

Amplifying Creativity: The Case for Ethical AI in Art

By: Morgan Crump

Time, Theatre, and the Cost of Creation

In *The Theatre and Its Double*, Antoine Artaud once described theatre as a place where “humanity fearlessly becomes master of that which does not yet exist and brings it forth.” Like theatre, technology does not exist merely to replicate reality; it exists to transform it, to give form to the unimagined. But transformation does not happen on a schedule dictated by profit. It requires time to listen, experiment, fail, and sit in uncertainty until something honest emerges.

Yet the gears of contemporary creation turn inside an increasingly predatory capitalist structure, one fundamentally out of rhythm with the needs of art. As a result, time has become our most valuable resource. For artists, time is money. The hours not spent creating are often the hours spent surviving. Rehearsals are compressed, processes accelerated, and creative labor forced to conform to systems that prioritize constant output, speed, and exhaustion over depth, care, and discovery. Good theatre is not made in a pressure cooker. Creativity cannot be forced without consequence, and when it is, the work suffers. Every minute in rehearsal is precious, yet so many of those minutes are consumed by logistical labor rather than actual creation.

Instead of measuring productivity in hours worked or energy expended, the rehearsal room should value honesty and presence. Some days an artist arrives with full capacity; other days they arrive with less. Making space for silence, discussion, rest, and recalibration does not slow the work. It deepens it. However, to prevent the artistic process from falling into the capitalist structure, we must have more time to create. Precious minutes in the room are lost to logistics, searching, organizing, and administrative work rather than embodied exploration and honest discovery. Each minute of rehearsal matters, and too many of those minutes are being spent on everything except creation.

It is from this realization that this project arises. This project asks the question: what if artists used AI to make more time for art? What if it absorbed the overhead of the sorting, searching, organizing, and repetitive preparation? What if AI could create more time for creation?

Why AI in Art is Necessary

The Current Gap

I conducted a survey on the intersection of AI and art that generated 113 responses. The findings reveal that while more than half of participants have experimented with AI tools (see Fig. 1), the majority report using them only on rare occasions (see Fig. 2). This suggests that the artistic community is cautious in its adoption yet demonstrates a clear openness to exploration.

