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Postauthorships? Immersive Models for Collective Knowledge Production with Generative AI

This presentation proposes three interlinked approaches: immersive theatre, game theory, and non-human bio-inspired intelligence, as entry points for rethinking collective knowledge production in the context of artistic and collective intelligence. Framed through the lens of *Audience Science*, it examines how generative AI can transform audiences into active co-researchers embedded within distributed authorship networks. Together, these approaches offer distinct yet intersecting epistemic impulses, opening possibilities for new methods, ethics, and forms of participation. The notion of *Postauthorship* emerges here as one way to describe the resulting, adaptive modes of cultural production in which authorship is shared across human and non-human actors.

Building on this framework, the first approach draws from immersive theatre, characterised by audience agency, spatial immersion, multi-sensory engagement, and narrative polyphony, as a methodological site for negotiating authorship not as individual control but as collective responsibility. In this reframing, generative AI functions as a dramaturgical partner, capable of modulating performance environments in real time and enabling audience members to co-construct the work's unfolding meaning. For instance, an AI-mediated performance space might shift its narrative pathways in direct response to audience choices and movements.

Drawing on James P. Carse's (among others) distinction between finite and infinite games, the second approach advances infinite games as a model for participation that resists closure. Whereas finite games end when a goal is reached, infinite games privilege continuation and transformation, creating conditions for multiple, overlapping authorships and evolving collaborative processes, thus resonating with the open-ended nature of artistic research.

The third approach, informed by non-human bio-inspired models such as swarm intelligence and superorganisms, offers a posthuman reframing of collective authorship. By viewing audiences as dynamic networks, where human and non-human agents interact, this model decentralises creative control and fosters emergent forms of knowledge production. Generative AI can facilitate such systems by enabling distributed sensing, real-time adaptation, and the integration of diverse perspectives.

The presentation will trace potential intersections between the frameworks, showing how immersive theatre, infinite games, and non-human bio-inspired intelligences can mutually inform one another. Together, they articulate *Postauthorships* as a practice-based response to and prosthesis of *Audience Science*, positioning artistic and artificial intelligences as co-generative forces in the ongoing reconfiguration of cultural authorship and knowledge production.