personal experiences and motivations (Figure 1a). In contrast to this theory, participants not only applied the derived meaning to personal experiences and motivations but delved into existential themes. Participants even went a step further by applying these themes to the actual world (Figure 1a). A reason for that could have been the design of the fourth task in an ABL session as its primary goal is to promote deep engagement with the artwork (Lutters et al., 2022).

Theoretical Implications of Meaning-Making During ABL

The discussed findings contribute to the existing body of research and literature on meaning-making by demonstrating that students navigated meaning as described by the mirror model of art by Tinio (2013) during ABL. Adding to this model, the estimation of deriving meaning-making and forming emotional connections were added as indicators for choosing an artwork. Regarding the third task of ABL, meaning-making is going beyond the second stage of the mirror model of art, which involves the prioritisation of features during the description process. In addition to the model, the construction of meaning is linked to the exploration of existential themes and answers derived from that exploration are applied to the actual world (Figure 1a).

Throughout the discussion, several questions emerged that warrant further exploration. Further research is required to investigate the relationship between prior experiences and the process of deriving an understanding of an artwork. Additionally, understanding the influence that prior beliefs might have in shaping expectations about emotional connections and meaning-making. Lastly, future research needs to consider a potential link between the task design of the third task of ABL and the exploration of existential themes.

Interpretation of Meaning-Making during Retrospective Art Viewing

Addressing the second research question**: "***How do students experience a BWC as guidance to their meaning-making process during the art viewing phase of an ABL session?***",** findings indicated that students perceived the BWC as a retrospective tool for assessing their initial choices and resonating with the meaning created during the ABL session. Additionally, the BWC underscored the significance of the derived meaning as participants revisited the imaginary worlds they had previously created. Drawing on previous meaning-making research and research on the usability of BWCs, findings related to "Theme 4: Guidance Through BWC" will be discussed.

As claimed by Lachapelle (2003) a possible third stage of the model of aesthetic experience, highlights the possibility of strengthening the constructed meaning when returning to the artwork. The model proposes that individuals reconstruct their meaning by adapting their initial meaning derived from the artwork itself with theoretical knowledge (Lachapelle, 2003). Considering this model, participants reconstructed their understanding by revisiting the artwork through the BWC´s video material. Ultimately participants interacted with the artwork and reconstructed their meaning by assessing differences between the initial and retrospective experiences. In contrast to this theory, participants constructed knowledge about the artwork, even without theoretical information, suggesting that revisiting the artwork had a similar effect to obtaining theoretical knowledge.

The consistent reporting of similar feelings and thoughts during both encounters emphasised the impact of returning to the artwork on the participant´s meaning-making. More than that, participants made use of the BWCs, to evaluate their initial choices, stating similar emotions related to the second task of ABL, reconstructing their understanding of features in light of changes in perception and ultimately going back to the imaginary world they created during the fourth task of ABL (Figure 1b). This could mean that the retrospective provided by the BWC not only facilitated participants' reflection on how they derived meaning but also guided them in potentially strengthening their reconstructed meaning (Figure 1b).

Policing research found that rewatching BWC footage contributes to officers' recall of specific aspects, given the reconstructive nature of memory that is reliant on visual cues (Dawes et al., 2015; Kalnikaitė et al., 2010). However, memory limitations have previously been associated with retrieval-induced forgetting (Grady et al., 2016). Considering these research findings, participants relied on the BWCs as a tool to recollect their behaviour and thoughts for tasks that they encountered difficulties in remembering. Considering the risks of retrieval-induced forgetting, participants remembering their thoughts or behaviour caused by watching the video material could have led to the forgetting of other aspects that were not captured outside the range of the camera.

According to Huff et al. (2020), other consequences of wearing a BWC are linked to experiencing increased self-consciousness which can lead to behaviour changes. Consistent with this finding, earlier research has clarified the relationship between self-reflection and self-evaluation, which has also been recognized by social research, in which the changing of behaviour in response to being observed is defined as the "Hawthorne effect" (Adair, 1984; Silvia & Phillips, 2011). In light of previous research, participants heightened self-consciousness has likely influenced their behaviour and how they evaluated their behaviour retrospectively. Notably, participants managed to immerse themselves in the artwork despite possible spill-over effects of the BWCs, underlining the potential of BWCs as tools to balance out heightened levels of self-consciousness.

Lastly, Rieger et al. (2023), proposed to investigate tools that could help individuals with limited prior art experience during encountering new ways of art. Drawing back on his proposal and considering that all participants demonstrated deliberate signs of meaning-making, despite half of them indicating no prior experience with art viewing, findings could have highlighted the BWC's potential as a tool to help individuals with limited prior art experience encounter new ways of art.

Theoretical Implications of Retrospective Meaning-Making

Adding to Lachapelle´s (2003) third stage of the model of aesthetic understanding, findings underlined the role of returning to an artwork retrospectively, leading to a potential strengthening effect of the constructed meaning. Moreover, findings provided insights into the influence of BWCs on meaning-making, by demonstrating that BWCs can be used to evaluate initial choices, reconstruct understanding related to features of an artwork and return to the derived meaning by using the video material as a retrospective tool (Figure 1b).

Nevertheless, questions remain regarding the impact that memory retrieval effects and self-consciousness possibly caused by the BWCs might have had on participants' reconstruction of meaning-making, which warrants further exploration.

Strengths and Limitations

The method which was used for this pilot study is a cheap and easy-to-learn method which offers deep insights into participants' perspectives. Think-aloud methods are associated with a high level of self-motivation which allows participants to reflect on a deeper level and to draw new conclusions (Wolcott & Lobczowski, 2021). Besides that, BWCs provided new insights into participants' navigations of meaning during ABL, which have not been researched yet. Another strength lies in the way participants were introduced to the think-aloud method. The instruction video made clear how the think-aloud method works and what was expected of participants (Appendix C). Moreover, instructions underlined participants' choice to stop the video at any point, which allowed them to control and alleviate potential interference associated with cognitively demanding tasks that require verbalisation, such as the think-aloud method (Charters, 2003).

This pilot study has several limitations, including a relatively small sample size and limited age variation. Another limitation pertains to the absence of a definition for art viewing in the questionnaire, which was sent to the participants, which makes participants with prior experience reliant on their interpretation of what constitutes art viewing. Furthermore, it is important to acknowledge a common risk of qualitative, which involves the potential of

subjective bias that may influence a researcher´s analysis based on pre-existing knowledge of theories, particularly those about art viewing and meaning-making. Finally, it is noteworthy that the ABL instructor forgot to instruct participants, from Group A, about refraining from their personal questions before the second task, which might have biased them in completing the second task.

Practical Recommendations for BWC Usage in Future Research

A recommendation regarding the use of a BWC during art viewing in future research is based on the discussed findings. It became clear that the usage of a BWC demonstrated multiple benefits in facilitating interaction between participants and the artwork, with the possibility of leading to long-term effects through its retrospective nature.

It is recommended to explore the option of presenting the video material to future participants multiple times rather than once, which would allow for an investigation into potential long-term effects and the opportunity to further strengthen their understanding. Given the impact which was observed when participants reconstructed their understanding and relived their experiences, providing participants with the flexibility to access and watch the videos at any time may facilitate long-term effects. Moreover, an alternative placement of the camera, for example on the head to capture individuals' perspectives more accurately is recommended.

Even though findings related to "Theme 5: External Guidance" have not been discussed, a suggestion is made to acknowledge the importance of providing participants with clear instructions to avoid misunderstandings, which could potentially influence their meaning-making experience. Therefore, further investigation into the role of guiding participants during both their art viewing and retrospective art viewing experience is recommended.

Conclusion

In conclusion, this research investigated how students navigated meaning-making during the art viewing phase of an ABL session, along with their experiences related to using a BWC as a retrospective tool. Findings added to existing research by underlining that meaning-making was derived similarly to the mirror model of art by Tinio (2013). Furthermore, this pilot study revealed additional processes related to meaning-making going beyond prior research. Including the estimation of deriving meaning and an emotional connection with an artwork, the prioritisation of features during the description process and applying the derived meaning to existential themes and the actual world. Moreover, results highlighted the effect of retrospective interaction with art through a BWC on meaning-making. Finally, this pilot study supports the use of a BWC, beyond the context of ABL, emphasizing its' effects in fostering interaction with art and offering valuable insights into the perspectives of art viewers.

