

# The First Reflection in Creative Experience (RiCE) Workshop

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## Abstract

Reflection and metacognition are central to the creative user experience. However, most HCI research on reflection focuses on clear, task-oriented goals such as to reflect on personal data or pedagogical outcomes. This contrasts with the open-ended and challenging to articulate goals of creative user experiences. For the first time, this workshop brings together interdisciplinary researchers, designers, educators, and artists across HCI, Cognitive Science, Design, AI, Learning Sciences, and Digital Art to examine reflection in creative interaction. The workshop will discuss themes, drawn from earlier discussions with HCI researchers and artists, on: how best to capture reflection in creative contexts, how to leverage the arts to support reflection for ethical change, and how to design creative AI that enhances – not hinders – critical thinking. By bringing interdisciplinary perspectives on reflection into discussion, the workshop will develop a guiding taxonomy for reflection in creative interaction to inform future creative practice and tool development.

## CCS Concepts

• **Human-centered computing** → **Human computer interaction (HCI)**; • **Applied computing** → **Arts and humanities**.

## Keywords

reflection, metacognition, creativity support tools, arts, digital arts, creativity, AI

## ACM Reference Format:

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## 1 Workshop Topic

*Reflection* is a topic of growing interest in Human-Computer Interaction (HCI). This is demonstrated by several recent calls for reflection to be brought to the agenda across HCI subdisciplines relating to Artificial Intelligence (AI) [37, 122], Creativity Support Tools (CSTs) [30], and Virtual Reality and the Metaverse [55]. Recent workshops have also emerged focused on designing tools for thought [111] and on improving AI to support people's reflection



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and critical thinking [34]. These calls and workshops emphasise the importance of reflection and its critical role in tackling global challenges, aligning with the shift towards a ‘fourth wave’ of HCI [4], which focuses on changing world-views (e.g., by supporting wellbeing [30, 119] and reducing cultural bias [87, 94, 101]) and resonates with the Creativity and Cognition (C&C) conference theme of **Creativity for Change**.

A common understanding of reflection is that it involves moments where people sit back in quiet contemplation [81] or is a process involving an active effort in making sense of ambiguous problems [5, 15, 36]. Reflection can be a solitary activity, or a collaborative process scaffolded [78] and/or facilitated by others [64]. Across HCI, reflection has been conceptualised in several ways, often inspired by the seminal reviews on reflection by Baumer et al. [8, 9] and Fleck and Fitzpatrick [45]. HCI research on reflection prominently examines Personal Informatics systems, which focus on the task-oriented goal of encouraging people to learn from reflection on their personal data [13, 38]. Reflection is also central to the design of Slow Technologies: tools which encourage people to be more mindful and less reactive when using technology [25, 53]. The Cognitive Sciences have examined reflection in relation to metacognitive processes and correlates in brain networks: solitary reflection practices have been related to internal self-perception, memory, and evaluation mechanisms [116], whilst social reflection has been additionally related to theory of mind processes (thinking about what others are thinking) [50]. The Learning Sciences have examined reflection as a skill within metacognition and self-regulated learning [44, 89], which includes evaluating one’s learning process and thinking about alternative actionable next steps after completing a task [128]; recent work in this field expands the role of reflection from cognitive tasks to also thinking about emotions and self-assessment [71].

For the Creativity & Cognition (C&C) community and the arts more broadly, reflection plays an especially important yet under-explored role [46]. Several first-person reflections [7, 10, 43, 84, 107, 125] demonstrate its value in creative interaction. However, understanding the different ways that reflection occurs in the arts poses unique challenges, only partially answered by the perspectives on reflection above. For example, whilst most existing research on reflection focuses on task-oriented goals such as learning from data [13, 38], or reflecting on pedagogical goals [105, 106], artists often navigate unclear and ambiguous goals [51]. Artists also often reflect on tacit knowledge [90] in-action [96], which can be challenging or even impossible to articulate. Furthermore, whilst methods have been developed to capture reflections during interaction [2, 19, 48, 129] and to support articulation of tacit knowledge [3, 54, 113], there are open questions on the reproducibility of novel methods, and how to ensure they do not interrupt creative flow [31] or change the nature of creative interaction. There is also no consensus on which existing frameworks for reflection [8, 12, 20, 47] best fit different creative domains.