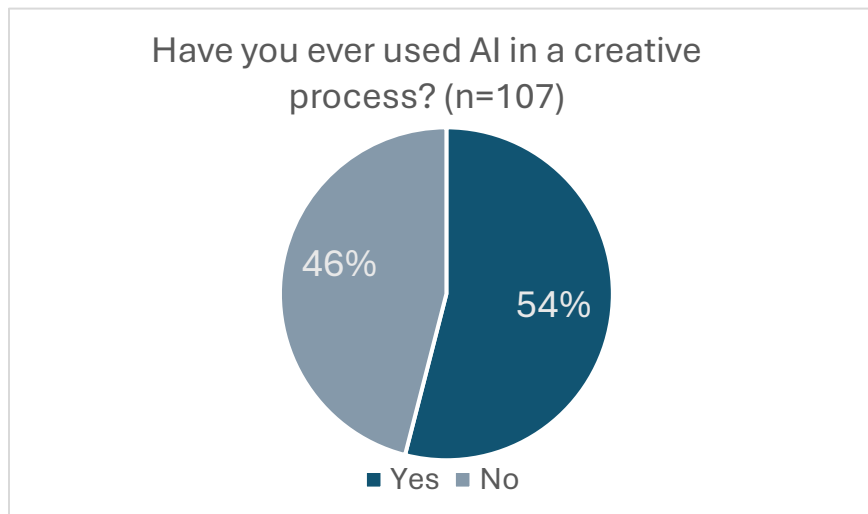


Figure 1

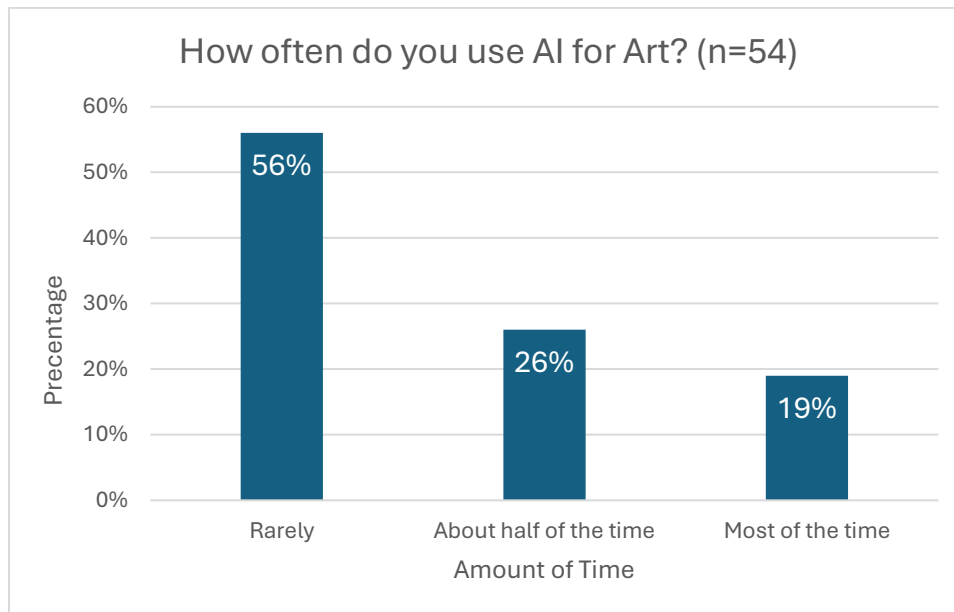


Figure 2

I believe this apprehension comes from 3 factors (see Fig. 3):

- **Cost** (AI tools are expensive or locked behind subscriptions),
- **Trust** (Concerns about authorship, originality, and plagiarism),
- **Ethics** (The widespread practice of training on scraped data without consent)

Theatre has always been about community and accessibility. When creative tools are hidden behind financial barriers, they become exclusive rather than expansive. This project envisions an alternative: **a free, open-access platform** that offers not only the technology itself but also instruction and technique for those who might otherwise be excluded. Time has become one of the most valuable resources for artists. To respect that, we must ensure AI is designed to amplify creativity, not waste or exploit it. The reality is that much of current AI art is built on data scraping, practice that amounts to mass, systemic plagiarism. Unless artists intervene, these practices will continue to shape the cultural and technological landscape. The choice before us is clear: either allow society to be defined by exploitative systems, or build viable, ethical alternatives that we, as artists, shape ourselves.

Additionally, perceptions of AI-generated art remain sharply divided: 54% of respondents stated that AI art is not ‘real art,’ while 39% answered that ‘it depends’ (see Fig. 4). Rather than a barrier, this is an opportunity: a moment to provide frameworks, examples, and education that can guide the conversation. With thoughtful intervention, we can reshape the narrative so that AI in art is not dismissed as imitation, but understood as a tool that, when ethically designed, expands the possibilities of human expression.

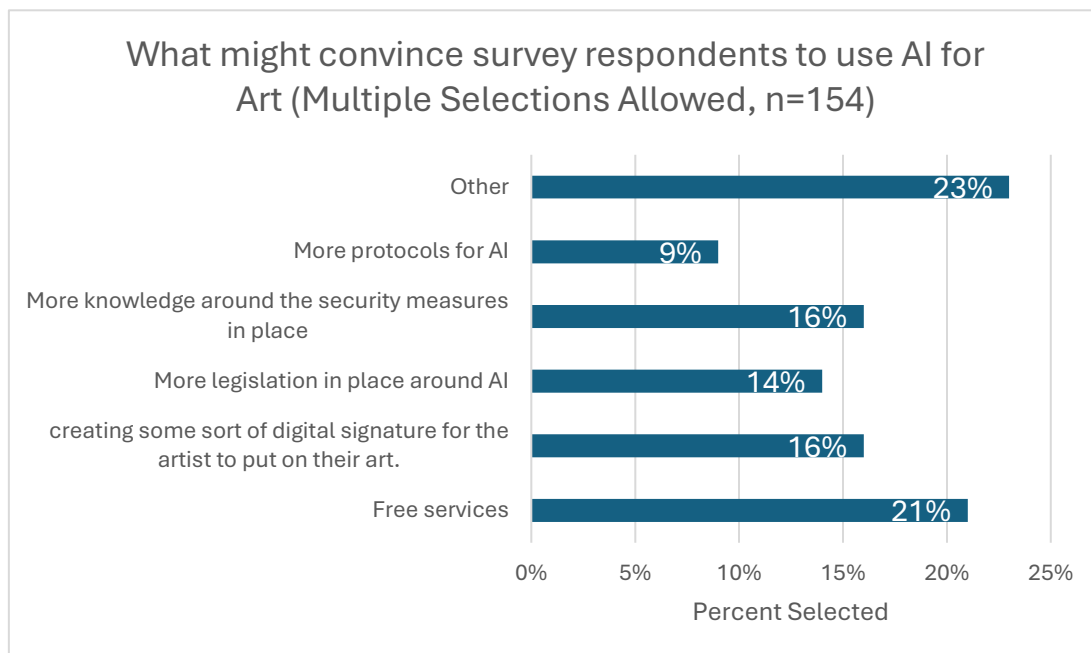


Figure 3– The top responses for **Other** include better training for humans, ethical AI machine training, and prioritizing AI being used as a tool not a crutch.

