2025

The Living Screen：

An Expanded Cinema
of Behaviour

EXHIBITION TITLE

The Living Screen: An Expanded Cinema of Behaviour
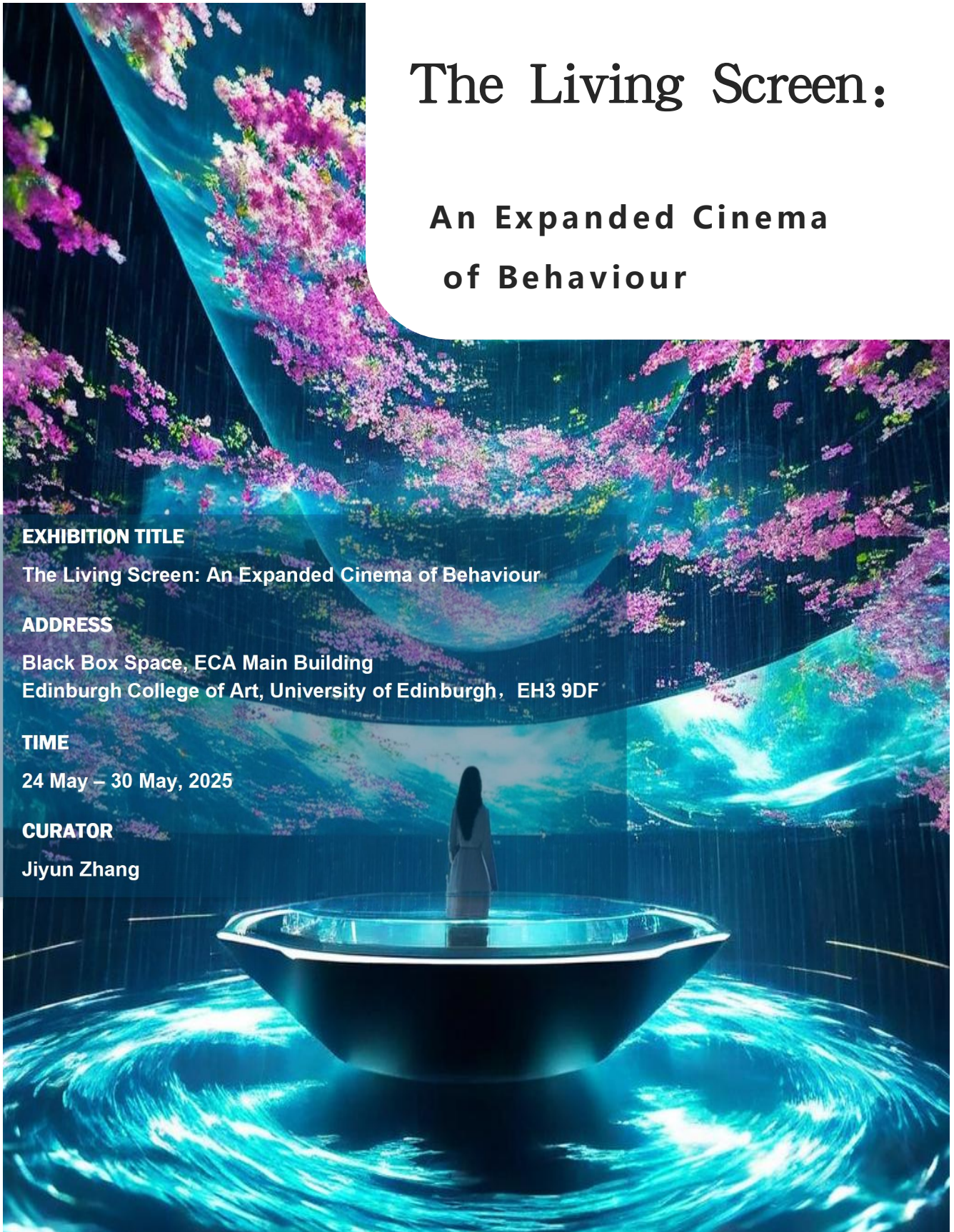
ADDRESS

Black Box Space, ECA Main Building
Edinburgh College of Art, University of Edinburgh， EH3 9DF

TIME

24 May – 30 May, 2025

CURATOR

Jiyun Zhang

Contents

1. Main Curatorial Statement

The Living Screen: An Expanded Cinema of Behaviour

In *The Living Screen: An Expanded Cinema of Behaviour*, visitors step into a cinematic world that has already begun yet remains unfinished. Through bodily gestures—raising hands, turning, squatting, and spreading arms—audiences not only trigger the appearance of moving images but actively participate in editing and recomposing them. The exhibition space transforms into a living, open editing station, generating unique non-linear cinematic moments.

This project reinterprets the core ideas of Expanded Cinema, challenging the conventional boundaries of the screen and rethinking the passive role of the spectator(Youngblood, 1970). By integrating projection mapping, motion tracking technologies (such as Kinect and MediaPipe), visual interaction systems (TouchDesigner or Unity), and AI-driven real-time responsiveness, the exhibition constructs a non-linear narrative framework and an immersive spatial layout, granting true narrative agency to the audience (Ascott, 2003).