References

Adair, J. G. (1984). The Hawthorne effect: A reconsideration of the methodological artifact. *Journal of Applied Psychology*, *69*(2), 334–345. https://doi.org/10.1037/0021-9010.69.2.334

Boivin, R., Gendron, A., Faubert, C., & Poulin, B. (2016). The body-worn camera perspective bias. *Journal of Experimental Criminology*, *13*(1), 125–142. https://doi.org/10.1007/s11292-016-9270-2

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, *3*(2), 77–101. https://doi.org/10.1191/1478088706qp063oa

Chamorro-Premuzic, T., Burke, C., Hsu, A., & Swami, V. (2010). Personality predictors of artistic preferences as a function of the emotional valence and perceived complexity of paintings. *Psychology of Aesthetics, Creativity, and the Arts*, *4*(4), 196–204. https://doi.org/10.1037/a0019211

Charters, E. (2003). The Use of Think-aloud Methods in Qualitative Research An Introduction to Think-aloud Methods. *Brock Education Journal*, *12*(2). https://doi.org/10.26522/brocked.v12i2.38

Dawes, D. M., Heegaard, W. G., Brave, M. A., Paetow, G., Weston, B., & Ho, J. D. (2015). Body-Worn Cameras Improve Law Enforcement Officer Report Writing Accuracy. *Journal of Law Enforcement*, *4*(6).

Deaver, S. P. (2012). Art-Based Learning Strategies in Art Therapy Graduate education. *Art Therapy*, *29*(4), 158–165. https://doi.org/10.1080/07421656.2012.730029

Grady, R. H., Butler, B. J., & Loftus, E. F. (2016). What should happen after an officer-involved shooting? Memory concerns in police reporting procedures. *Journal of Applied Research in Memory and Cognition*, *5*(3), 246–251. https://doi.org/10.1016/j.jarmac.2016.07.002

Hubard, O. (2008). The Act of Looking: Wofgang Iser's Literary Theory and meaning

making in the visual arts. *International Journal of Art and Design Education*, *27*(2),

168–180. https://doi.org/10.1111/j.1476-8070.2008.00572.x

Huff, J., Katz, C. M., & Hedberg, E. C. (2020). A randomised controlled trial of the impact of

body-worn camera activation on the outcomes of individual incidents. *Journal of*

Experimental Criminology, *18*(2), 247–272. https://doi.org/10.1007/s11292-020-

09448-5

Ishiguro, C., & Okada, T. (2021). How Does Art Viewing Inspires Creativity? *Journal of*

Creative Behavior, *55*(2), 489–500. https://doi.org/10.1002/jocb.469

Jennings, W. G., Fridell, L. A., & Lynch, M. (2014). Cops and cameras: Officer perceptions

of the use of body-worn cameras in law enforcement. *Journal of Criminal Justice*,

42(6), 549–556. https://doi.org/10.1016/j.jcrimjus.2014.09.008

Kalnikaitė, V., Sellen, A., Whittaker, S., & Kirk, D. (2010). Now let me see where i was. *CHI*

2010: Remember and Reflect. https://doi.org/10.1145/1753326.1753638

Kaptelinin, V. (2011). Designing Technological Support for Meaning Making in Museum

Learning: An Activity-Theoretical Framework. *IEEE*.

https://doi.org/10.1109/hicss.2011.152

Lachapelle, R., Murray, D., & Neim, S. (2003). Aesthetic Understanding as informed

experience: The role of knowledge in our art viewing experiences. *The Journal of*

Aesthetic Education, *37*(3), 78. https://doi.org/10.2307/3527305

LlM, V. K. J., & LlM, V. K. J. (2020, September 18). Body-Worn cameras and memory -

Force Science. *Force Science - Research | Training | Consulting*.

https://www.forcescience.com/2020/09/body-worn-cameras-and-memory/

Lloyd, A., Gray, T., & Truong, S. (2018). Seeing What Children see: Enhancing

understanding of outdoor learning experiences through Body-Worn cameras. *Journal*

of Outdoor Recreation, Education, and Leadership, *10*(1), 52–66.

https://doi.org/10.18666/jorel-2018-v10-i1-8192

Rieger, K. L., Hack, T. F., Duff, M. A., Campbell-Enns, H. J., & West, C. H. (2023).

Integrating mindfulness and the expressive arts for meaning making in cancer care: A

grounded theory of the processes, facilitators, and challenges. *Supportive Care in*

Cancer, *31*(8). https://doi.org/10.1007/s00520-023-07909-x

Silvia, P. J., & Phillips, A. G. (2011). Evaluating self-reflection and insight as self-conscious

traits. *Personality and Individual Differences*, *50*(2), 234–237.

https://doi.org/10.1016/j.paid.2010.09.035

Tinio, P. P. L. (2013). From artistic creation to aesthetic reception: The mirror model of art.

Psychology of Aesthetics, Creativity, and the Arts, *7*(3), 265–275.

https://doi.org/10.1037/a0030872

Wolcott, M. D., & Lobczowski, N. G. (2021). Using cognitive interviews and think-aloud

protocols to understand thought processes. Currents in Pharmacy Teaching and

Learning, 13(2), 181–188. https://doi.org/10.1016/j.cptl.2020.09.005

Yan-Ling, S. (2013). Review of Wolfgang Iser and his reception Theory. *Theory and Practice*

in Language Studies, *3*(6). https://doi.org/10.4304/tpls.3.6.982-986

Yarritu, I., & Matute, H. (2015). Previous knowledge can induce an illusion of causality

through actively biasing behavior. *Frontiers in Psychology*, *6*.

https://doi.org/10.3389/fpsyg.2015.00389

Zakaria, Z., Setyosari, P., Sulton, S., & Kuswandi, D. (2019). The effect of Art-Based

Learning to improve teaching Effectiveness in Pre-Service Teachers. *Journal for the*

Education of Gifted Young Scientists, *7*(3), 531–545.

https://doi.org/10.17478/jegys.606963

Appendix A.

This Appendix consists of the instructions and consent form that were given to the participants 1 day prior to their participation through a link. This form introduced participants to the research and informed them about the pilot study, and what it entailed. Furthermore, participants were informed about being video and audio recorded. In the end, participants were asked to give their consent, they could choose between "yes" or "no".

Instructions and Consent Form

Welcome! This master thesis project is about investigating how participants' meaning-making process is mediated by a Body-Worn Camera (BWC) during Art-Based Learning (ABL).

The following questionnaire was designed to receive demographic information about participants and for participants to give their consent.

Procedure:

This pilot study is a qualitative research project, which is approved by the ethics committee of the University of Twente. You will be asked to fill out the following questionnaire and to participate in a 1-day pilot study. Participation includes wearing a BWC while participating in a one-hour-long ABL session and taking part in a think-aloud protocol afterwards. During the think-aloud protocol, participants are expected to engage with the video material from the BWC. The study will take a maximum of 2,5 hours including a 15 min lunch break. Lunch will be provided by the researcher.

Participants rights & benefits:

You have the right to stop or withdraw from the research at any time without stating your reasons. Moreover, you will gain SONA points if you are a student at UT and if you fully complete the study.

Confidentiality:

The questionnaire will be saved by the programme Qualtrics and transmitted to the researchers. Access to the information gained in the questionnaire will be limited to the researchers and supervisors of this project. Additionally, the video material from the BWC will be stored safely. Audio recordings will be made during the think-aloud protocol to analyse what was said. Any content that is made available through academic publications or other academic outlets will be anonymised so that you cannot be identified, and care will be taken to ensure that the information is handled confidentially. The audio and video recordings will be deleted 1 year after collecting the data at the latest.

Questions:

If you have any questions, feel free to contact the researcher of this study, Luca Marie Siera (l.m.siera@student.utwente.nl).

Contact Information for questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than the researcher, please contact the Secretary of the Ethics Committee of the Faculty of Behavioural, Management and Social Sciences at the University of Twente by ethicscommittee-bms@utwente.nl

Consent and Authorisation Provisions:

When you agree to the following statements, please indicate so by selecting the according button below:

1. I am voluntarily taking part in this research, and I know that I can stop the research at any time.

2. I don't expect to receive any benefit or payment for my participation except for SONA points

3. I understand that the research might cause emotional distress due to the emotional nature of Art-Based Learning

4. I understand that I am free to contact the researcher with any questions I may have in the future

5. I understand that I am going to wear a body-worn camera which is going to record my perspective during the ABL session

6. I understand that my audio will be recorded during the think-aloud protocol

Appendix B.

This Appendix includes five questions that were sent to the participants after signing up for the study. These questions were related to participants´ demographic information and their auditory and visual abilities. Four out of the five questions were multiple choice questions and for Question 3, participants were invited to write down their nationality. For Question 7, participants were asked to describe their experience with art viewing briefly.

Question 1 How do you identify?

Question 2 What is your age?

Question 3 What is your nationality?

Question 4 Are you a student?

Question 5 Are your auditory and visual abilities diminished in any sense (despite wearing glasses or a hearing aid?

Question 6 Do you have previous experience with art viewing?

Question 7 If you answered the last question with "yes", please describe your experience with art viewing briefly if you answered the last question with "no" write "no" in the empty text box.

Appendix C.

This Appendix entails a link to the explanation video that was created to introduce participants to the think-aloud method while demonstrating an example.

Video link: https://youtu.be/3tmPC0Ej75A

Appendix D.

This Appendix entails the probing questions that were used to guide the participants during the think-aloud interview.