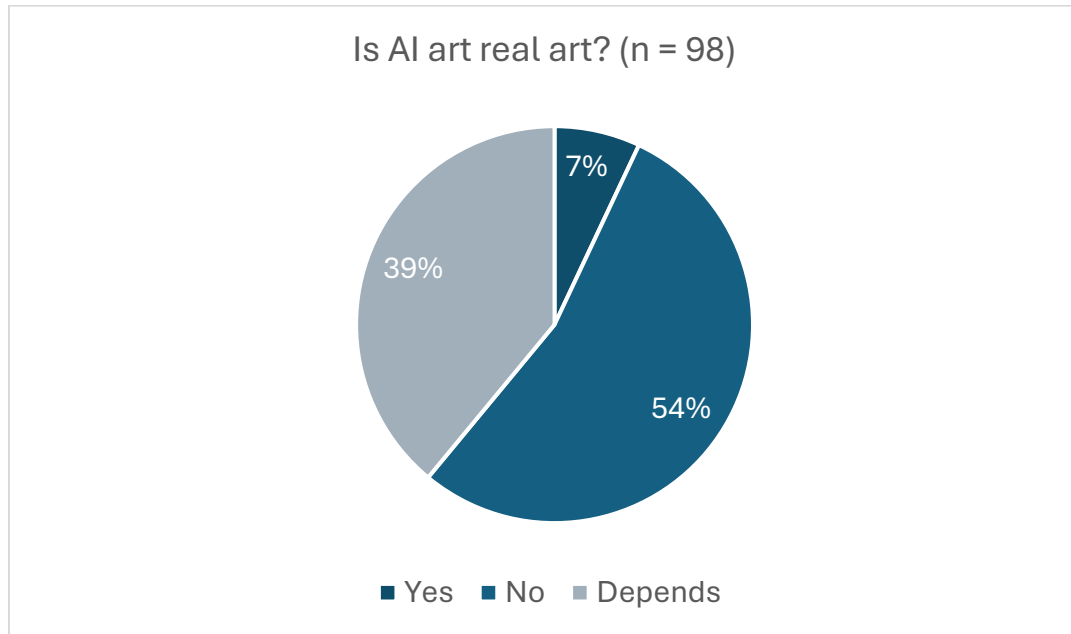


Figure 4

Why Artists Need Control

AI is already transforming creative practice through tools like ChatGPT, Canva, Gemini, and Copilot (see Fig. 5).