Through a circulation path from a free exploration zone to a high-immersion interaction zone, participants move from observers to co-creators of cinematic narratives, ultimately generating their own short-form narratives.

The Living Screen critically engages with contemporary questions about agency, authorship, and the fluid nature of moving image storytelling in the digital age, proposing an expanded, embodied mode of cinema where behaviour itself becomes the script.

2. Curatorial Text Extension: Artists, Mediums, and Spatial Experiences

The Living Screen builds upon a lineage of Expanded Cinema practices while responding to the contemporary desire for immersion, participation, and non-linear storytelling(Mey, 2015). Drawing from inspirations such as TeamLab Borderless's responsive environments and Punchdrunk's immersive theatre, the project transforms moving images into a medium of spatial navigation and behavioural co-creation(Huhtamo, 2015).

Figure 1. *teamLab Borderless*, digital installation, teamLab, Tokyo. The spatial design and conceptual approach of this project have been influenced by teamLab Borderless's immersive, boundary-defying digital environments. Source: Design Gallerist, https://www.designgallerist.com/blog/exploring-teamlab-borderless-a-digital-art-museum-in-tokyo-japan/.

The exhibition references the spatial fluidity pioneered by TeamLab's projection mapping environments, where boundaries between audience and artwork dissolve. Similarly, the influence of *Black Mirror: Bandersnatch* informs the exhibition's approach to branching narrative architectures, giving visitors active agency in shaping cinematic sequences through bodily actions(Walley, 2020).

Hito Steyerl's *Factory of the Sun* serves as a critical reference point, addressing how digital technologies not only construct immersive experiences but also frame political and ethical questions about visibility, participation, and power. *The Living Screen* adapts this criticality by embedding AI-driven responsiveness into the cinematic environment, raising questions about who holds control in co-created narratives.

The exhibition unfolds across two interdependent zones:

Zone A – Become Part of the Frame

Function:

➢ A scheduled, high-immersion interaction zone, available by reservation for individual participants or very small groups of up to two people.

Core Experience:

➢ Visitors enter through a "cold start" cinematic fragment, *The One Behind the Door*, placing them inside an unfinished narrative world. The opening sequence (approximately 35 seconds, looped) features a blurred figure approaching a door, faint light through the cracks, and ambient whispers, setting an atmosphere of mystery and intuitive engagement.

Interaction Mechanism:

➢ AI-based motion tracking (OpenPose / MediaPipe) captures key actions such as:
  ○ Slow walking → cinematic forward tracking and ambient echoes
  ○ Fast movement → shaky camera and door slamming
  ○ Turning → mirrored visuals and time reversal
  ○ Raising arms → rising light beams and opening windows
  ○ Squatting → ground-level details and low-frequency sounds
  ○ Spreading arms → expanded spatial perspectives and dreamlike ascension
  ○ Stillness → cinematic freeze-frames and poetic subtitles

Narrative Construction:

➢ The system records each visitor's initial 4–5 movements (along with their sequence and rhythm).
➢ Based on this data, it automatically edits a personalized 1–2 minute non-linear short film, blending cinematic fragments, sound, and generative subtitles.
➢ Visitors can view their customized "one-minute movie" or receive a generated memory trace upon exiting.

Immersion Features:

➢ Every physical action reshapes the narrative rhythm and emotional tone in real time.
➢ Visitors transition from intuitive explorers to co-authors of their unique cinematic experiences.
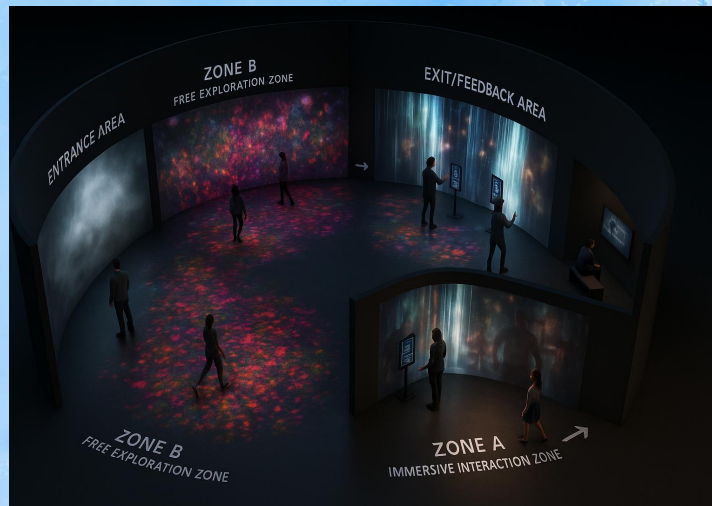
Figure 2. Zone A space concept, simulated by the author, 2025.

Zone B – The Fluid Image Field

Function:

➤ A semi-open free exploration zone allowing up to 5–10 visitors to engage spontaneously without scheduling.

Spatial Setup and Structure:

➤ 2–3 interactive projection walls or zones are configured, each linked to different feedback logics.
➤ The space is pre-loaded with four sets of modular film footage (examples include: forest running, light glimmers behind doors, rooftop silhouettes, flickering window shadows).
➤ Visitors' actions independently trigger visual responses, maintaining a flowing and self-directed environment.