Questions during "choosing art piece that is calling for you":

1. What happened in your mind/body while walking around the gallery and letting an art piece choose you?

2. Is there now that you see the video any different/new that you did not experience/notice back then?

Questions during "describing the artwork"

1. What happened in your mind/body while you described the artwork?"

2. Is there now that you see the video any different/new that you did not experience/notice back then?

Questions during "diving into the possible world"

1. What happened in your mind/body when you travelled into the world of that artwork?"

2. Is there now that you see the video any different/new that you did not experience/notice back then?

Questions for feedback:

1. Is there anything you want to add about your experience?

Possible Follow-up Questions:

1. Could you clarify that?

2. Can you go into detail about what you experienced?

3. How did that make you feel?

4. How does it make you feel right now?

5. Was there anything else that you noticed/felt/ realised?

Appendix E

This appendix entails pictures of the small art collection, which was used during the ABL session, provided by a private artist.

Figure 2

Emotion

Figure 3

Chaos

Figure 4

Hope

Figure 5

Deep

Figure 6

Escape

Figure 7

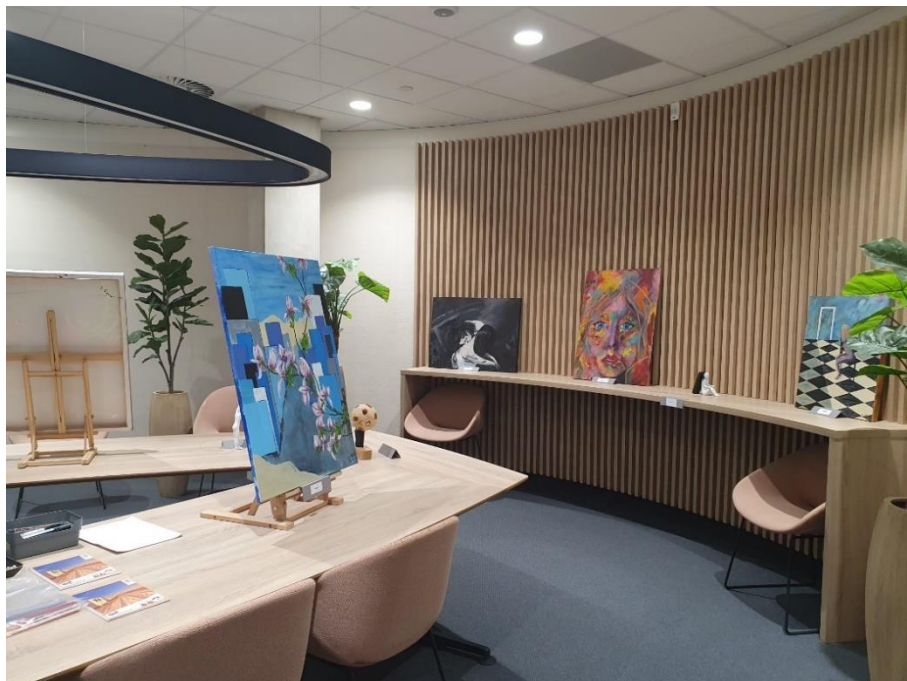*Jump Into Life*

Figure 8

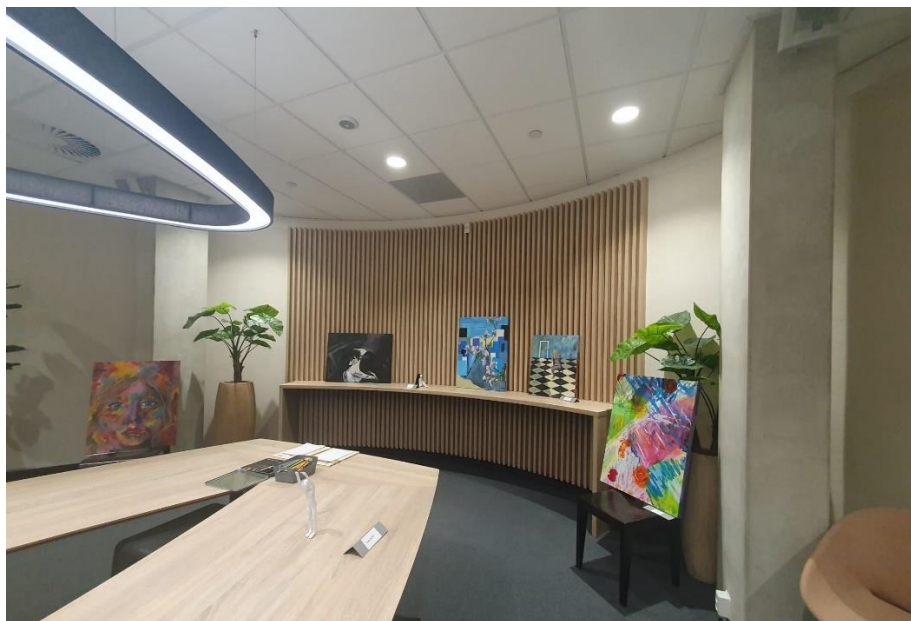*Burden*

Figure 9

Protection

Figure 10

First Art Exhibition

Note. First Art Exhibition, which was set up on 30.11.2023.

Figure 11

Second Art Exhibition

Note. Second Art Exhibition which was set up on 14.12.2023.

Appendix F

This appendix consists of the individual think-aloud transcripts of 4 different participants.

Transcript Arned

00:00:02

Researcher: Okay.

00:00:07

Arden: Okay, so obviously after the question, I walked into the gallery. So, I think the first thing that I oriented myself with was kind of size of, uh, of the artwork. So, the small things, like the little statues, they didn't catch my attention as much as the. Well, the big face that was staring at me. But the first goal was that I just walk around and get a general image of what's all there and how it makes me feel and how it, like, works on me. So that's why I walked around and like, looked at everything for a brief moment.

00:00:54

Researcher: And what happened in your mind while walking around and the gallery and letting an art piece choose you?

00:01:05

Arden: And well, I just. So, the way I try to make, make it choose me, so to say, is by, um, yeah, by just looking at it briefly. And if it catches my attention with something, then I know that it has something that captivates me and ... I didn't want to look at it for too long, because then I would start to choose it instead, which I shouldn't do right where I would start to interpret things in there. So, I really tried to keep it brief for that reason. And like now as well. I always got back to the eyes because those well they, they looked at me. So, it, you know, it felt like they were choosing…choosing me in a way. So yeah.

00:01:51

Researcher: Mh. And what happened in your body during that moment?

00:01:57

Arden: I don't think anything of note happened in my body in that moment. So yeah, I, I don't, I don't think anything significant or anything out of the ordinary happened.

00:02:16

Researcher: Um, and. Is there. Now that you see the video any different or new that you did not notice or experience back then?

00:02:37

Arden: Hmm. I've. I feel like I'm walking around a little bit aimlessly, but. In the moment. It just. Yeah, that's just what I did. But now I look at maybe also because I'm a bit more self-critical when it comes to that. But, uh, yeah, I, I try to give every art piece of a shot. Um, and

then. Yeah, in the second round here, I tried to look at the art pieces a bit more. Uh. Yeah, in detail and see what it does with me.

00:03:09

Researcher: Okay.

00:03:10

Arden: Is there anything else? That you notice or that you're thinking.

00:03:17

Researcher: Uh, I think I, I gave the paintings more of a chance… than the small statues. But I don't know, like if I had to get it just because of the size difference because something bigger just takes more of my attention than something small.

00:03:39

Arden: Okay.

00:03:49

Researcher: And they are also these figures, but they didn't really do much with me at all. I, I looked at them, but I just. They're just figurines to me. I'm like it. It feels like. I don't know, I feel like condescending to say that, but it doesn't feel like art necessarily. To me, it's just a figure. So, the paintings were more give me more of an art vibe, so I focused more on them.

00:04:20

Arden: Okay. Oh.

00:04:41

Researcher: Yeah. What happened in your mind during that moment?

00:04:46

Arden: I was. Well, I was given the task. I was given the task to express kind of what is on.

This the…the canvas of the picture that I chose or of the image that I chose, but. I didn't know how I would express it yet, so I didn't know what utensils to pick. So yeah, then we just grabbed them all and put them next to our place when we… when we did the task, so I, I just didn't have any particular idea in mind yet. So yeah, I just grabbed it all. And then I realised that I can't draw or write on my lap. So, then I moved back. Okay. The camera is a bit, um. Yeah, but… but I think right now, even though the camera doesn't show it, I was looking at the…the image or the…the painting and just. Letting it, like, work on me. So, I didn't know what to do first, so I just stared at it. Then I picked the pen, and I was like, I still don't know what to write or what to. Well, I, I thought I also had a blue pencil there because the…the end of it was blue, but it wasn't. Um, but then I just went with it anyway because I don't know, but yeah, I, I only noticed once I started writing. I wanted to write it in blue, but. Yeah. Because at first, I… I wanted to write about or I did write about that, the outline of the face. So I started to describe the…the feature in the picture, which was the outline of the…the head, um, that it's blue to me, even though the entire picture is more purple or red. The outline of the face to me seemed blue because they were like, very. Yeah, the shape itself was hinted in blue, but even though it was filled with mostly red and purple.