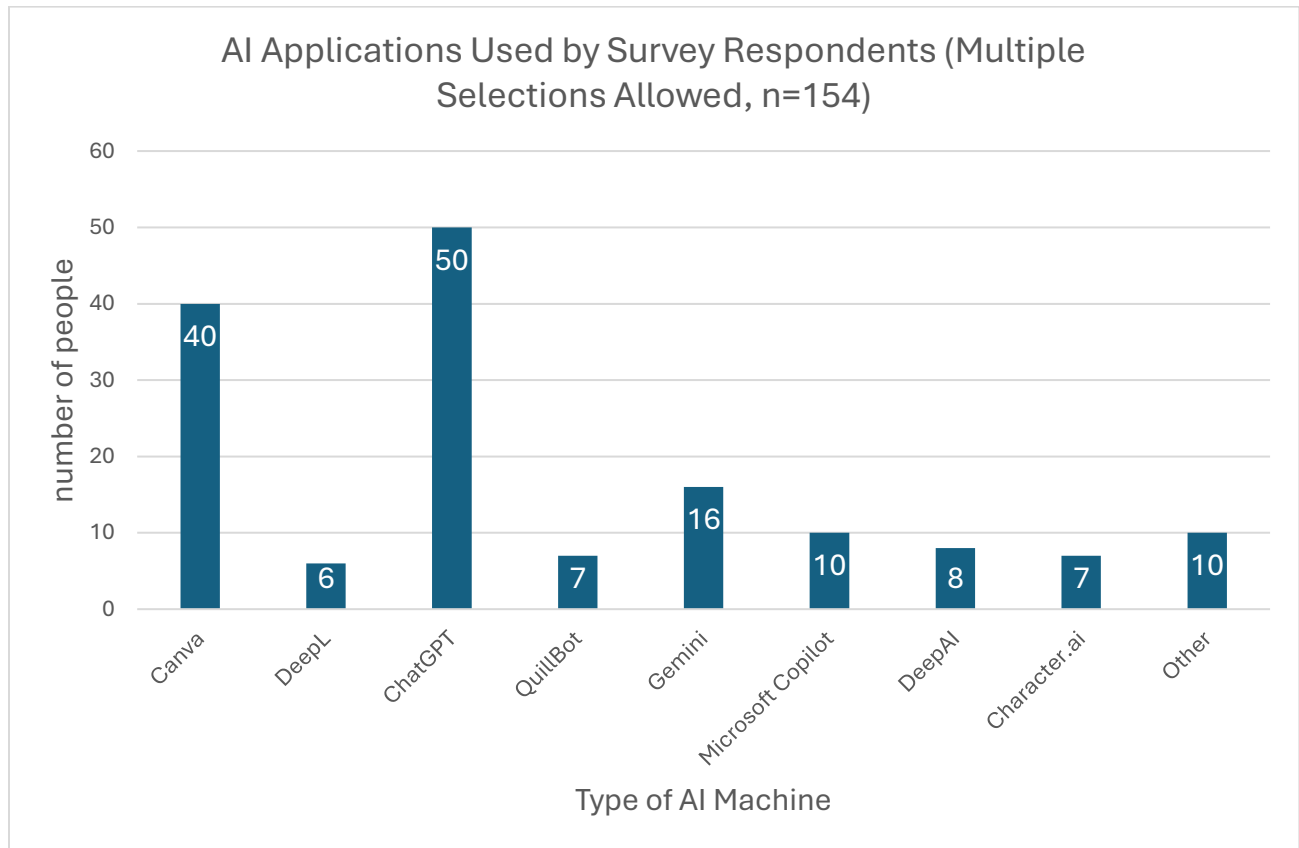


Figure 5

The urgency is clear: AI has already entered artistic practice, but without ethical oversight it threatens to strip artists of authorship, reduce cultural diversity, and hard-code exploitative systems into our creative future. Every month brings new lawsuits against corporations for scraping artists' work without consent. If we do not create viable, ethical alternatives now, the default aesthetic of AI will be homogenization, art made without community, without context, without consent. Theatre, with its history of collective creation, is uniquely positioned to model a different path. We cannot wait. The time to act is now, before the shape of AI in art is decided for us.

When corporations train models on vast, uncensored datasets, artists lose autonomy. Their works are absorbed without consent, and the outputs reinforce biases or flatten individuality. If theatre teaches us anything, it is that context, intentions, and ensemble are what make art human.

An AI Model for artists must be (at the very least):

- Consent-based, using datasets curated with intention
- Collaborative, built through workshops where artists direct the process
- Transparent, with interpretable outputs and ethical documentation

In short, the need is not for AI itself, but for ethical, artist-shaped AI that amplifies creativity rather than eroding it.

The Ethical Application: Apertus

Why Apertus is Ethical and Why This Project is Different

This project uses Apertus as a support tool for artists, not as a machine that makes art for them. Apertus helps with organization, memory, and process. It does not replace creativity, authorship, or human decision-making. The goal is simple: remove the work that gets in the way of rehearsal so artists can spend more time actually creating.

A lot of artists are rightfully skeptical of AI. Many systems train on stolen work, imitate living artists, and use enormous amounts of energy and water. This project was designed specifically to avoid those problems.

Here's why:

1. Apertus is Fully Transparent and Open Source

The Swiss AI Initiative explicitly describes Apertus as a model whose architecture, training data, and development process are fully accessible, meaning researchers and developers can examine how it was built rather than treating it as a closed black box. [Apertus | Swiss AI](#)

- This transparency is foundational to the project rather than an optional feature.
- Transparency enables independent auditing and review of training decisions.

See: Apertus official project page (Swiss AI Initiative) and reporting that confirms open access to architecture and weights. [Apertus | Swiss AI](#)

2. Apertus Trains Only on Public and Permissively Licensed Data

Project documentation confirms that Apertus's training corpus was curated to include only publicly available data and was filtered to respect machine-readable opt-out requests (meaning sites that signal "do not crawl" are excluded). This is a specific technical compliance choice and documented in project materials. [arXiv](#)

- This means the model was not trained by scraping private or paywalled text.
- It also means sites that want to be excluded are respected even retroactively.

See: Apertus training pipeline documentation in the arXiv preprint. [arXiv](#)

3. Apertus Complies With Copyright and Data Protection Requirements

Official reports on Apertus state that the model was built with due consideration to Swiss data protection and Swiss copyright law as well as transparency obligations in the EU AI Act; datasets

were filtered to remove personal data and unwanted content before training begins. [Apertus: a fully open, transparent, multilingual language model | ETH Zurich](#)

- This contrasts with many commercial models that have faced legal challenges for training on copyrighted material without clear consent.

See: ETH Zurich press release on Apertus data safeguards. [Apertus: a fully open, transparent, multilingual language model | ETH Zurich](#)

4. Apertus Does Not Conceal its Data Sources

The Swiss Initiative has released not only the model itself but the documentation, training recipes, intermediate checkpoints, and data filters used. This means experts can trace what data was included and excluded. [Apertus | Swiss AI](#)

- This level of documentation is rare among large AI models.
- It enables auditability and external verification.