Action-Triggered Feedback Logic:

➤ Bodily movements instantly activate short 3–5 second video bursts, creating a fragmented, non-linear narrative experience.
➤ Example triggers include: raising hands to summon beams of light across the sky, turning to reverse time visuals, crouching to initiate floating sequences, and fast movement to induce handheld chase scenes.

Content Refresh Mechanism:

➤ Modular film sets automatically rotate every 10–15 minutes to sustain sensory freshness and ensure consistent engagement for all visitors.
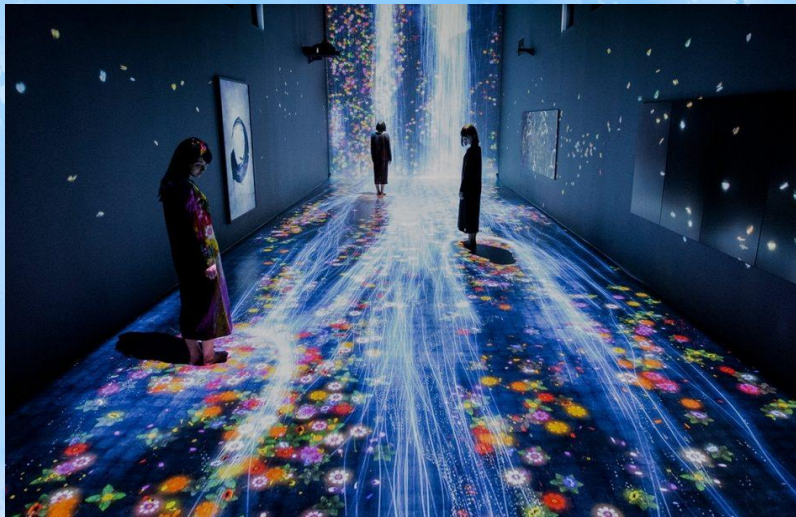
Figure 3. *teamLab Borderless*, digital installation, teamLab, Tokyo. This area is referenced for the spatial design of Zone B. Source: Design Gallerist, https://www.designgallerist.com/blog/exploring-teamlab-borderless-a-digital-art-museum-in-tokyo-japan/.

Integrated Spatial and Experiential Flow

➤ **Immersion and Exploration Coexist**: Zone A delivers deep individual cinematic immersion, while Zone B offers a freer, more spontaneous exploration environment, catering to different visitor rhythms and preferences.

➤ **Distributed Audience Flow**: Scheduled appointments for Zone A and open access to Zone B ensure a balanced visitor distribution and prevent congestion.

➤ **Natural Learning and Preparation Field**: Zone B encourages intuitive learning through observation, imitation, and experimentation, preparing visitors for the more structured narrative immersion of Zone A.

➤ **Progressive Engagement Model**: Visitors typically begin with casual exploration in Zone B, gradually internalizing interaction logics, before transitioning into active narrative construction in Zone A.

➤ **Embodied Narrative Evolution**: Throughout both zones, The Living Screen orchestrates a continuous transformation where physical actions generate, edit, and author dynamic cinematic experiences—turning the body into the editor of an expanded cinema.

Across the entire exhibition, moving images are no longer passive representations but living systems of interaction, written and rewritten by the body in motion (Jackson, 2011).

3. Artists & Participants

Anthony McCall

Anthony McCall is a pivotal figure in the history of Expanded Cinema, celebrated for his "solid light" installations. His work *Line Describing a Cone* (1973) transforms projected light into sculptural form, inviting viewers to move through and reshape the cinematic space. McCall's exploration of audience presence as an active part of the cinematic experience directly informs *The Living Screen*'s spatialized, behaviour-driven approach to storytelling.

Figure 4. Anthony McCall, *Line Describing a Cone*, 1973. Source: Microscope Gallery, https://microscopegallery.com/anthony-mccall-line-describing-a-cone/.

TeamLab Borderless

TeamLab is an interdisciplinary collective of artists, programmers, and architects known for creating immersive environments where digital projections dynamically respond to human presence. In *TeamLab Borderless* (2018), visitors' movements alter the visual and auditory environment, dissolving boundaries between artwork and audience. *The Living Screen* draws from TeamLab's methodology to create a reactive cinematic landscape where bodies animate and modify the moving image. However, Unlike TeamLab's often visually saturated environments that prioritize spectacle, *The Living Screen* intentionally simplifies visual complexity to foster a more focused and conscious behavioural agency in audience interaction.

Figure 5. *teamLab Borderless*, digital installation, teamLab, Tokyo, 2018. Source: Blog Histaper Caso, https://bloghistapercaso.blogspot.com/2018/05/teamlab-borderless.html.