00:07:11

Researcher: And is there now that you watch the video any different or knew that you did not notice or experience back then?

00:07:22

Arden: I'm not sure if I understand the question.

00:07:26

Researcher: So now if you watch the video.

00:07:28

Arden: Yes.

00:07:28

Researcher: Is there anything new that you did not notice before?

00:07:33

Arden: Um, I, I wouldn't say so, but I later down the like when I wrote that the face is blue, I only later noticed that the outline of it is only briefly blue, but it was me that just then interpreted is as a blue, brown face as I wrote, even though, well, it's filled purple. So. But in that first instinct and this first moment, it felt right to describe it as a blue round face rather than a purple face. So yeah, that's something that I noticed later on, though, and I just started to write about it, and I made a small sketch at some point as well with colours. Um, that kind of this… this picks very depicts very primitively which features I picked up on most in the picture, which was the blue outline, the purple phase and some yellow spots like there were some, um, yellow colour splats that I picked on more. And I always saw them when I looked at the picture, so I painted them down as well. So, I… I still was in the mindset of the face being blue. So, I said instead of the the the skin is purple. I said the skin is mixed in with red to form purple. So, in my head, it was still a blue face like, because the outline of it was blue. And that was the first thing that I really noticed. So yeah, that's why I said, okay. Then you mix in red and you know that forms purple. Yeah, that's when I start to. Draw the face. Very pretty. Okay, then I realised I needed colours to really depict that. So, I grabbed the first blue and kind of purple looking. It was more a pink pen. I wasn't quite happy with that, but I didn't want to look for a pen that long. So then I. Yeah, I outlined the…the face in the blue colour again so that the shape of it is blue. And then I coloured it in with, well the pink which should have been purple. In the. It's not clearly visible. But yeah, that's what I did. And then I looked at the image again to see, hey, what else do I pick up on? What is the most prominent thing

that I want to add to this? And I just looked around. And I don't even remember what I wrote down now. But I'll see you now. So. Oh, yeah. So, the background that was when I…when I wrote down now the vibrant background when I noticed the shape of the face. Then there's obviously since it's a rectangular painting, there's a, uh, a…um… background to it where it's not the face. And that just even though it's a two-dimensional thing, it's just perceived as three-dimensional, like as the background, and it just felt like a chaotic background wall in a way. It's just a lot of different colours that kind of blends in with the face, but it's very vibrant, as I said, and chaotic because it's a lot of different colours mixed together.

00:11:53

Arden: How do you feel about it now when you look back at the material?

00:12:00

Researcher: About the description? um.

00:12:03

Arden: Yes, about what you just described.

00:12:07

Researcher: I feel like it's. Is more of an interpretation, what I already wrote down than I realize, because it's not. I mean, it is descriptive, but at the same time, it's also already my interpretation that that's a background. Because it doesn't necessarily have to be a background. So, it's kind of like I went into the mindset, okay, I tried to be descriptive, but. It's not really this. I can't say this is background. This is foreground in A two-dimensional space without interpreting it already. So. Yeah, I think that's kind of fascinating that in that moment it just feels like that's, you know, that's objectively true in a way. But now when I question it, it's not really because who says that? The background. Maybe it's part of the face. So then, I struggled writing it down because I didn't really know what to say or what to express.

Described it as messy again, same as chaotic, really, because it's just a bunch of different colours mixed together and splattered on the. On the canvas. And then I just look at the image more. Again, I struggle with. Okay, what do I want to write down here? I'm not quite sure how to formulate it. I'm not quite sure what's descriptive and what's interpretation. So again, I write down a neutral expression on the face, but neutral expressions are already like. Interpreting it again. So. But in that moment, it just. I don't know, it feels like an objective truth to me in that moment, that it's a neutral expression because I don't see any emotion in it.

00:14:27

Arden: And how does it make you feel now?

00:14:30

Researcher: The neutral expression or that I said it's a neutral expression? Uh, I feel a bit silly that I said it's a neutral expression because that's clearly an interpretation. But I think that's also the self-consciousness when you watch yourself doing something. Um. And then, you know, you tend to criticize it a lot because it's you. And I noticed this was not a good pencil to write with, because I think it's more of a drawing pen. Yeah, and I said that the face is symmetrical. Um, but the colours of the face are not, so you can like it. It's a pretty symmetrical face in terms of nose on both sides, eyes on both sides, um, the face shape and the hair as well. Or what I think is hair. Um, but, uh, yeah, the colours aren't symmetrical. Think about what? Yeah. Then I mentioned the hair here because I realised that was also symmetrical when I started to write about symmetry. Then it was to say the hair is also pretty symmetrical. And he also said, it's a girl like the face is the face of a girl, which I just. I didn't mention it before because it was pretty clear to me, but yeah, I. Just it's again an interpretation, but it feels like. It feels like nobody else is going to say something different. So, it still feels descriptive to me. So yeah, this is when I wanted to, um, put down on the very little sketch that I did there, the yellow spots that I saw in the painting, which always caught

my eyes, which was at the top of her head, then on the side and on the other side as well. Um, and yeah, those three, three yellow spots, they always caught my attention a little bit. So yeah, I wanted to mention it. And then I also noticed, uh, the neck or I, I didn't notice it before, but I wanted to note it down as well. Um, I kind of went from priority. What I. Uh, realised first. So, the face shape the eyes and then gradually went down in terms of, okay, what I notice after that and after that and after that, and the neck is also one that I noticed and at some point worthy of writing it down or paint, painting it down, sketching it down. And then I was done with that.

00:17:55

Researcher: [skips to the part of the video, which depicts the third task]

00:18:09

Arden: So now this was the imagination part, right? Um. So, the first approach that I did here again was just not worry about what I would do, right, or whatever. I just lean back and look at the image and see what it does to me, and see if I want to dive into the world of the image, what happens? So, look at it for a good while. And I it basically starts that when I try to enter that world in a way that the room that I imagined the room turning into the same style as the image. So, colours splattered around everywhere. Everything is starting to have very rigid movement and jittery movement, as I wrote down then. And, um. Yeah. Just feels. A very unprecise and not a lot of detail to things, but you can still make everything out. Um, and I just kind of all expressed it in… taste… because I feel like I can express myself and taste better than. Uh, through art or anything like that.

00:19:26

Researcher: And what happened in your mind when you travelled into that world of that art piece?

00:19:35

Arden: Um. I'm not sure I. I remained. Pretty calm and everything as I did before. Not much changed because, well, I'm used to diving into other worlds mentally. Um, and I just, you know, waited and expected, like, my brain will do the work. I just have to just, like, capture the feeling of it, um, which was just. Yeah, curiosity in a way. Like, hey, how would this look? How would this work? And then naturally, questions start popping up like, hey, okay, how… how would movement be? That's why I went to Jittery Movement. I kind of imagined like a cartoon style in in the art style of the image. And then, yeah, the questions were, okay, how do people talk even though I didn't write it down. But, you know, it's more it's less words and more gestures in the way they communicate. Like if there are two people that meet and the movement is jittery and. Yeah, and also then since I was in the area of motion, I also notice, okay, the colours would probably change a lot, like one frame to the next would be the colours change. So they've frequently the splats of color that is also on the image. They would change colour, but you would still be able to make out everything in the scene that you… that you see or in the room is there.

00:21:14

Researcher: is there now, when you watch the video, any different experience? Um. Any different that you did not experience back then? Sorry.

00:21:28

Arden: Hmm? What do you mean, with experience?

00:21:33

Researcher: You just described your experience and what your thoughts were like. And I'm asking you now that you watch the video is there any different or knew that you did not notice or experience back then?

00:21:50

Arden: I think they're more elaborate then. Um, then what I wrote down, I would start in the moment because I was occupied, you know, creating that image in my head. Um, and I also had now more time to contemplate on it even beyond that. So, I think it's more detailed and it's more elaborate. Um. And yet it feels like a. More. Complete world in a way that I can think of now and describe compared to what I had in that moment. Because it was, yeah, a lot more novel. And I didn't imagine a world like that before. So, it took some mental capacity to, to, yeah, create it in the first place and think of these things.

00:22:41

Researcher: And how does it make you feel right now?

00:22:47

Arden: I don't know if I can attribute it a particular feeling, but it's. I would describe it as a curiosity is not a feeling, but it's kind of like a curious feeling where I'm just like, I'm interested to see that world. Um, so that's why I continue wondering about it and trying to enter it. Um, so yeah, interest and curiosity are key words that I would use to describe them. Yeah. So, I wrote down mostly that. The. The shapes are persistent, even though the colours that make them up aren't. And I think that's an interesting concept for a for world. And it, it seemed that it's pretty close or true to the um, to the painting that I looked at. So yeah. Then every time I wrote something down, I leaned back again. It's okay. Okay. I stare at the picture again. What else is there? Do I feel anything else to think of? Anything else? Then I just imagine being in the world, perceiving the world. And then if something else popped up, I'd write it down, like now. Um, and yeah, that's what I did until I felt like there was nothing else to really describe in that moment.