See: Swiss AI Initiative's documentation and the public repositories linked on Hugging Face. [Apertus | Swiss AI](#)

5. Apertus Was Designed to Avoid “Stealth” or Illicit Crawling

According to project documentation, websites that have opted out of being crawled (through *robots.txt* or similar mechanisms) are removed from the training data **even retroactively**. [arXiv](#)

- This reflects a proactive stance on consent and ownership.
- It is a technical compliance measure for respecting site-level wishes.

See: arXiv research description of data compliance filtering. [arXiv](#)

6. Apertus is Built Under a Permissive Open-Source License

Apertus is distributed under a permissive open-source license, making both the code and model weights available for use, modification, and redistribution. This level of license freedom **enables transparency and community review**. [Apertus \(LLM\) - Wikipedia](#)

- Users can inspect the model card, weights, and training metadata.
- This is a documented part of the release specifications.

See: Wikipedia entry on Apertus confirming open-source status. [Apertus \(LLM\) - Wikipedia](#)

7. Independent Reporting Frames Apertus as an Ethical and Transparent Alternative

Commentary from independent analysts notes that Apertus “confronts many ethical concerns head-on, especially in data ethics, transparency, and legal compliance,” positioning it as a model built without illicit data scraping. [\(29\) Apertus isn't \(yet\) the win you think it is | LinkedIn](#)

- While no AI is entirely free of ethical risk, Apertus's open process lets people *see* the decisions behind it.

See: Independent LinkedIn analysis on ethical positioning. [\(29\) Apertus isn't \(yet\) the win you think it is | LinkedIn](#)

Water, Electricity, and Why the Conversation Around AI Is More Complicated Than it Sounds

When people hear that AI uses water and electricity, it often sounds abstract or alarming. Most people never hear what that actually means in real terms, or how different kinds of technology compare to each other. This project takes that confusion seriously and addresses it honestly.

What Water Use Actually Looks Like Here

Apertus, as used in this project, does not train large AI models. It does not run massive data centers. It does not operate continuously in the background. At its maximum, Apertus functions more like a lightweight software tool than an industrial system.

In practical terms, the water use associated with this project is comparable to:

- Using cloud-based email
- Streaming a short video
- Running a shared online document
- Using a navigation app

By contrast, the water use people often hear about in headlines comes from training massive commercial AI models or operating enormous, always-on data centers. That is not what happens here.

Importantly, water use does not mean water disappears. In most cases, data centers use water for cooling, then return it to the system. The real issue is where that water comes from and when it is used. That is why this conversation depends heavily on location, infrastructure, and scale.

Science communicator Hank Green explains this nuance clearly in his video “Why Is Everyone So Wrong About AI and Water Use??” He breaks down why blanket statements about AI and water often miss the real story and why smaller, limited systems behave very differently from industrial-scale models. If someone wants a clear, accessible explanation, that video is an excellent starting point. [Why is Everyone So Wrong About AI Water Use??](#)

What Electricity Use Actually Looks Like Here

Electricity works similarly. Apertus does not power large generative systems or continuous model training. It performs small, targeted tasks only when someone actively uses it.

At maximum use, the electricity required for Apertus in this project is comparable to:

- Running a laptop
- Hosting a Zoom rehearsal
- Using Google Docs or Notion

- Playing a short YouTube video

This is very different from the electricity demands of:

- Cryptocurrency mining
- Large-scale video streaming platforms
- Industrial AI training
- High-performance gaming servers

Organizations like the International Energy Agency emphasize that electricity impact depends on how often, how long, and at what scale systems run. Small, intermittent tools like Apertus operate at the lowest end of that spectrum.

Why Simple Comparisons are Often Misleading

The biggest misunderstanding around AI and environmental impact is scale. People often talk about “AI” as if all systems behave the same way. They do not.

Training a massive commercial AI model is like building a factory.

Using Apertus in this project is like turning on a desk lamp.

Both use electricity. Only one reshapes the grid.

That is why responsible AI design focuses on limitation. Apertus does not scale by collecting more data or demanding more compute. It stays small on purpose. It runs when artists need it and stays off when they do not.

Why This Project Treats Environmental Ethics Seriously

This project does not deny that technology has environmental costs. It refuses to pretend those costs are simple or uniform.

Instead, it commits to:

- Using AI only where it clearly saves human labor and time
- Avoiding large-scale training or constant background use
- Keeping the system limited, targeted, and optional
- Being transparent about what the tool does and does not do

For artists who want a deeper, unbiased look at electricity use across technologies, reports from the International Energy Agency provide clear comparisons between data centers, transportation, industry, and consumer technology without sensationalism.

Why This Matters For Artists

This project does not ask artists to trade ethics for convenience. It asks whether a small, carefully used tool can reduce burnout without creating new harm.