Punchdrunk

Punchdrunk is a pioneering UK-based immersive theatre company specializing in free-roaming, non-linear audience experiences. Productions like *Sleep No More* (2011) allow visitors to navigate fragmented storylines independently, crafting personal narratives through spatial and temporal exploration. *The Living Screen* adapts this model of active audience agency, enabling visitors to generate cinematic sequences through embodied interaction rather than passive reception. In contrast to Punchdrunk's predominantly environmental storytelling, *The Living Screen* relocates

narrative construction into the immediacy of bodily gestures, emphasizing dynamic recomposition of moving images over spatial narrative immersion.

Figure 6. Punchdrunk, *Sleep No More*, immersive theatre production, New York, 2011. Source: TodayTix, https://www.todaytix.com/nyc/shows/2138-sleep-no-more.

Hito Steyerl

Hito Steyerl is a German filmmaker, artist, and theorist whose work critiques the politics of visibility and the structures of power within digital environments. Her video installation *Factory of the Sun* (2015) blends video game aesthetics, surveillance imagery, and participatory choreography to examine how bodies are constructed and controlled within virtual systems. *The Living Screen* adopts Steyerl's critical lens by embedding political consciousness within its AI-responsive cinematic space.
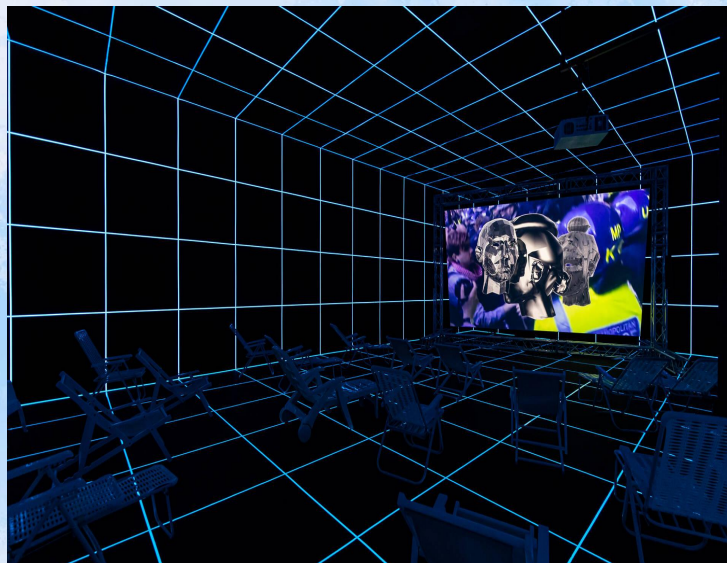
Figure 7. Hito Steyerl, *Factory of the Sun*, video installation, 2015. Source: Time Out Singapore, https://www.timeout.com/singapore/art/hito-steyerl-factory-of-the-sun.

4. Format & Public Programme

Project Format

The Living Screen: An Expanded Cinema of Behaviour is structured as a hybrid exhibition combining immersive installation and interactive participatory experience. It is a site-specific moving image project presented through spatial projection mapping, AI-driven interaction systems, and real-time cinematic editing triggered by audience behaviour.

Visitors are invited to engage across two interconnected zones:

the Free Exploration Zone, where spontaneous actions trigger immediate audiovisual reactions, and the Immersive Interaction Zone, where gestures dynamically recompose moving image sequences. Together, the two spaces guide audiences from open experimentation toward deeper narrative co-creation.
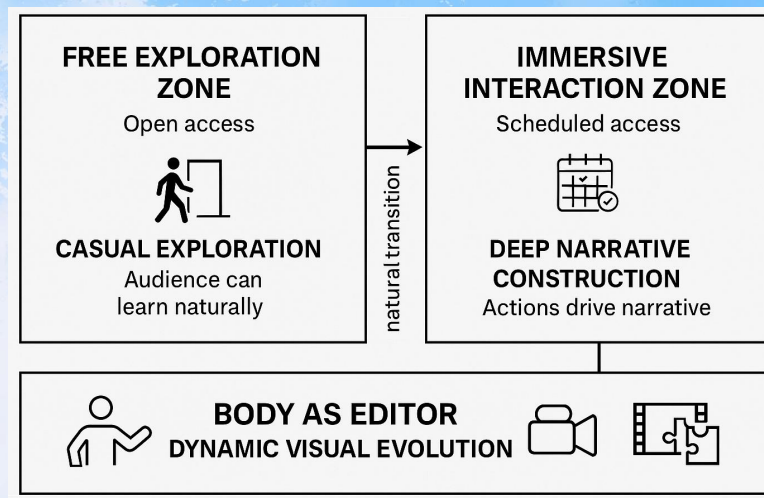
Figure 8. Floor plan concept, simulated by the author, 2025.

Public Programme

In addition to the ongoing exhibition experience, *The Living Screen* will host a series of public events designed to deepen audience participation and critical reflection on expanded cinema practices, The project also fosters professional development opportunities for emerging artists by offering public talks, documentation, and critical reflection spaces.

> **Workshop: "Body as Editor: Gesture and Nonlinear Narrative"**

> A practical workshop where participants experiment with body movement, space, and real-time video recombination. Visitors will learn how their actions translate into cinematic shifts, exploring expanded notions of authorship and narrative agency.

Outcome: Each participant will generate a 30–60 second experimental video fragment capturing their embodied cinematic editing, available for download after the session.