This workshop takes the timely opportunity to bring diverse perspectives on reflection into dialogue, to examine conceptual foundations and identify methodological opportunities for supporting reflection in creative user experiences.

## 1.1 Workshop Objectives & Deliverables

This workshop aims to build a *new* interdisciplinary community of researchers, designers, educators, and artists across HCI, Cognitive Science, Design, AI, Learning Sciences, and Digital Art, focused on reflection in creative user experiences. Our goal is to advance discourse on reflection in the creative user experience and to lay the groundwork for shared methods, frameworks, and guidelines for studying and designing for reflection in creative interaction. The main aims of the workshop are:

- To bring together interdisciplinary perspectives for the first time to **share situated experiences, exemplars, and methodologies** for identifying key dimensions of reflection and metacognition in creative user experiences.
- To create space for people to share reflective research on their own practices and **surface the diversity of conceptualisations of reflection** which appear in the arts.
- To collaboratively **develop a scaffold for a taxonomy of reflection** and metacognition tailored to creative technology research, articulating core dimensions and categories.
- Use this scaffold to **outline the structure and scope of a future systematic review on reflection and metacognition** in creativity-related HCI research (for a venue such as ACM Computing Surveys), realising future workshop themes and opportunities for ongoing community engagement.

The **deliverables** are: (1) workshop proceedings (published via arXiv) with a focus on reflection in creative interaction, (2) a newly established network of researchers focused on reflection in creative interaction, and (3) a guiding taxonomy for reflection and metacognition in creative computing.

## 2 Workshop Themes

We propose four key themes drawn from earlier discussions with HCI researchers and artists on reflection in creative interaction (e.g. [30, 46–48, 71, 94]). The themes describe current interdisciplinary perspectives on reflection from within HCI to serve as provocations for examining their relevance to creative interaction in the workshop.

### 2.1 Theme 1: Methods for Capturing Reflection

Methods used to *study* reflection are essential for HCI researchers to better understand people’s interactions (what people do and why they do it), the nature of reflection (how people reflect and what benefit it brings), and how best to design ways to support people’s reflection (what types of reflection, and reflection capture methods, help users).

There are a number of existing methods across HCI that help to capture reflections. The retrospective think-aloud protocol [2, 19] captures people’s post-hoc thoughts on interaction without interrupting them during the activity cf. creative flow [31]. Other methods capture tacit and embodied forms of reflection-in-action [96]. For example, soma-somatic practice [113] and body scanning [3] unpack bodily ways of reflecting, otherwise masked by traditional interview techniques. Microphenomenology [88] is another approach which helps people to reflect upon experience that captures minute details not surfaced by traditional interview approaches [92]. First-person and autobiographical research [74] capture reflections that

are not masked a third-person researchers' perspective and allow time for more complicated and deeper reflections to be articulated.

The methods described above are relevant to ACM C&C research as they can be applied to surface reflection in creative interaction. For example, artists' first-person reflections on their opinions and use of technology are prevalent across creativity-related HCI [7, 10, 43, 48, 84, 107, 125]. Zheng et al. [129] is an example where soma-somatic practices were successfully examined in music interaction. However, the methods above also present unique challenges when considering creative interaction. Retrospective techniques risk participants cherry picking reflections to justify their process instead of describing their in-the-moment thoughts per se, whilst in-the-moment approaches such as the think-aloud technique [2] interrupt creative flow [31] and worsen ecological validity [69].

The diversity of available methods rightly reflects the plurality of practices across creative HCI [107]. However, the lack of a de facto standard limits the ability to compare the types of reflection which occur across creative research outputs and practices. There are few quantitative questionnaires for reflection specifically tailored to creative domains (Ford and Bryan-Kinns [47] a notable exception) that could serve as a standard measure. There are also deductive coding schemes that could support comparison across qualitative creative research. For example, Baumer's [8] seminal review has been adapted to analyse interviews with children [57], discussions of sketches [106], and AI systems [121]. However, a consensus on how to adapt approaches, or on which techniques best suit different creative domains, is needed to support reproducibility and rigour. It is also crucial to consider the purpose of reflection for different creative practitioners; techniques may not be bounded to a domain but by the reasons that people are engaging in reflection.

## 2.2 Theme 2: Creativity Support Tools for Reflection

Beyond using reflection to *study* creative practice and reflection's role in creative practice (Theme 1), HCI researchers have been interested in developing tools to *support* reflection in creative practice, and to *discover* how reflection is initiated [80] by these tools.