Using Apertus here costs far less water and electricity than:

- Streaming rehearsals all day
- Running constant video calls
- Repeating rehearsals because of organizational failure
- Extending production schedules due to inefficiency

When used thoughtfully, reducing wasted time can reduce wasted resources too.

Bottom Line

Environmental ethics are not about avoiding technology entirely. They are about scale, intention, and restraint.

Apertus operates at a human scale.

It supports process instead of extracting value.

It stays small so the work can stay human.

That is why this project treats AI not as a solution to everything, but as a limited tool used carefully, transparently, and only where it genuinely helps.

Roles and Collaboration

This project intentionally operates with a small, flexible team. Because many of the tools are being designed and built by the project lead (myself), the collaboration model prioritizes **advisory support, usability feedback, and organizational clarity** rather than a large production staff. This structure keeps the work agile, ethically grounded, and realistic within the project timeline.

Project Lead and Manager

Role: Project Manager, Tool Designer, and Creative Lead

Responsibility: Overall vision, tool development, ethics enforcement, and coordination

The project is led and managed by the project creator, who is responsible for:

- Designing and building the core tools
- Defining ethical boundaries and use cases
- Coordinating collaborators and advisors
- Maintaining project scope, timeline, and documentation
- Translating artistic needs into functional tools and workflows

This centralized leadership ensures conceptual consistency and avoids unnecessary complexity while allowing rapid iteration.

AI Advisor

Role: Technical and Ethical Advisor

Responsibility: Guidance, review, and risk mitigation

The AI advisor provides:

- High-level guidance on AI design choices
- Review of ethical assumptions and limitations
- Feedback on whether tools align with best practices in ethical AI
- Reality checks on what AI should and should not be asked to do

This role does not involve daily development, but ensures the project remains grounded, transparent, and defensible.

Human Interaction and Usability Advisor

Role: Human Interaction and Accessibility Support

Responsibility: Making sure tools work for real people, not just in theory

This collaborator focuses on:

- How artists actually interact with the tools

- Identifying moments of confusion or friction
- Ensuring interfaces feel intuitive rather than technical
- Flagging accessibility concerns or usability barriers

The goal is not to optimize performance metrics, but to protect human experience in rehearsal settings.

Code Optimization and Technical Support

Role: Programming and Optimization Support

Responsibility: Code review, performance optimization, and stability

This role supports the project by:

- Reviewing code for efficiency and clarity
- Helping optimize performance where needed
- Assisting with debugging or refactoring
- Ensuring tools remain lightweight and reliable

This collaborator acts as a technical sounding board rather than a co-developer.

Organization and Documentation Support

Role: Organization and Documentation Lead

Responsibility: Keeping information clear, traceable, and accessible

This role focuses on:

- Organizing project materials, notes, and versions
- Supporting documentation of tools and decisions
- Helping maintain clarity for collaborators and testers
- Assisting with preparation of final materials and summaries

Good organization is treated as an ethical practice, not just an administrative task.

Artist Involvement

Artists are intentionally brought into the project late in the process, once the tools are functional and stable enough to test in real conditions. Artists are not asked to build, maintain, or theorize the technology. Their role is to use the tools as they would in an actual rehearsal and respond honestly.

Two Rehearsal Sessions

Artist involvement consists of **two rehearsal sessions only**, designed to respect artists' time while producing meaningful feedback.

Rehearsal 1: Initial Tool Testing

A small group of artists uses the first set of tools in a real rehearsal scenario. The rehearsal runs normally. No adjustments are made for the technology.

During this session:

- Artists use the tools as part of rehearsal
- No one is trained to “perform for the tech”
- The tools must adapt to the rehearsal, not the other way around
- Artists share immediate, practical feedback

The focus is on:

- Does this save time?
- Does this support or interrupt creative flow?
- Does this make rehearsal feel clearer or heavier?
- What other tools do we think might be helpful?
- What tools weren’t helpful and why?

Between Rehearsals: Iteration

Feedback from the first rehearsal is reviewed and used to refine existing tools and implement necessary changes. Implement any new tools that should be at this point.

Rehearsal 2: Revised Tool Testing

Artists return for a second rehearsal using the updated and new tools. This session evaluates whether changes meaningfully improved usability, clarity, and creative support.

The focus is on:

- Did the revisions improve the experience?
- Would artists choose to keep using these tools?
- Did the tools integrate more smoothly into rehearsal?

Outcome

Feedback from both rehearsals directly informs final revisions and documentation. We will use this feedback for the final presentation. The success of the project is measured not by technical performance, but by whether artists feel the tools genuinely give time back to rehearsal and support the creative process.

Timeline (January 2026 – May 2026)

This project runs from **mid-January through May**, with a deliberately lightweight structure designed to respect collaborators' time while allowing for focused development, testing, and reflection. All meetings are limited to **45 minutes**, and artist involvement is limited to **two rehearsal sessions**, each lasting **two hours**.