Timing: 1 session during the exhibition opening week, open to general visitors.

Connection to Project: Enhances embodied understanding of the exhibition's behavioural cinematic system.

> **Artist Talk: "Expanded Cinema and the Future of Audience Participation"**

➤ A discussion led by invited curators and media artists examining the legacy of Expanded Cinema and its current evolutions with AI, real-time systems, and participatory culture.

Outcome: Participants will collaboratively create a mind map summarizing key concepts from the talk, which will be documented and shared online as part of the exhibition's digital archive.

Timing: Mid-exhibition, featuring guest speakers from digital art, immersive theatre, and curatorial practice fields.

Connection to Project: Frames The Living Screen within broader theoretical and historical contexts, allowing for critical audience engagement.

➤ **Live Demo Performance: "The Living Cut: Audience-Generated Films"**

➤ A live session where selected visitor groups create a real-time film through a collaborative physical performance, shown via direct projection remixing.

Outcome: Each group will collectively author a unique short film segment, immediately projected and archived as part of the exhibition's closing showcase, with participants receiving a link to view/download their creation.

Timing: Final week of the exhibition, also functioning as a closure event.

Connection to Project: Celebrates the collective and performative spirit of behavioural cinema, reinforcing the project's focus on co-authored, emergent narratives.

5. Spaces, Setup, and Production Considerations

5.1 Indicative Spaces

The Living Screen will be installed in a physical, indoor university gallery — either the **Tent Gallery** or the **ECA Main Building Black Box Space**.

These spaces are selected because they:

➤ Support controlled lighting and flexible projection setups
➤ Allow free audience movement within a contained environment
➤ Are officially managed by the University and available for internal student projects via reservation

Both venues are equipped for temporary exhibitions and can be booked through the university system.

Public Liability Insurance (PLI) coverage is assumed under the University's existing student project framework.

5.2 Occupational Health & Safety (OHS)

The installation fully follows the University of Edinburgh's Health and Safety guidelines, ensuring:

➤ All cables are secured with ground protection to prevent tripping
➤ Projectors and speakers are mounted or stabilized to avoid falling
➤ Emergency exits remain clearly accessible
➤ Audience navigation is assisted by subtle guiding lights in low-light conditions

A formal risk assessment will be completed before installation.

5.3 Layout and Installation Design

The exhibition space will be organized into a dynamic flow that enhances immersion and narrative building:

➢ **Entrance Area**: Playing the cold start film to immerse visitors immediately into an "unfinished" cinematic world
➢ **Zone B – Free Exploration Zone**: A semi-open area where audience movements trigger immediate audiovisual reactions
➢ **Zone A – Immersive Interaction Zone**: A deeper, scheduled interaction space where actions recombine cinematic fragments into live narratives
➢ **Exit/Feedback Area**: Allowing audiences to reflect and view a brief generated video of their experience

This layout encourages a gradual transition from exploration to active co-creation.
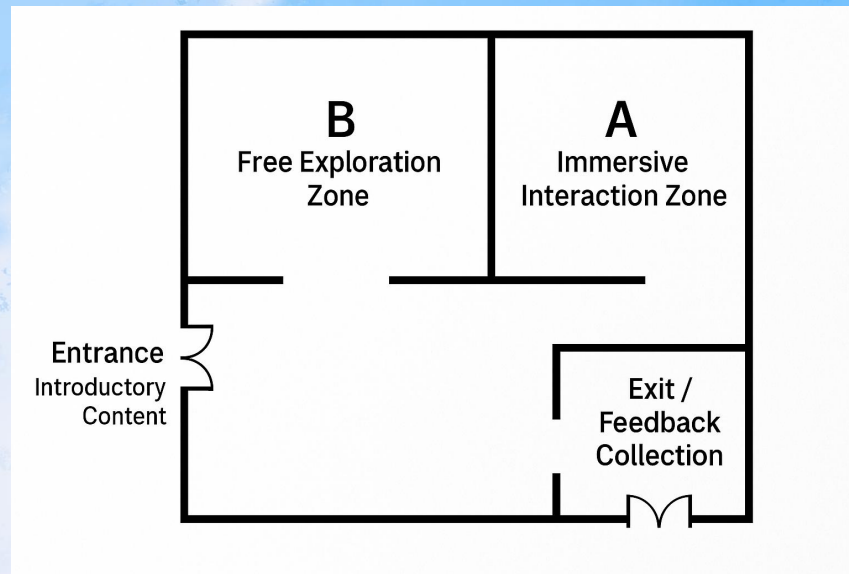
Figure 9. Spatial zone design illustration, simulated by the author, 2025.