Analogue CSTs have been used by people to create data physicalisations: physical objects that represent data through their material or geometric properties [61]. For example, Bang et al. [7] reflected upon clay pots based on motion capture data of their dance practice and Bentvelzen et al. [11] sparked reflection on LEGO® representations of health data. Data physicalisations initiate personal reflection [16, 58, 118] through their construction [114]. The physicalisations can evolve with people's ongoing collection of their personal data with no fixed-endpoint [16], thereby supporting ongoing reflection on data, meaning and process [59]. Data physicalisations can also spark reflection from new perspectives, as people are not typically trained to interpret or read them in contrast to more common visualisation types [85, 117, 118].

Digital CSTs bring unique potential to reflection, from interactively documenting and displaying traces of work during the creative process to providing new perspectives through analysis or material transformations. 'Process-centred' [104] CSTs have been

developed to support people in documenting their creative process for post-hoc reflection. For example, ReflectionSpace [100], Kaleidoscope [105], and Dalsgaard and Halskov's [32] tool let users archive artefacts, annotate these with memos, and visualise the development process across different time scales. Other digital CSTs are designed to support replay of the creative process for post-hoc reflection, for example in writing [21] or through animations of photos captured in maker spaces [115]. There are also examples of computational tools that present alternative perspectives of data information to encourage reflection. For example, DramatVis [56] provides word cloud and timeline visualisations of character attributes in creative writing to support reflection on these qualities.

For the ACM C&C community, the tools above leave open questions regarding what types of information are most helpful to document for reflection in creative contexts. How can we ensure that creators document key moments without interrupting creative flow [31]? How do we ensure that users are motivated to reflect on the collected data [102]? Furthermore, metric-based visualisations, such as in DramatVis [56], can support reflection on specific aspects of a creative artefact and foster reflection on a novel perspective, similar to data physicalisations [85, 117, 118]. However, metric-based designs often make little sense in relation to broader creative intentions or contexts. For instance, whether a character's name appears more frequently than another's does not necessarily reflect their intended impact on a narrative. Artistic intentions are also often difficult to articulate and grounded in intuition and tacit knowledge [20, 62, 90] – how could CSTs best support the articulation of artistic intentions [67] for reflection?

## 2.3 Theme 3: AI Support for Reflection

When considering the design of CSTs for reflection (Theme 2), the current trend is to incorporate AI. Generative AI systems have been shown to produce outputs that are sometimes hard to distinguish from the work of human creators [23, 91], renewing discussions on the role of computers in the creative process [29, 41, 66, 73, 103]. In addition to existing discussions on the role of AI in creative practice (for example, see the XAIxArts workshop at C&C [49]), there are novel questions raised when considering the use of AI for reflection. Indeed, AI models that respond to complex, open-ended, and multimodal inputs at scale bring forth unique opportunities and challenges for supporting creative practitioners' reflective thinking.

Research intersecting HCI and AI (e.g., [97]) has framed AI as a 'tool for thought' [28, 112] which can act as a 'provocateur' [95] or 'antagonist' [17]. AI systems have been used to generate feedback (for instance on writing [14, 18], visual art [75], user interface design [39, 124], and game design [76, 110]); to automatically situate large numbers of creative artifacts in relation to one another [1, 27, 109] (perhaps helping users discover and reflect on relevant examples [33, 83, 124]); to support the derivation of an abstract, systematic representation of a design space from concrete examples [109, 123]; to prompt reflection on bias [79]; and to scaffold the social process of learning to give effective critique [82]. Large Language Models (LLMs) in particular have shown promise in enabling personalised and actionable reflection (e.g., by prompting users to articulate their perspectives or reframing goals [35, 67, 97, 121, 122]).

Decomposed LLM interactions have further been shown to enable more structured reflection in creative tasks [93, 120, 121, 126].