Phase 1: Alignment and Tool Planning

Mid-January – Early February

Focus: Team alignment, ethical grounding, and tool definition

- Confirm roles and collaboration structure
- Establish ethical boundaries and use cases
- Finalize which tools will be built and tested

Meetings (45 minutes each):

- **Kickoff Meeting (Mid-January):**
Shared goals, project scope, and ethical commitments
- **Planning Check-In (Late January):**
Final tool list, rehearsal needs, and success criteria

Outcome:

Clear scope, shared language, and defined responsibilities before any testing begins.

Phase 2: Tool Development and Internal Testing

February – Early March

Focus: Building and refining the first set of tools

- Core tools developed by the project lead
- Code optimization and usability feedback from advisors
- Internal testing in rehearsal-like conditions

Meetings (45 minutes each):

- **Early February:** Tool walkthrough and feedback
- **Late February:** Internal review and readiness check

Outcome:

First complete set of tools ready for artist testing.

Phase 3: Artist Testing and Iteration

Mid-March – Early April

Focus: Real rehearsal use and revision

Rehearsal 1 (2 hours)

- Artists use the initial tool set in a real rehearsal scenario
- No adjustments made for the technology
- Feedback collected on clarity, usefulness, and disruption

Between Rehearsals:

- Review artist feedback
- Refine tools based on direct use
- New tools added

Rehearsal 2 (2 hours)

- Artists test the revised tools
- Evaluate whether changes improved integration and flow
- Final feedback collected

Meeting (45 minutes):

- **Post-Rehearsal Debrief:**
Review findings and finalize next steps

Outcome:

Tools evaluated and refined based on actual rehearsal experience.

Phase 4: Documentation and Reflection

Mid-April – Early May

Focus: Finalization and synthesis

- Finalize rehearsal-ready tools
- Write documentation and ethics statement
- Reflect on findings and limitations

Meeting (45 minutes):

- **Final Review:**
Confirm final materials and documentation

Outcome:

Completed tools and written materials grounded in practice.

Phase 5: Showcase and Wrap-Up**May**

Focus: Presentation and knowledge sharing

- Prepare final showcase materials
- Share findings with faculty and peers

Meeting (45 minutes):

- **Internal Run-Through:**
Practice presentation and final adjustments

Outcome:

Public-facing presentation and completed project archive.

Deliverables:

This project produces both **immediate, tangible outcomes** and a **clear pathway forward**. Each deliverable centers one core goal: **creating more time for creation** by giving artists tools that actually help in rehearsal.

1. A Living Library of Rehearsal Tools

The primary deliverable is the beginning of a library of AI-supported rehearsal tools designed specifically for artists.

These tools:

- Address real, everyday rehearsal problems
- Reduce time lost to logistics, searching, and repetition
- Support creative flow rather than interrupt it
- Are tested directly in rehearsal with artists
- Are refined based on honest, critical feedback

This is not a speculative toolkit. Every tool included in the library is:

- Built with a specific rehearsal use case in mind
- Tested by artists in real rehearsal conditions
- Evaluated based on whether it genuinely saves time and supports creativity

The library is intentionally small and focused. Quality, usefulness, and clarity matter more than quantity.

2. Artist Tested Documentation and Process Archive

Alongside the tools themselves, the project produces clear documentation of:

- How each tool is intended to be used
- What problems it addresses
- What worked and what did not in rehearsal
- How artists responded to using it

This documentation includes:

- Written reflections and summaries
- Video excerpts from rehearsals and feedback sessions
- Notes on revisions made after testing

Rather than presenting the tools as finished or perfect, this archive makes the process visible, showing how ethical, artist-centered technology develops through use and revision.

3. Final Exhibition

The project culminates in a public art exhibition, which is where the majority of the budget and creative energy is focused.

This exhibition is not a static display. It is a walk-through, hands-on experience where visitors can:

- Try using the tools themselves through live demos
- Move through different stations representing rehearsal scenarios
- Watch and read documentation of rehearsals and artist feedback
- See physical representations of how the tools integrate into creative practice

The exhibition treats the tools as both functional systems and art objects, framing rehearsal itself as a creative, communal act. Visitors are not asked to imagine how the tools work. They experience them directly.

4. Physical and Visual Representations of Use

To make the work accessible beyond screens, the exhibition includes:

- Physical artifacts that represent rehearsal workflows
- Visual maps of how tools fit into creative processes
- Diagrams showing how time is reclaimed and redirected toward creation

These elements help bridge the gap between technology and embodied artistic practice, emphasizing that these tools exist to serve people in rooms, not abstract systems.

5. Vision Document for a Free, Global Rehearsal Platform

The final deliverable is a clear, concrete vision for the project's long-term goal: a free, accessible rehearsal platform built around a single, flexible dashboard.