5.4 Equipment Setup

Equipment	Specification	Source
4 HD projectors	Covering three walls and one floor	Borrowed from ECA Bookit system
2 Kinect V2 or MediaPipe tracking systems	For real-time motion recognition	University stock or short-term rental
Surround sound system	Minimum 6-channel setup	University AV equipment
2 control laptops	Running TouchDesigner or Unity	University media resources
6–8 adjustable LED track lights	For soft environmental lighting	University equipment or low-cost rental
(Optional) Sheer fabric/screens	For layered projection effects	Minimal purchase if needed

5.5 Personnel Setup

Role	Number	Responsibility
Curator (myself)	1	Project lead, concept development, supervision of installation
Invigilators	1–2	Audience guidance, safety monitoring
Technical Assistant	1	Support for AV setup and calibration
Public Programme Hosts	1–2	Lead workshops and talks
Volunteers (optional)	1–2	Assist with crowd management and visitor assistance during peak hours

Special Note: Volunteers will be sourced from within the ECA or related art programme student communities, adhering to ethical volunteering principles and ensuring fair, transparent, and non-exploitative practices.

6. Audience & Publics

Target Audiences

The Living Screen primarily targets individuals engaged with contemporary art, dynamic moving image practices, and immersive, participatory experiences. Key audience groups include:

➢ Students and researchers in art, cinema, and media studies;
➢ Practitioners in immersive arts, digital storytelling, and performance art;
➢ General audiences interested in interactive exhibitions and Expanded Cinema concepts;
➢ Individuals curious about embodied perception and behavioural narrative.

These audiences are specifically aligned with the project's curatorial focus on breaking conventional spectatorship and encouraging active, bodily-driven storytelling.

Audience Rationale

The project invites these groups because they are already open to or actively exploring the dissolution of traditional cinematic boundaries. Their participation ensures the project's core themes — such as agency, co-creation, and embodied interaction — are meaningfully activated. Furthermore, reaching out to both professionals and the general public fosters inclusivity, ensuring that Expanded Cinema does not remain a niche or elitist practice.

Audience Engagement Strategies

Audiences will be engaged through:

➢ University channels and social media campaigns targeting relevant student groups and cultural communities;
➢ Outreach to local art organizations, film clubs, and immersive experience networks;
➢ Clear onsite signage and facilitator guidance to ease entry into both the Free Exploration Zone (B) and the Immersive Interaction Zone (A).

The design of the project prioritizes intuitive entry points and non-verbal invitations to action, ensuring low-threshold accessibility.

Accessibility Considerations

To ensure inclusivity, the project design addresses:

➢ Barrier-free venue access, allowing mobility-impaired visitors full participation;
➢ Interaction triggers based on simple and flexible movements (raising a hand, turning, squatting), adaptable to various bodily capacities;
➢ Clear signage using plain English and universal symbols to overcome linguistic barriers;
➢ Controlled lighting and soundscapes to minimize sensory overload, creating a safe environment for neurodiverse audiences.
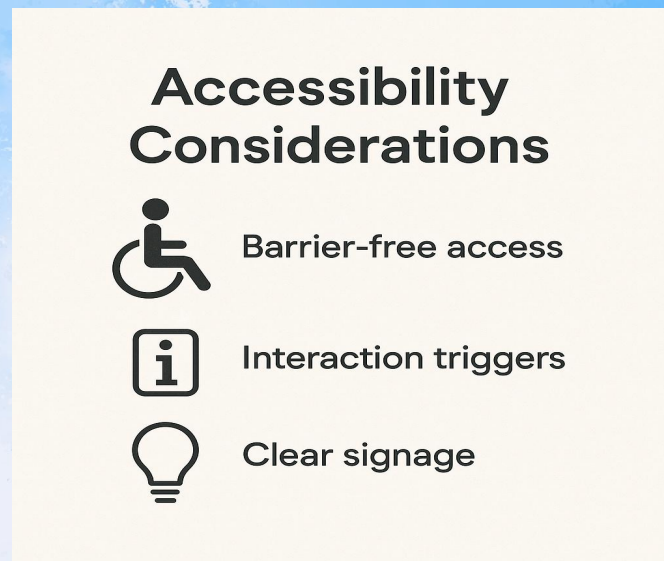
Figure 10. Key points of accessible design, created by the author, 2025.

Breadth and Depth of Audience Experience

The dual-space structure supports layered experiences:

➢ Zone B encourages casual, low-commitment exploration for hesitant or first-time participants;
➢ Zone A offers a deeper, scheduled engagement for those wishing to shape cinematic narratives more intensively.

This model allows for a broad range of participatory intensities, from passive observation to active narrative co-creation, fully aligning with the Expanded Cinema ethos.

Audiences will be gently guided through these stages, enabling a gradual, empowering transition from witnesses to narrative collaborators.

7. Equality, Diversity, Inclusion (EDI) and Ethics

The Living Screen actively embeds principles of equality, diversity, and inclusion (EDI) throughout its curatorial design, audience experience, and production process.

The exhibition layout has been intentionally designed to ensure full physical accessibility: all movement pathways are wide and unobstructed; all interactive gestures (such as raising arms, turning, squatting) have been selected for their simplicity and adaptability to diverse physical abilities. Sound and lighting levels are carefully calibrated to avoid sensory overload, creating an environment suitable for neurodiverse audiences as well.

Clear signage combining English, pictograms, and basic multi-language support is installed across the space, ensuring that visitors from different linguistic and cultural backgrounds can comfortably navigate the exhibition.