However, concerns persist regarding the potential negative cognitive effects of AI use. Over-reliance on AI-generated responses may reduce critical thinking and reflection: an issue that has gained prominence with the growing adoption of LLMs and highlighted in an influential study from MIT [63]. For C&C research, a fundamental challenge is the cognitive process mismatch between creators and LLMs [108]: LLMs typically operate through direct, goal-directed reasoning aimed at producing definitive outputs, whereas creative practice is inherently non-linear, exploratory, and iterative, often characterised by loosely defined intentions and ongoing sense-making [77]. This mismatch introduces challenges for creative practitioners, who must contend with the opacity of AI systems and limited access to creative divergent exploration due to over-early convergence in turn-based AI output [72], ultimately breaking the creativity and reflection. Furthermore, when structure is introduced to scaffold reflection in LLMs (e.g. [120, 121]), questions are raised on the impact on characteristic qualities of the creative user experience. Do creators retain the opportunity to reflect on surprises [20, 65] and follow tangents? Are feelings of agency and creative intent [70] preserved when working with a limited structure?

## 2.4 Theme 4: Reflection for Ethical Change

The previous themes highlighted the importance to both *study* (Theme 1) and *develop* tools (Themes 2 and 3) for reflection in creative practice. In doing so, researchers and designers have an opportunity to leverage reflection to encourage ethical change [26]. There is a current growing awareness of critical issues surrounding the use of digital technologies and concerns over equity, inclusivity, and fairness [99, 130]. The C&C community has a unique opportunity to design technology that fosters reflection on these challenges (recognised in this year's conference theme of *Creativity for Change*).

Artists have always been at the forefront of raising awareness, and sparking debate on, global and ethical issues; since the 1960s, digital artists have provoked ethical reflection on power imbalances in technological systems [22]. In HCI, methods have been applied to encourage reflection on ethical challenges, such as using *speculative design* to encourage ethical reflections on issues surrounding the metaverse [55], or using personal *data physicalisation* to encourage positional-reflexivity by connecting people's personal experience to the systems in which they are situated [94]. Both technology-supported reflection [60] and the arts [42] also show potential for ethical change by improving people's well-being. For example, Gonçalves et al. [52] show how creative-writing interfaces can improve mental well-being in underserved youth. CSTs can also encourage prosocial behaviour and the desire to act positively for the benefit of communities and the environment. For example, 'NaCanva' helps children recall memories to foster awareness and care towards nature [127]. However, despite the potential benefits, there is currently a paucity of CSTs that focus on well-being and self-reflection [30].

In encouraging ethical reflection, designers should take care to not cause unintended harm. Reflection, as a process which unfolds internally, can sometimes cause users to spiral into negative thought patterns [80], particularly when reflective technologies evoke feelings of being judged [40]. This is particularly poignant when designing for creative practitioners; the development of artistic identity involves self-reflection on individual qualities that are deeply personal [6] and can involve revisiting uncomfortable memories [86]. How can CST researchers and designers leverage the arts to scaffold reflection that is redemptive and does not perpetuate a cycle of rumination? There are also open-questions as to what extent creators should be asked to engage in reflexivity (see [101]). For example, how can reflexivity be integrated into arts-led research (such as design [98]) without performativity?

## 3 Workshop Audience and Promotion

The workshop's primary audience is HCI researchers interested in examining reflection in creative interaction. As per the workshop goals (see Section 1.1), we will reach out to broader communities with interests in reflection and metacognition for an interdisciplinary perspective, including (but not limited to): Cognitive Science, Learning Sciences, Design, AI, and Digital Art.

A call for participation will invite submissions for peer-review by two of the workshop organisers, aligned with the workshop themes (see Section 2). Based on our previous workshop organising experiences [24, 49] and to take an inclusive approach to workshop participation, the submissions can be:

- a 2 to 4-page paper;
- a 2 to 4-page pictorial;
- or 3 to 5-min video.

Submissions can be position papers, user studies, design concepts, case studies, or theoretical pieces relating to the workshop themes. To ensure space for artistic practitioners, we also encourage submissions of first-person reflective pieces on their own practice, accompanied by a brief meta-analysis on how they reflected when creating their work. Following the paper submission deadline, invitations will be extended to people who wish to attend without a submission.

The call will be distributed across email lists in the fields of HCI (e.g. ACM C&C, ACM SIGCHI), AI (e.g. AIXDesign and the AI and Music Conference), Digital Arts (e.g. Computer Arts Society and New Instruments for Musical Expression), Cognitive Science (Cognitive Computing Society and British Psychological Society), and the Learning Sciences (International Society of Learning Sciences and ACM SIGCSE). The call will also be shared by the workshop organisers amongst their closed academic and industry networks, and on social media.