00:24:31

Researcher: So. Do you want to continue watching the rest of the material, or do you think you've expressed everything that came to your mind during that moment, and now? Uh.

00:24:51

Arden: Yeah, I think that I can still add to it that it's like. It's a fantasy world that I dove into, but I kind of mended it in with the actual world that I'm in, because I imagine the room that I was in, for example, to, you know, everything in there turning into the art style of…of that picture where everything is splattered with colours and you can't make out many details, but you can still make out all the objects and people. So yeah, I think that's some like the general idea of what I did. And yeah, that's pretty much everything that I thought of in that moment.

00:25:38

Researcher: Okay. And also, what you're experiencing now.

00:25:41

Arden: Yeah.

00:25:42

Researcher: Okay. Then I'm going to stop the video if that's okay. And thank you for your time. Do you have any questions left?

00:25:53

Arden: No, I don't.

00:25:54

Researcher: Specifically, to the material or...?

00:25:58

Arden: Not really. Okay. Well. Thank you.

00:26:00

Researcher: All right.

Transcript Dan

00:00:00

Dan: Surprise and just see which of the objects in this moment calls out to you. That's all you need to do. And then we come back to the. Okay… So I just took a first stroll around. Looked at each picture. One at a time.

00:00:38

Researcher: And what happened in your mind or your body while walking around the gallery and getting an art piece calling for you?

00:00:46

Dan: Yeah, I just wanted to first check out all the pictures so I can have a broad overview of what I want, like of what's there. And then I could like it was the first glimpse without any interpretation or just like, absorbing everything that is there. Okay, this one let me stand for a while because it has very big like differences in shapes and colour. So, I stood there for a while and I thought, okay, how does it connect to me? But. Nothing much particular. It also had my attention because of architecture and buildings and streets. So that was something primed me. And here are the same because it's a room. And I thought of the perspective that is drawn.

00:01:37

Researcher: So, you were taking everything? Yes.

00:01:39

Dan: But I also thought of the emotion that is underlying. So, this one was also one of my

choices. Um. Yeah. I thought about the feeling of reaching for the door, like what is standing in the way?

00:01:59

Researcher: And now that you look back on you walking through the gallery, do you notice any differences or are there any new insights that you have and watching back like compared to when actually walking around?

00:02:16

Dan: Yeah, I think I should have focused on other paintings more but given the brief time I just focused on the one that struck me first. But I think every all of these paintings appear to me at some in some sense. So, if I just had spent more time, or if I didn't have to choose for one picture or painting. Well, yeah, because she said to select the painting that caused you to do the most. So, this was very vibrant. And I looked into the eyes and they have like different emotion, like the left eyes, more hopeful, where the right eye was more like despair to me. And that caught me in so. So, this one, this picture, this painting spoke the loudest. Maybe it also due to the vibrant colours compared to the painting on the left, I felt maybe that's what was drawing me in at first and like taking my ... my... my attention.

00:03:14

Researcher: Yeah…but is that something you noticed now or was that what was going on?

00:03:17

Dan: Not that I noticed now. Um, while I was walking through there, I was just caught by the gaze of her. Of the painted woman. Yeah, of the sculptures I didn't really make much of. The paintings are more way more expressed in expression for me. There I stood for a second and read through the small description text. And I compared to the other pictures I saw before in my mind. So, with this picture, I also had a similar experience with the face painting before of the colour fullness and like the vibrant emotions, but it was less appealing.

00:04:12

Researcher: Um, okay. And is there anything you would like to add to this first task that you had?

00:04:18

Dan: No. If I recall correctly, she also didn't say beforehand that we should not think of the question while we we're walking through it. And, um, but I don't know if it was just my memory, but I felt like she just said, okay, I think of a question that you ask for yourself and then walk through the paintings and select one painting that's appealing to you the most. And afterwards she said, oh, you shouldn't have thought about your your question to yourself. I was like, so I was already like, I was thinking of the question the whole time because that was, I don't know.

00:05:04

Researcher: I can write it down. It's very valuable input.

00:05:08

Dan: But as I said, I also in the video, I just mentioned it to her that I was in the mood due to that question. You can say that was also one of the reasons I think the asking me the question put me in a certain mood. So, for example, the painting of the street or the painting of the two lovers was out of question for me because that was not what I was thinking about walking through it, because I was like so heavily thinking about the question that I had asked myself that was deep within me. And then how where could I find my thoughts in the paintings and the two paintings that found me were the one with the chair and the woman looking at the door and the and the colourful picture in the middle. But maybe, maybe it's in the recording if you have to look on it or not.

00:06:50

Researcher: But okay, so now you're going to task 2. Right?

00:06:53

Dan: Yeah. No objectively describing the picture, but I can skip a bit I think. Okay. That's where my first impulse here was just, I think, to sketch some like put down some colours and some remarkable. Observations I had like not… not in shape, but like rather than colour and shade. Um, I looked at the, the brushstrokes, the light and dark differences. Um, also the lines that were like, I looked at a heavy symmetry because like, it's a portrait, of course. And I analyze the picture by that, how the face is located in the frame of the of the canvas, but also where the… the brush strokes lead to because they have a clear guidance in some sense. Like now I start with black, but in a bit, I'll pick up the orange, because the orange there is like striking orange lines that lead somewhere or like they come from somewhere and these like really guided my eyes. So, I just tried to like get those in sketch like very roughly to me. And I, you know, I made like shade of around the nose and like, I don't know, forehead. There's the orange. Yeah. The hair a bit so.

00:08:23

Researcher: Yeah. Okay. So now you describe the picture. Can you also elaborate a bit more on what happened in your mind or your body when you describe the object or when you were sketching?

00:08:37

Dan: Yeah, I was rather looking objectively at it. I was just looking at the picture on in like through my professional eyes, so to speak, with my experience in art or architecture, in the sense I looked at the composition of the picture, I looked at the colours that were used. I looked at the shading mostly in the yeah, the proportions. Yeah. That's why I also wrote down like here, I wrote down like The Strokes and also like the method in which it was painted, like if it was like a sponge was used to make like. Hatchings or if it was drawn by like brush. And then I went ahead with like characterising it for myself. Yeah. There's orange again.

00:09:33

Researcher: Did you notice anything in your body while you were doing this exercise?

00:09:39

Dan: Mh. Not particularly. I mean, I was focused, of course, but like, I just try to look at it objectively. I didn't interpret it, interpret anything.

00:09:50

Researcher: Okay. But now that you look back at the recording, do you now notice any differences or any do you have any new insights on what was going on in your mind or body when doing this?

00:10:04

Dan: No, I'm focused also about what I'm drawing on my own, and now I start to question more like I talk about this orange stroke again. But now I wonder if it was like an intentional choice of the painter to make like a stroke. Like just this line. That's just this line that's coming from like to the right forehead. If it was like a decision by the painter to make it like that, or if it was just like coincidental because there's this burst of colour that's coming from the top left corner and it's like spreading through through thin lines. But yeah, it's mostly more interpretive or analytical thinking. Okay. And I do think there is a also in the footage now because of the lighting maybe. But there is like the darker colours are more saturated now. So, I think now in the painting there is like a higher focus on the nose area, which is I mean, in real life it's still there. But like I think the balance is better in real life. So now it's a different experience a bit. Okay.

00:11:16

Researcher: Do you now notice anything going on in your body like?

00:11:20

Dan: No, I do. It's still the same. Okay. And just putting down water. Yeah. Just still at the symmetry? Yeah. I also, like, made the access, like the symmetry line and like how the shape, the shade is going and how… how it's steering my eyes. Yeah, just thorough scan. Well, it's still interesting to me though, was like, I know I wasn't really supposed to look at what my colleague is doing, but I saw that he wrote down sentences or descriptions while I was like, just putting down keywords. And if you paint like a few strokes, like just a few sketches as my description descriptive method. Yeah. So, I was also wondering what he was, what he was writing then because he was like, throw it like writing a whole sentence. And I didn't even think of, like, at all writing a sentence.

00:12:29

Researcher: That's an individual experience. Yeah, but still very interesting to see. And if it's all right with you, I think we could skip a bit throughout the part. I'm not sure if there are many other striking insights that you have. Maybe you can skim through and see.

00:12:57

Dan: No, I at that point I was already done as well here. So I just looked at comparative versus anything that I missed for myself. But yeah, I think that already summed it up to me and I.

00:13:13

Researcher: Yeah, okay. Then I think we could go to the next recording and see at and look at task number three.

00:13:34

Dan: Yeah. Immediately to the task or. That we talked about it.

00:13:44

Researcher: Do you still remember the task?

00:13:46

Dan: Yeah. Okay. Yeah.