The project welcomes participants across a wide spectrum of physical abilities, cultural experiences, and familiarity with immersive media. By offering a tiered experience structure—ranging from the open Free Exploration Zone to the deeper Immersive Interaction Zone—the exhibition supports diverse modes of engagement and bodily expression.

Safeguarding and ethics are actively integrated into the design. While the project does not specifically target children or vulnerable groups, all content and interaction modes are designed with general safety principles in mind. Should minors participate, parental guidance and consent processes have already been planned according to safeguarding best practices (ref. *Children in Scotland: Creating Safety*).

All media (video, sound) is either original, licensed, or used under educational fair use, with clear crediting and respect for intellectual property.

Above all, *The Living Screen* fosters audience autonomy: visitors are invited but not pressured to interact. Participation is voluntary, unsurveilled, and non-punitive, ensuring that the immersive space remains respectful, empowering, and inclusive.

8. Project Timeline

Internal Production Timeline

Stage	Date	Duration	Key Tasks
Initial Planning	5–10 May 2025	1 week	Finalize curatorial narrative, artist confirmation
Technical Preparation	11–18 May 2025	1 week	Equipment booking, testing, and content finalization
Site Setup & Installation	20–22 May 2025	3 days	Space setup, AV installation, calibration
Internal Testing	23 May 2025	1 day	Final rehearsal and health & safety checks
De-installation and Pack-down	30–31 May 2025	2 days	Equipment removal, space restoration

Installation Feasibility and Work Hours: During the installation period, daily working hours are planned to be within 8 hours, aligning with the general feasibility expectations for student-led projects. Adequate breaks and a reasonable setup schedule will be maintained to ensure sustainability and compliance with university health and safety guidelines.

Public-Facing Schedule

| Event / Activity	Date	Time	Notes
Exhibition Opening	24 May 2025	14:00–18:00	Opening event with introductory talk
Public Workshops (Interactive)	25 May 2025	13:00–15:00	Limited to 15 participants per session
Artist Talk and Q&A Session	26 May 2025	14:00–16:00	Speaker: Curator and guest artist
Guided Exploration Tours (optional)	27–29 May 2025	11:00–13:00	Short guided tours for small groups
Exhibition Closing & Feedback Event	30 May 2025	14:00–16:00	Audience feedback collection and closing remarks
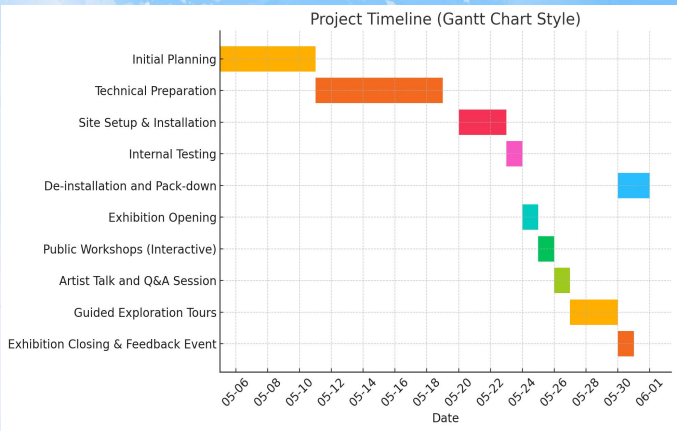
Figure 11. Expanded Cinema Exhibition Project Timeline, created by the author, 2025.

9. Budget and Funding

Budget Table

EXPENDITURE

Category	Estimated Cost (£)	Notes
Artist Fees (including guest speaker and curator talk)	1,500	Honorarium for external contributors and curator-led sessions
Equipment Rental (Projectors, Sensors, Sound Systems)	2,200	University equipment preferred; supplemented by external hire if necessary
Space Rental	0	University-provided venue (In-kind contribution)
Installation Materials (Cables, Lighting Accessories, Modular Furniture)	1,000	Basic materials for immersive setup
Technical Assistant Fee	600	Part-time assistant for setup, live troubleshooting

Category	Estimated Cost (£)	Notes
Public Programme Costs (Workshops, Interactive Sessions)	800	Materials and hosting expenses
Promotional Materials (Print, Digital Ads, Website Updates)	500	Posters, flyers, social media campaigns
Documentation (Photography and Video Recording)	400	Hiring student photographer/videographer
Insurance and Health & Safety Costs	600	Contingency for additional Public Liability Insurance (PLI)
Miscellaneous and Contingency Fund	700	Buffer for unexpected costs

Total Expenditure: £8,300

INCOME

Income Source	Amount (£)	Notes
University Internal Support (ECA Student Project Fund)	6,500	Based on available support fund for student-led projects (source)
Creative Scotland Microgrant	1,200	According to Creative Scotland microgrant guidelines (source)
Own Resources (Personal Contribution)	200	Personal contingency budget
University Provided Venue and Equipment (In-kind support)	400	Estimated value for free access to projectors, AV equipment and space

Total Income: £8,300

Funding Sources Description

The primary funding sources for the Expanded Cinema project include a combination of internal university support, external microgrants, personal contributions, and in-kind resources:

➢ **University Internal Support**: The project applies for ECA's Student Project Funding, supporting innovative student-led initiatives. (Reference: ECA Project Funding)
➢ **Creative Scotland Microgrant**: Application to the Open Fund for Sustaining Creative Development, designed for early-career artists and curators proposing experimental, interdisciplinary projects. (Reference: Creative Scotland Funding)
➢ **Own Resources**: A modest allocation from the curator's personal budget to ensure flexibility during project execution.
➢ **In-Kind Contribution**: The University provides access to venue space and essential equipment (projectors, sensors, sound systems), which reduces direct cash expenditure by an estimated £400.