## 4 Workshop Organisation

The workshop will be held in-person. However, we will endeavour to create alternative arrangements for participants who are unable to travel for unexpected reasons. Through peer-review of the workshop submissions, a maximum of 20 participants will be selected to present in the workshop. We believe this size, building on our previous experiences [24, 49], is suitable to support both networking and community building, whilst also enabling active

participation and discussion amongst attendees. The criteria for acceptance will be based on the work's relevance to the workshop goals and themes (see Sections 1.1 and 2) and its potential to provoke discussion. To encourage early reflection, the submissions will be made available on our website<sup>1</sup> prior to the workshop. After the workshop, the submissions will be disseminated in open-source proceedings hosted on arXiv.

#### 4.1 Workshop Indicative Schedule

Table 1 shows the indicative workshop schedule. We include the presentations and taxonomy-building activity in both the morning and afternoon UK time. The two presentation slots allow for a thematic grouping of the presentations, and the repetition of the taxonomy-building activity provides an opportunity for participants to iterate, revisit, and revise their assumptions throughout the day. The organisation also ensures that hours are reasonable for Chinese participation in the evening (China Time) and US participation in the morning (Central Time), in case participants cannot travel unexpectedly and alternative arrangements are made.

**4.1.1 Lightning Presentations.** Accepted submissions will present their work for between 5-10 mins, including Q&A. Presenters can present live or via a pre-recorded video and may include demos of their work as part of the presentation. To encourage active engagement during each paper presentation, other workshop participants will be asked to capture their immediate thoughts on sticky notes annotated to correspond to each presentation.

**4.1.2 Taxonomy Building.** In small groups, participants will map the sickies generated in the lightning presentations to Venn diagram visualisations of different reflection frameworks shown in Figure 1, including the seminal work by Baumer [8] and creativity-related frameworks by Ford and Bryan-Kinns [47] and Candy [20]. This will allow the community to examine the value of the dimensions within these frameworks in relation to the work presented at the workshop. Post-it notes that do not fit the frameworks will also be clustered to generate categories not captured by existing frameworks. Through discussion, a new set of dimensions of reflection and associated categories will be brought together to create an initial taxonomy for reflection in creative interaction.

**4.1.3 Community Building.** The next steps of the workshop will be discussed and expand upon the taxonomy building activity described above. There will be a focus on potential future publications, networking events (artistic events or academic workshops) and funding opportunities. One idea is to use the taxonomy-building activity as the foundation of a systematic literature review (for a venue such as ACM Computing Surveys) where attendees would be invited as co-authors to develop codes for the initial categories established in the workshop and apply them to literature; this builds on the organisers' previous successes in related domains, including the taxonomy for intelligent writing assistants [68].

#### 4.2 Workshop Tools

Presenters will be asked to use their personal laptops, with the relevant cables and adapters provided by the workshop chair. We

<sup>1</sup><https://riceworkshop.github.io/>

require a standard seminar room with a large screen, projector, and audio output to show the presentations, and WIFI connectivity. It would be useful to be able to move tables for the small group discussion activities. The presentations will be recorded using a video camera (provided by the organisers) to share after the conference. Attendees can choose to opt out of the recording<sup>2</sup>.

The organisers will also provide sticky notes, pens, and large sheets of paper for attendees to capture their thoughts during the lightning presentations (Section 4.1.1). For the taxonomy building activity (Section 4.1.2), attendees will be asked to digitise the post-it notes onto a Miro board<sup>3</sup>, provided by the chair's institutional licences. This will ensure that any discussion is captured to be shared and iterated upon following the workshop.

### 5 Workshop Organisers

**Corey Ford** (chair) is a Lecturer in Computer & Data Science at the Creative Computing Institute, University of the Arts London. They completed their HCI Ph.D. from the UKRI AI and Music Centre for Doctoral Training on characterising reflection in music interaction. They are also the Early Career Advocate for the Computer Arts Society. Ford has previous experience in conference and workshop organisation as co-chair of the XAIxArts3 workshop, as Poster and Demos Co-Chair for ACM C&C 2025 and 2026, and as Student Volunteer co-chair for ACM C&C 2023 and 2024. They have published in venues such as ACM CHI, ACM C&C, and ACM Computing Surveys, and are a Distinguished Reviewer for ACM TOCHI.