00:13:47

Researcher: Then just to to the task is not reflection. So yeah. We don't need to watch the instruction again.

00:14:02

Dan: My first impulse actually was to paint something myself and to draw something myself. But then I thought I not necessarily was the assignment to it was as the describing the feelings and like the the journey that we were embarking within that painting. So, I had to I had to revise from the bank like I had the pens, pencils in hand colours at first, but then I just took the pencil because I remembered that I have to write something. Which now in hindsight is funny because then Annika said that there is the fifth assignment sometimes in these ABL sessions where the participants paint something which is now, well, what now didn't happen. But um, in that the journey part for me was automatically something, um, yeah, creative myself. Less like less writing, but more illustrating.

00:14:59

Researcher: Okay, but then you decided not to paint something for now. And do you remember what happened in your mind or body when you traveled into the world of the art piece?

00:15:24

Dan: Um. It was very, very various feelings. So, like as I said before, I think about the different like those eyes they have like left and right. I have different expressions. And now I

was like caught mainly on the now looking at the right eye, the one that's in the shade because it has like more of a, like the eye look to me in the form of despair and with really deep emotion, while the other, I was like more of a hopeful, like forward looking emotion. So I think I also sketched down the right eye a bit more, because that was really catching me in the picture. Like, yeah. And then through, like through seeing those like, like getting lost in this eye and then getting lost in the colour. That was like the journey that I embarked myself in. Like being in some place where there is no naturally, like no gravity or something, no laws that define physics or like the world. It's just like being somewhere unbound by, yeah, things like just feeling just existing. And then like I wrote down like a male storm of emotions. And also… I also wrote down like duality of things like highs and lows and like because like these, this picture depicts like so many different things for me. But one can only exist when there is another one. So, like we don't know what happiness is, what happiness is if there is no sadness, right? So, this was immediately within me. So, it was like an like an ever changing, like, never changing thing. Also, the word that I, that I envisioned myself in was a turbulent, very turbulent, but like as scary as that. Like it's scary, but also like warming. Like not scary, like, you know, welcoming.

00:17:36

Researcher: So what impact would you say did this have on you?

00:17:41

Dan: You know, I think I was also thinking then about my own feelings. So. Yeah, like evaluating what is good, what is bad, if there is good and if there is bad, or putting things into perspective. Because this picture also looks a lot like chaos. But chaos is perceived as bad. But it's often also not, like why is chaos bad? Yes. So, I just like what I was writing these things and I was looking at the picture. I was just still like I was searching for references. I

think deep down within me that that makes me, make me feel like the colours, like the, the gaze of her.

00:18:29

Researcher: And then again, looking back at the video, do you notice any differences or any different new insights? Um, yeah. When thinking about this third task or when diving into the world that was portrayed in the picture or the painting differences.

00:18:52

Dan: Differences?

00:18:52

Researcher: But just generally doesn't need to be something different. But maybe you have more insights on something that you didn't really focus on before.

00:19:05

Dan: I think. Well, at least now, looking at the footage. To me, the face appears more clear that is painted. Whereas before it was like I knew that it was a face because the contour lines of the… the chin or like the nose and like obviously it's a face. But now looking at it, it's more. Like before, like while I was sitting there, I knew that it's just like it was patches of colour that together assemble a face. But now I see a face which is surrounded by colour in a sense, or like just got colour on top, which is totally different from what I've. Yeah, how I've interpreted the image because like, for me, like the whole person that is depicted here felt like it was made out of these patches of colour. It was like create like, you know, there was all these things that made up the whole image. And now I think, okay, now that's a face. And there is colour patches around. It has less deep of a meaning from, you know, also. But that's only because I see the footage here and the, the outline, the contours are more prevalent. Okay.

00:20:17

Researcher: Does this now also make a difference in how you feel or what bodily experience you have, watching back?

00:20:28

Dan: Well, I do still think that. I mean, like the expression, the impact that the image had on me while I was sitting, I was like, that was totally valid. And it was totally what I, what I still think it's just that now I take a step back and I think, look at it again, like from a different point of view almost. Um, and there are different sides now that open like more doors that are open to me there. I was very emotional now. And now I'm more rational again. Okay. Yeah. Yeah. Yeah, that was about it.

00:21:29

Researcher: Um, is there anything else that you would like to add about the exercise and what you've noticed or felt realised? It's not. That's also going to be fine.

00:21:39

Dan: I think what I've noticed of face to realize.

00:21:43

Researcher: Yeah. If you have something to add. But...

00:21:51

Dan: [laughing] Well, I do know I did notice my breathing. Because I kept breathing [laughing again].

00:21:56

Researcher: Into the camera and like it was very to me, it was now annoying because I do. I always breathe that loud, but maybe it could have also been like I had. I didn't pay attention now precisely to when I was breathing more heavily. But maybe there is something that I

notice my breathing immediately, like when once the video playback started. So maybe the maybe there's a correlation between me looking at the pictures or like me, like diving down into like maybe a third exercise. Maybe then maybe my breath was more heavy than before, but it was just analysing it. Yeah, but that's just, I guess, I don't know, it's just my breathing. My breathing. Just. Yeah. Just not a step on. Okay.

00:22:38

Researcher: Um. Yeah. Thank you for your participation. So. Yeah, this was already, uh. Yeah, that was part of the study. That was.

00:22:44

Dan: The reflection part.

00:22:45

Researcher: Here, right? Uh, yeah. Yeah. So that was number three?

00:22:48

Dan: Yeah, that was already task three. Yeah.

Transcript Lea

00:00:10

Lea: So, I started by just briefly looking at all the artwork. Um, thinking about what they're going to tell me just from the first look. Without thinking too deep about what they mean or just what they look like.

00:00:38

Researcher: What happened in your mind during that moment?

00:00:41

Lea: Um. As I already said, this picture and the sculpture before the jump into life were the two art pieces that spoke the most to me. So, I was thinking about what? Um, I can more

deeply, um, think about them and how I can interpret that. Um, but especially for the sculpture, I missed some colours and some detailed, um, interpretation points. So I continued my work. Yeah. So especially, um, those two pictures, um, I liked them, but I could not see any point of representation for me. Um, so, yeah, as I said, I liked them, but they didn't have any deeper meaning to me. Okay. Yeah. That's why I came back to the picture I then chose at the end.

00:01:55

Researcher: Hmm. Can you describe what happened in your body during that moment?

00:01:59

Lea: Um, yeah. So especially when I looked at the title, it made a lot more sense. So there came a picture into my head of like that, especially this artwork would represent like kind of my insides of my mind and my thought processes at, uh, some, uh, weeks ago. And yeah, what was just going in around in my head? Um, so yeah, I tried to make sense of the colours of the structures. Um, and yet just let that vision of the picture sink into my mind.

00:02:37

Researcher: Another question. Um, is there now, did you see the video any, um, different that you did not notice or experience back then?

00:02:47

Lea: I did not notice that I was, uh, looking that long at the other two pictures that I just talked about and my mind I just, I was initially drawn towards, uh, the brighter picture and the more colourful picture. Um, so now it looking back, it's kind of interesting to see that. I can see that I tried to find a meaning in those two pictures and try to, uh, understand something or take something from that for myself. Um, but. Yeah. And then I came back to the… the coloured one.

00:03:20

Researcher: Okay.

00:03:33

Lea: Yeah, I was really debating between those two, um, art pieces.

00:03:38

Researcher: Mh...

00:03:39

Lea: Because I like the simplicity of the sculpture. Um, but had, like, I missed some depth, so. I also really like this picture. Um, mainly because of the colours and what was going on. But, um, the face somehow made me feel like that. It's more of a bad mood and the darker and more sad tone to it. So that was not what, um, the picture, uh, the previous picture, um, told me.

00:04:23

Researcher: So now that you look at it, is there, um, any new or different that you did not notice or experience back then?

00:04:31

Lea: In my ... I imagined it to be more sadder when I looked at it, um, face to face, but, um, no, I'm I'm still, um, happy with the decision I made [chuckles]. I mean, I'm still like, okay, um, it's not what I was looking for in the picture. Okay.

00:04:59

Researcher: Here also?

00:05:07

Lea: So, for this artwork with the sculpture, it was interesting because I thought looking at it, it would ... to me, it was kind of a depressing feeling I got from the, um, from the sculpture,

uh, mainly because of the ball object above the person problem, but that it's called protection. That was kind of not matching for me. So, I was okay. Uh, like, okay, that's interesting that you can see that differently. So, I would interpret that more in a negative way. But speaking from the title, the artist clearly had not such a negative thought in that.

00:05:58

Researcher: So you went back a third time?

00:06:03

Lea: Yep.

00:06:04

Researcher: So what happened in your mind during that moment?

00:06:04

Lea: Um, that was the last walk towards it was kind of for my own verification, um, to. Yeah, assure that, um, the picture represents something for me and that, um, I can interpret something from it.

00:06:29

Researcher: If you don't have anything else to add. You can pause the video and we can also go to the next video.