10. Technologies, Guidance, and Feedback in *The Living Screen*

Critical Reflection and Risk Awareness

The Living Screen embraces immersive storytelling and audience co-creation while maintaining a critical awareness of ethical challenges such as data privacy, surveillance, and the limitations of AI-driven systems. The project adopts minimal and anonymized tracking, ensuring participant autonomy and transparency at all stages.

Technical Framework

Technical Element	Implementation
Motion Recognition	Kinect or OpenPose body tracking, detecting gestures such as waving, turning, squatting, and spreading arms
Content Trigger Mechanism	Each gesture triggers a specific type of cinematic fragment (e.g., raising hands = emotional climax; turning = memory flashback); audiences freely recompose the sequence through spontaneous movement
Real-time Editing Output	TouchDesigner or Unity is used to splice triggered fragments in real time, adding filters, sound effects, and subtitles to generate an immediate film experience
Sound Feedback	Directional speakers and surround sound system dynamically switch environmental sounds (e.g., footsteps, wind, whispers) based on participant movements
Projection Method	Multi-surface synchronized projection across floors, walls, and translucent screens, enhancing immersion

Audience Guidance and Prompting Strategies

To maintain a sense of exploration while minimizing participant frustration and enhancing spatial legibility, the exhibition employs differentiated guidance strategies for each zone:

Zone A | Precision Immersion Zone – Environmental Cues

➢ Subtle, slow-moving overhead beams of light serve as invisible prompts, naturally guiding visitors to raise their hands, move, and explore;
➢ The beams gently shift or breathe (expand and contract), stimulating intuitive bodily responses such as reaching out, approaching, or turning;
➢ No explicit instructions are provided; instead, visitors gradually perceive their agency through environmental changes;
➢ This method preserves the immersive atmosphere and narrative continuity, aligning with Expanded Cinema's emphasis on active audience participation.

Zone B | Free Exploration Zone – Subtle Prompt Cards

➢ Small, artistically designed prompt cards are placed at the entrance or within key areas of Zone B, blending seamlessly into the visual environment;
➢ The cards use poetic, open-ended language, such as:
➢ *"Perhaps you might... raise a hand? Turn around? Squat down quietly? See if the space responds to you."*
➢ No exhaustive list of actions is provided, maintaining a sense of mystery and freedom, encouraging self-driven exploration and social imitation.

Audience Feedback and Narrative Community Building

To extend the immersive experience beyond the immediate exhibition and foster both individual reflection and collective engagement, *The Living Screen* introduces a dual feedback and community-building strategy.

Individual Feedback Mechanism | Movement Visualization and Instant Replay

➢ After completing their experience, visitors can scan a QR code within the exhibition space to access a personalized interface showcasing their interaction history;
➢ **Movement Path Replay**: A visualized playback of the participant's movements and key gestures (e.g., times and locations of raising hands, turning, squatting);
➢ **AI Generation Logic Unveiled**: Simple explanations of how specific actions triggered narrative fragments (e.g., "Your turn initiated a temporal reversal sequence," "Your raised hands triggered a beam of light narrative");
➢ **Personalized Film Playback**: Visitors can view and download their generated one-minute cinematic sequence.

Through this mechanism, visitors transition from real-time participants to reflective observers of their own narrative paths, deepening their understanding of Expanded Cinema principles.

Community Building and Ongoing Engagement Strategy

➢ An open online community (e.g., Discord server, WeChat group, or Telegram channel) is established alongside the exhibition, inviting visitors via QR code prompts to join;
➢ **Future Events and Recruitment**: Regular updates about upcoming expansion projects, workshops, special screenings, and new immersive experiments are shared to maintain audience engagement and anticipation;
➢ **Open Discussion and Co-Creation**: Community members are encouraged to share their experiences, generated short films, and second-layer creative works (e.g., screenshots, GIF edits), fostering peer-driven exchange and visibility;
➢ **Thematic Dialogue Prompts**: Monthly discussion topics are introduced, such as "How does narrative agency alter your way of seeing?" or "Can AI truly understand human emotion?" to deepen critical engagement;
➢ **Micro-Incentives**: Active participants are rewarded with priority access to new events, internal beta testing invitations, or small curator-led dialogue sessions, creating positive reinforcement within the community.

By combining personal feedback loops with collective narrative ecosystems, *The Living Screen* evolves beyond a single exhibition into a growing, dynamic storytelling community, continuously expanding participants' roles as co-creators within the Expanded Cinema framework.

Figure 12. Audience interaction feedback system, created by the author, 2025.

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