**Olga Sutskova** is a Lecturer in Data Science and AI at the Creative Computing Institute, University of the Arts London. She is an early-career researcher in Social Cognition and Virtual Interaction, with a Ph.D. in Cognitive Psychology and an M.Sc. in Educational Neuroscience. Her work investigates how computer-mediated interactions with human and virtual others influence people's abilities to perform, think and create together, and how subjective perceptions shape these experiences. She has a scientific background in experimental testing of human cognition and performance, and a research background in developing and running workshops involving artists and industry stakeholders in AI-technologies.

**Samuel Rhys Cox** is a postdoctoral researcher in the Human-Centered Computing Section at Aalborg University. His research explores how interactive systems, especially conversational AI, can be designed to *help people feel more supported*. He is particularly interested in contexts such as health, well-being, and creative practice, where he studies how design cues support self-reflection, self-disclosure, and feelings of encouragement and comfort. He has served as an Associate Chair at leading HCI conferences, including C&C, CHI, IMX, and CUI.

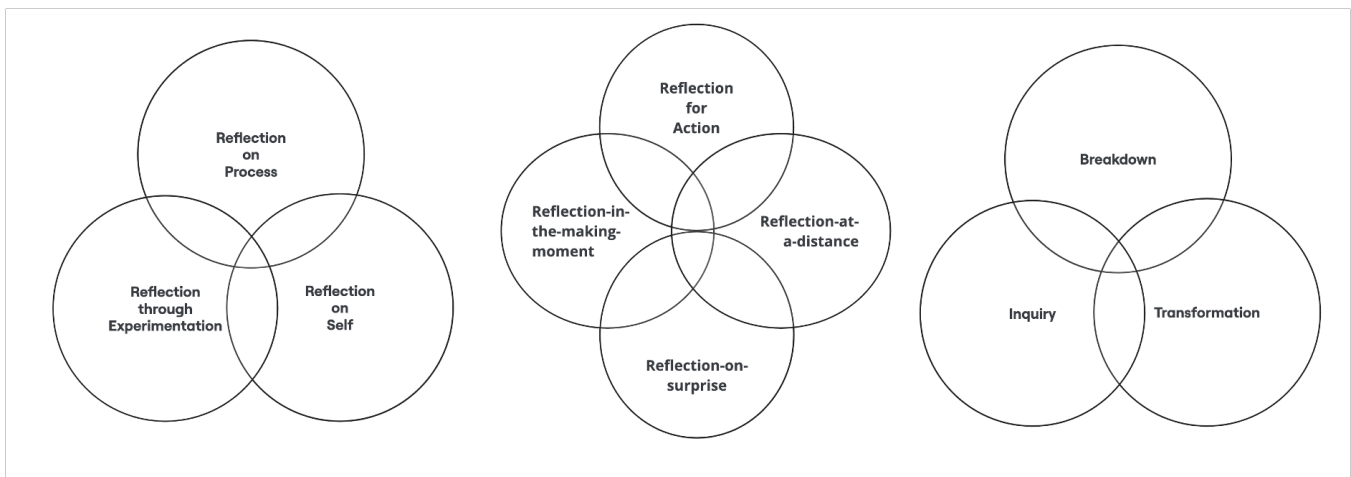
**Sarah Sterman** is an Assistant Professor in the Siebel School of Computing and Data Science at University of Illinois Urbana-Champaign (UIUC). Her research seeks to understand and support creative process by focusing on the underlying values that practitioners hold about how they work. She develops systems and practices to support reflection across creative domains including writing, design, and programming. She has previous experience

<sup>2</sup>If alternative arrangements are made for online attendees due to unexpected circumstances, Microsoft Teams will be used to provide a hybrid format, using subscriptions provided by the chair's institution, and in-line with their data protection policies.