00:07:09

Lea: [going to the second video]

00:07:09

Researcher: What happened in your mind when you described the object or when you started describing the object?

00:07:16

Lea: Um, a lot of things were going on because there's also a lot of things going on in the

picture. Um, yeah. As the title already says, it's kind of a chaotic picture. So there's a lot to see and to talk about. Um, I was kind of. Yeah. Um, going back and forth in my mind between, uh, having a look at just the colours and then the, the structure, um, the paint and, uh, the, the forms, the circles, the lines, um, that were used that still form that picture. Um, but could also be. Yeah. Standing alone and meaning something. Mm.

00:08:05

Researcher: And what happened in your body? So, um. Did you feel or how did it make you feel in that moment?

00:08:17

Lea: Uh, it made me feel very. For some reason, very calm. Um, because I could see that there's a lot going on. But in the end, uh, the, the overall, um, picture is still a whole piece of art and everything fits together and works together. So even though there's a lot going on, um, everything. Yeah. Just clicks and connects.

00:08:47

Researcher: And how does it make you feel right now when you watch the video and, um, remember how you felt during that moment?

00:08:55

Lea: Uh, I feel kind of connected to the artwork because I really think that, um, yeah, it speaks to me still. And, um. That it underlines what was going on. Um, in my head when I was writing down what I thought.

00:09:17

Researcher: And is there now that you watch the video, any, um, different, um, that you did not notice back then?

00:09:27

Lea: Now, looking at the video, I focus a lot more on the colours themselves. I mean, I also wrote down that, uh, I noticed the three main colours. Uh, but now I see that they stand out even more to me.

00:09:41

Researcher: Mhm. [nodding]

00:09:42

Lea: Um, whereas when I was standing in front of it, I was more focusing on the structure and the, uh, the forms that were, uh, painted with circles and the, um, the lines that were drawn. Okay.

00:10:16

Researcher: Is there anything else you want to add or that comes to your mind?

00:10:23

Lea: Hmm. I feel like the picture looks even more chaotic now, [chuckles] looking at it then. Uh, I felt like when I was standing in front of it. Um, yeah, it… it seems to be brighter and, um. Even more structured, but still giving me the same feeling. So. Interesting. Now that I have a picture of the picture in my mind. Um, then seeing the reality of it, um, it's still a different picture somehow.

00:10:56

Researcher: With reality? Do you mean the video material?

00:10:59

Lea: Yeah.

00:10:59

Researcher: Okay.

00:11:00

Lea: Just. Yeah. Yeah. But I think that's it. [opening the third video] But then this part I found the hardest with the imagination and fantasy. Um, alternative world, kind of, um, I tried to think about what would happen if I go through the colours and through this painting. Um, and, yeah, I found that it really like that. It kind of, um, shows me that life can chaotic but still be beautiful. And then that, um, sometimes it doesn't. Not everything has to make sense, but it can still, uh, all work out in the end, um, and come together in a perfect way. Um, yeah. And I try to, uh, think about what, uh, the picture will tell me if the colours were different, and, um. I. Yeah, found that the colours make a big difference because I also, um, when I was standing in front of it, I focused a lot on the green and the blue, um, because those are the colours I really like, but also because I think they have, uh, the most beautiful meanings of the colours used. So, um, yeah, I was trying to think about, um, what… what world and in what world the picture could, um, be in. So, um. Yeah. In which world would this picture, um. Exist.

00:13:18

Researcher: How did that make you feel? Imagining or diving into that world?

00:13:23

Lea: Hopeful. Hopeful and excited. Um, I think it for me, it represents a joyful and eventful life. Um. Yeah. Or that just the fact that um, life can be colourful and, um, with a lot of ups and downs and adventures or and chaotic, as the picture is called. Um, but still, um, have, like, having a good experience from this life in the end.

00:13:52

Researcher: How does it make you feel right now, looking back at that situation?

00:14:00

Lea: Um. Feeling excited. And still. Um, yeah. Very, very hopeful for a bright future.

00:14:12

Researcher: So, when you see the video material, it reminds you of that feeling that you experienced?

00:14:19

Lea: And it reminds me of my thought processes when I was, uh, first seeing the picture and started to think about, okay, this actually represents what was going on in my mind and how I'm feeling or was feeling. Mhm. Um, and yeah, now it makes me kind of happy that, um, I chose this picture because I can see why I chose it. And I still think that, um, it fits with also my questions that I wrote down in the beginning.

00:14:48

Researcher: Mhm…and is there anything to you that you didn't notice or didn't experience back then, now that you watch the video? Because now you described that you feel similar to what you felt like in that moment, but is there any difference in your experience now, compared to that moment?

00:15:10

Lea: No. Not really...

00:15:17

Researcher: Okay. Is there anything else you noticed? Or felt like.

00:15:29

Lea: I felt like. Or I thought a lot about the artist and what the artist would, um, kind of say or how the artist would answer this question. Um, um. Yeah. I also thought about what? Yeah. As I said, what would happen if I go through this picture and it kind of seems that, um. The like. The colours would kind of represent the… the future. And what can happen with, um, with your life if you kind of are open or let yourself to be open to, um, new things and also new

experiences, bad and good. Um, but yeah, that it can still be a beautiful life or future or whatever. Okay... this is what this is. Yeah...

00:16:32

Researcher: Is there anything, um. You haven't, um, said that you want to add to your experience or just something general that comes to your mind?

00:16:48

Lea: Uh, I did not. Thought that a picture could really represent my thoughts or. [chuckles] Yeah, just my mind. Um, but yeah, now looking at it, it kind of. If I could take a look inside my brain, I think it would look like this, actually. Yeah.

00:17:12

Researcher: And is there anything you want to add to, um. This specific method. So to, watching the video recording from your perspective?

00:17:25

Lea: Um, I think it's interesting to reflect on yourself and try to think about what you thought in that situation when standing in front of it. Um, now I can I feel like I have almost the same thoughts. Mhm. Um, but I think it can also be interesting to, um, have a second look at the picture and then having different thoughts, um, about it and what it could mean to you.

00:17:53

Researcher: Mhm. Okay. Is there anything else you want to add?

00:18:00

Lea: I don't think so.

00:18:01

Researcher: All right, then, if you feel like we could stop the recording... [waits for participants reaction].

00:18:06

Lea: Yeah. We're done.

00:18:07

Researcher: Thank you for your time and participation.

00:18:10

Lea: You're welcome.

Transcript Elena

00:00:01

Researcher: So, I think this is working now. And, um, yeah. So, this was the first stage of the, um, workshop in which you are asked to choose an art piece that was calling for you just as a little, um. Reminder. Yeah, yeah. Perfect.

00:00:22

Elena: Oh, do I have to put it on? Okay. Perfect. Okay, so I was walking to the, um, to the paintings, and first, I think the…the first painting first, I wanted to get a clear overview of, uh, what is there. But I already had, uh, two paintings that specifically caught my eye, which were the first one and the second one. Uh, so the one emotions and the one deep [talking about two paintings]. There were also some paintings that directly did not catch my eye, that I was like, ah, I don't really like looking at it for longer. I'm not sure which emotions were provoked. Um, yeah. This specific painting of the emotions provoked provoked my eye. Yeah. And there you can see that I just was closely caught by the other ones. But then I go back to the to the paintings that, uh, that were interesting to me. Um, I tried to see what was going on in that, uh, in those girl's face at that moment. I think the eyes were the ones that really caught my attention, as well as the, um, loving gesture in the In the Deep model was what really caught

my eye and, uh, provoked emotions. Yeah, the one next to that, I really the one looking at now, I really… just like. And, um. Yeah.

00:01:59

Researcher: And you also me remember what happened in your mind or your body during that moment when you chose the art pieces that were calling for you?

00:02:07

Elena: Um, I just could relate to them. In that moment, I really felt like it was just describing my…my parts of my identity. Or I could see it the most. What? I also noticed that these were also the only two paintings which were human-like. That's what I also thought, uh, which is something I'm quite interested in. Like, I like paintings with humans in rather than just abstract forms and shapes, even though, uh, the one emotion is very colourful and abstract and in its own sense, I also really liked the sculptures I remembered, but I, um. And now they're gone again[chuckles] but they were not catching my eyes much as the... as these two.

00:02:54

Researcher: So, in these pictures, it was mostly about the fact that you could kind of relate to them. Yeah.

00:02:59

Elena: For sure. Yeah.

00:03:01

Researcher: And did this also impact your body?

00:03:07

Elena: Um, not that I can remember, but I did remember that I felt a warmth from the emotions painting and also in my body a bit, but I don't necessarily remember other physical sensations completely.

00:03:23

Researcher: And now that you see the video of you also engaging with the, um, paintings again. Yeah. Uh, do you notice that, uh, the experience is different to back then?

00:03:34

Elena: Yeah, it's way different. And when doing it in real life looking at it now.

00:03:38

Researcher: And could you specify what is different for you?