This vision includes:

- A rehearsal dashboard artists can attach to a specific show
- Role-based views so directors, actors, stage managers, and designers see relevant tools
- The ability to choose and customize tools rather than being locked into a system
- Optional presets for educational or director-led processes
- Built-in collaboration and communication features
- Shared tracking of rehearsal progress and discoveries

This platform is designed to be free and accessible, regardless of budget, location, or institutional support. No theatre company or artist should be excluded from resources because of cost.

6. Access, Equity, and the Larger Goal

This project treats access as a core value, not a side effect. Technology already connects people across the globe. Theatre connects people across experience, culture, and humanity. Bringing the two together responsibly creates new possibilities for connection, equity, and care.

The ultimate goal is not to build a product, but to:

- Reduce barriers to creative work
- Share tools openly rather than gatekeeping them
- Support artists wherever they are, regardless of resources

This project proposes a future where rehearsal tools are shared, ethical, and accessible. Where technology helps artists reclaim time, protect creative labor, and make space for deeper, more honest work.

This is how technology and theatre meet not to replace human creativity, but to support it. This is how we create more time to create.

Tool Example: Rehearsal Clinic (Spolin Database)

Good news, the first tool in this project already exist!

Rehearsal Clinic is a rehearsal support tool I have already designed and built. It is a database of Viola Spolin's theatre games, and is used to make Spolin's process more accessible and active.

Viola Spolin's work is already prescriptive. Specific rehearsal problems call for specific games. In practice, however, using Spolin effectively often requires memorizing her system, thumbing through books mid-rehearsal, or relying on a single person to be the "Spolin expert" in the room. Rehearsal Clinic removes that barrier.

Instead of searching through pages, artists simply describe the problem they are facing in rehearsal. For example: listening has dropped, energy feels flat, transitions feel unclear, or actors are anticipating instead of responding. The tool then returns a small, relevant set of Spolin exercises designed to address that specific issue.

What Apertus Does Here

Apertus does **not** read Spolin's books. It does **not** train on copyrighted texts. It does **not** generate new exercises.

In Rehearsal Clinic, Apertus functions as:

- A retrieval and organization layer
- A natural-language interface that understands rehearsal problems

- A way to quickly surface relevant information from an already-existing, human-built database

All Spolin mappings, summaries, and categorizations were created intentionally for this tool. Apertus simply helps artists access that structure quickly and clearly. The intelligence lives in the framework. Apertus helps you reach it without interrupting rehearsal.

Why This Matters in Practice

Rehearsal Clinic:

- Keeps rehearsal on its feet
- Removes the need to memorize or search
- Makes Spolin accessible to more artists
- Reduces reliance on a single authority in the room
- Gives time back to exploration instead of administration

This tool demonstrates the core philosophy of the project: use AI to remove friction, not to replace artistic decision-making. Rehearsal Clinic does not tell artists what to do. It helps them find tools they already trust, faster.

It is a working proof of concept for how ethical, limited AI can meaningfully support rehearsal without absorbing creative labor or authority.

And it is only the beginning.

Why This Matters

Rehearsal time is disappearing, and artists feel the loss immediately. Processes rush, creative risk shrinks, and rehearsal rooms fill with logistics instead of discovery. I have experienced this in countless theatre processes. Tech week arrives too fast because actors are not off book, blocking still feels unstable, and designs need more time to land. A single illness ripples through the cast, and suddenly weeks pass without the full ensemble in the room. Rehearsals become exercises in catching up rather than creating and any setback can be detrimental to the process. These breakdowns do not come from a lack of care or discipline. They come from systems that treat time as expendable and ignore the space and flexibility creativity requires. When rehearsal time collapses, the work suffers. Artists lose not efficiency, but the conditions that make good work possible: listening, trust, experimentation, and room to respond to setbacks like missed rehearsals, unfinished designs, interdepartmental miscommunication, and the simple reality of being human.

Artificial intelligence is already entering artistic spaces, but most systems prioritize speed, scale, and extraction. This project intervenes at a smaller, human scale. It uses AI not to generate art, but to remove friction from rehearsal. The tools handle organization, memory, and retrieval so artists do not have to. They reduce time lost to searching for notes, compensating for unlearned lines, or rebuilding systems that already exist. By taking on this logistical labor, the tools give time back to the room and allow artists to focus on what only they can do: make choices, take risks, and build meaning together. I design, test, and revise these tools directly in rehearsal, using artist feedback to shape what stays and what goes.

This project demonstrates that ethical AI in the arts does not require spectacle or replacement. It requires restraint, transparency, and care. By grounding technology in real rehearsal practice and making the process visible through an interactive exhibition, the work builds trust and invites participation rather than mystification. At its core, this project argues for something simple and urgent: artists deserve technology that creates more time for them to create.

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