<sup>3</sup><https://miro.com/>

**Table 1: Indicative Workshop Schedule**

Activity	London Time	Description
Arrival	09:30	Participants arrive, have refreshments and get comfortable.
Introduction	09:45–10:00	Intro to workshop and icebreaker
<b>Lightning Presentations</b> (§4.1.1)	10:00–11:30 <i>(China Time: 17:00–18:30)</i>	10 × presentations with quick Q&A
Break	11:30–11:45	Refreshment time
<b>Taxonomy Building</b> (§4.1.2)	11:45–12:30 <i>(China Time: 18:45–19:30)</i>	Applying lightning presentations to reflection frameworks
Lunch	12:30–13:30	Networking and stamina building
Workshop Recap & Context	13:30–13:45	Resetting context for afternoon sessions
<b>Lightning Presentations</b> (§4.1.1)	13:45–15:15 <i>(US Central Time: 07:45–09:15)</i>	10 × presentations with quick Q&A
Break	15:15–15:30	Refreshment time
<b>Taxonomy Building</b> (§4.1.2)	15:30–16:15 <i>(US Central Time: 09:30–10:15)</i>	Applying lightning presentations to reflection frameworks
<b>Community Building</b> (§4.1.3)	16:15–17:00	Discussion on taxonomy and collaboration opportunities
Formal Close	17:00	Opportunity for informal networking after the workshop



**Figure 1: Venn diagrams of different reflection frameworks that participants' sticky notes can be manoeuvred within. From left to right are the dimensions from Ford and Bryan-Kinns [47], Candy [20] and Baumer [8].**

organising workshops at CHI, ACL, and DIS, and served as C&C Workshops and Tutorials Co-Chair in 2024.

**Max Kreminski** is a visiting scholar at UC Berkeley and an incoming assistant professor of Design Tech at Cornell Tech. They have served as a workshop organiser at CHI, ICCG and AIIDE; as a track chair at AIIDE, ICIDS, and FDG; and as an associate chair at CHI, DIS, and C&C. Max's research—which focuses on creativity support tools, interactive narrative, AI and HCI—has been featured in outlets such as *The New Yorker*, *New Scientist*, and *The Verge*; published and exhibited at conferences including CHI, UIST, NeurIPS, and EMNLP; and honored with a variety of awards, including Best Paper at C&C 2024.

**Rosa van Koningsbruggen** is a Ph.D. candidate at the Art and Design faculty of the Bauhaus-Universität Weimar in Germany and works as a research assistant in the Human-Computer Interaction group. Her research focuses on data physicalisations of personal data in the everyday life. Here she explores the role of physicalisations in our understanding of data, and the aesthetics and interactions of this type of physicalisation.

**Anqi Wang** is a Ph.D. candidate in the Individualized Interdisciplinary Program (Computational Media and Arts) at Hong Kong University of Science and Technology. Her research focuses on AI-supported creativity and human-AI collaboration in Human-Computer Interaction, across LLM, design, and the Metaverse. She investigates how emerging AI can augment human cognition and capability, especially in creative domains. She served as Associate Chair at DIS 2026. Her art and design work has been featured in exhibitions such as the Chinese CHI Art Gallery and the Johan Verbeke International Exhibition.

**Ege Otenen** is a Ph.D. candidate in Informatics and Cognitive Science at Indiana University. Her research investigates how real and imagined audiences, such as social media and conversational AI agents, shape how individuals remember and reflect on their autobiographical memories, and how the technologies surrounding these audiences can be designed to support memory and well-being.

**Karly Ross** Grounded in decades of grassroots community practice, their scholarly work explores using data physicalisation, visualization tools, and speculative design as HCI methods to prompt reflexivity about quantification, socio-technological relationships and issues of computing, data, and identity. They are a master's student in Computational Media Design at the University of Calgary.

**Yinmiao Li** is a Ph.D. candidate in Computer Science and Learning Sciences at Northwestern University. Her research focuses on understanding metacognitive and affective experiences of students in university-level introductory CS courses, and designing interventions that support students to develop emotional and metacognitive regulation skills when navigating challenges in learning. She served as Student Volunteer Chair for C&C 2024, C&C 2025, and currently holds the same role for C&C 2026.

**Salvatore Andolina** is Associate Professor at the Politecnico di Milano. He is an active member of the SIGCHI community and an ACM senior member. He is chair of ACM C&C 2025 and 2026. His work lies at the intersection of HCI, information retrieval, and creativity. His current research focuses on designing human-centered AI systems that enhance interaction and support reflection in creative and information-intensive tasks.

**Giulia Di Fede** is a Ph.D. candidate in Human-Computer Interaction at Politecnico di Milano. Focusing on Human-Centered Artificial Intelligence, her research is centered on the design of systems powered by Large Language Models and their effects on human critical thinking, meta-cognition, and creativity in the context of knowledge exploration and creative work. She served as Student Volunteer Chair for C&C 2025 and currently holds the same role for C&C 2026.

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