00:03:41

Elena: Uh, first of all, I have the perception that, uh, that I'm looking a bit from a third perspective on it or from... from someone else's perspective, not necessarily my own. And I now maybe feel like I would like to have more time looking at something specific than I did in that moment. Um, as well as I, of course, it's just half the painting sometimes on the camera, because the camera is not where my eyes could have. Don't have the same range as my eyes.

00:04:17

Researcher: But do you notice that you now think differently about the paintings? Also.

00:04:22

Elena: I would say I still have the same feeling about the paintings also in the video.

00:04:26

Researcher: And uh, do you now had like, I don't know if it would help you to go back to the exact scene, but, um, do you now have any bodily sensations that you could pinpoint?

00:04:37

Elena: Less than and in real life, okay or none Yeah. Okay. To be very specific, [chuckles] uh, it's this is a very different experience for me.

00:04:48

Researcher: Okay... and so if you have nothing to add to the first part, then you can just go to the second video, uh, which, um, yeah, was about the task of describing the object.

00:04:59

Elena: Yes.

00:05:02

Researcher: Okay. Yeah. [both keep watching the video] So kind of you.

00:05:14

Elena: So, we're walking. We're approaching the pictures. And my first thought was that I would have like to sit and look at the picture. I remember that. And now I'm also like, how should I right now? Should I do it while putting on the table? But then I cannot see the picture. Or should I do it? Well, like I was not really not sure how to logistically stand there right. And yeah, now I see half of the picture emotions. Um, and I see myself writing something. So, I in that moment described, uh, that ...it ... should I repeat what I described? in...?

00:05:59

Researcher: In how it was...uh ... yeah...for you in that moment, from what you remember?

00:06:03

Elena: In that moment, I first was like, okay, uh, I had to stop myself from not being interpretive because I feel like that's what carries meaning is the interpretation and not what is actually objectively seen there. Of course, it's not very objective if I write it down, but I described that there is a human-like, uh, face structure, uh, presented. Um, as well as different colour, different accents, eyes, nose. I, um, yeah, I noticed that I went from the bigger frame, so I first explained it is I see a canvas sitting on a chair to go to the details and I get smaller,

which I, um, also thought about it in that moment. I have a bit like a structure because it's so, so much happening in that picture that I kind of felt like I needed that structure. Um, I especially described the eyes. I think the eyes that are, that can be seen on the picture where all the eye like, uh, lines that I could see on a picture where, which also then, later on, drew me to the picture. But now I was then just describing it. Blue eyes. Um, and. Yeah.

00:07:21

Researcher: And did you have any specific, uh, body sensations or bodily experiences in that moment that you could...?

00:07:28

Elena: Not in that round? I would say it was after I saw the picture already and then describing anything, you know.

00:07:34

Researcher: And now that you, uh, watch back the video recording again, um, do you notice any differences to your experience back then, now that you see the video? Or anything that you didn't notice back then but that you notice now?

00:07:52

Elena: Um, no. Not necessarily. I feel like this is a different vibe looking at it, uh, through the camera, seeing and half seeing it in less sharpness. It gives me no, no, it provokes no emotions. So more now that I'm so embarrassed that I'm sneesing or that I'm, uh. Yeah, doing stuff like that.

00:08:15

Researcher: I mean, only looking at me watching myself sometimes can be ...

00:08:17

Elena: Yeah, yeah, yeah. But that's but that's more now in my mind than the picture itself.

00:08:21

Researcher: So, what you focus on right now watching the video is still this experience that it's not really your own experience anymore, but more the third person that you now observe yourself kind of ... okay.

00:08:32

Elena: Or someone else. It doesn't feel like I'm the one.

00:08:34

Researcher: Okay, that's very interesting. Uh, very valuable input. Yeah.

00:08:39

Elena: Thank you... [keeps watching video] and the noise makes me... Self-conscious. Not self-conscious Um, yeah.

00:08:57

Researcher: Actually. Like, we can maybe skip a bit through this part because I'm not sure. Do you remember if there was ...

00:09:02

Elena: No. Now, I just looked at, uh, pencils, and then I was just waiting. So if the other person is, then.

00:09:08

Researcher: Okay, so there's nothing specific. No need to watch. Okay, then you can also just go to the third video, um, which was, um, about diving into the possible world. So that was the third exercise. And again, I would just, um, start the video. Yeah.

00:09:34

Elena: So, my first thought was I as I remember that I really liked this exercise. I like

fantasising, and I already connected a lot of, uh, things with the painting when I first looked at it. Okay. Know that you can see me again trying to find a good posture to to, uh ...

00:09:56

Researcher: No chair for you to sit.

00:09:58

Elena: No, I don't think... I also didn't necessarily need a chair, but I just didn't know how to really write.

00:10:05

Researcher: The setup of the table wasn't ideal.

00:10:09

Elena: So, I first wanted to draw something, but I think it didn't necessarily have more feelings than when I. Oh, now you can see it. [laughing]. But it did not necessarily provoke, uh, because I [laughing] did it because I didn't. I'm not really a drawer. And I was like, oh, I give it a shot. Maybe it provokes some emotions, but it didn't provoke the emotions I wanted to. I drew a mermaid because the painting reminded me of a mermaid, uh, who is full of life and, uh, longing for something. Her eyes. Uh, for me, it was a she. Her eyes looks very much like she's longing for something like, for example, more freedom or. Or. Yeah, there should be more in the world out there. And I, uh, could really identify with that. That, uh, you're maybe stuck a bit and, you know, uh, I have so much light in you that you want to let out, but at the moment, it's not really. So, I was drawing a mermaid, but I felt like just looking at the painting didn't give me the same as just writing the thoughts I had in my hand, in my head. Therefore, I have to drawing this moment now. Yeah. What I especially what especially was giving me the fantasy about the moment was the colour choices of the blue. Highlights and her really blue eyes. And then, yeah, I think it's really well-made painting that the eyes you see like also now you can really see the eyes underlined that uh, the person is longing for something. What I

also noticed in that moment was that, uh signature, which is also the name of my mom. I also noticed that in the moment.

00:12:06

Researcher: And what happened in your mind and body during that moment?

00:12:11

Elena: Uh, during that moment, I. Uh, yeah. I just really liked the fantasising about it. It made me feel. Yeah. Also warm to some sense that I feel a kind of connection with that painting or what this painting represents in my mind. And, um. Yeah, I yeah, I felt, well, my fault. Um, um, not alone. And to some extent, I would say, and I felt, uh, I also wrote it down. I felt a lot of empathy for that person. I really was like, oh, I wish I could help that person. Like, I also wish someone could maybe take away some of my decisions that I would not like to take. And I think I also wrote it down that I wish I could just hug that person and show the person some empathy.

00:13:03

Researcher: Very kind of you.

00:13:04

Elena: Thank you. That's what I felt.

00:13:07

Researcher: And any bodily experiences or?

00:13:10

Elena: Yeah, just this warmth I was referring to. But I, I could not recall any other bodily sensations maybe I had done. I cannot recall them.

00:13:18

Researcher: Okay. And then again, uh, now that we watch the video, um, is there anything

different or not new that you notice and you now look back at this diving into another world, uh, part of the session?

00:13:32

Elena: It's not different. I'm just now really surprised how much the eyes are still, um, representing what I at least saw in them, like in this last video. It's the only video from watching them in third perspective, where really, when I look at the eyes, I really get back to emotions of, uh, that I felt. Yes.

00:13:53

Researcher: Do you think that's because of you? You now repeatedly saw them from this video perspective, camera angle or something?

00:14:00

Elena: I believe it just because we looked at it now longer and and now I'm thinking back at what I interpreted in it and then that it provokes it a bit more. The thought of it, I would say.

00:14:12

Researcher: Okay. And what do you experience now that you watch these videos?

00:14:17

Elena: All in all, oh no. Also, this only for this one I experienced no, but I experienced similar, uh, feelings than in that moment right now. But just for that video, because you get I get taken back into the interpretation that I felt and that provokes the same emotions right now with me. Okay.

00:14:39

Researcher: So, I can see if there was something else that maybe stood out to you.

00:14:44

Elena: I don't think so. We could just look at the painting the whole time.

00:14:47

Researcher: Okay.

00:14:48

Elena: And then. Yeah. Oh, yeah. And then, um. the other participant. Was done. And I was then also like, should I be done now? And I was like, okay, so I could have looked at it longer, but I was like, yeah.

00:15:05

Researcher: Um, yeah. Then I will stop the video. And then there's only one last question, and that is if you have anything to add to this experience of the workshop or to now watching back the videos, is there an overall, uh, yeah. Change in how you perceived the sessions or what you felt now compared to what you experienced in the sessions?

00:15:25

Elena: No, I like it both the same. I just, I just was a bit annoyed by the waiting time, but not like I of course do that for the researcher. And you like I, I don't mind, but I was like, ah, I wish I could have, um, got started already with continuing studying. Okay.

00:15:45

Researcher: But then, uh, we are done with the interview now.

00:15:48

Elena: Thank you.