

# APPENDIX II

## RESEARCH TRANSPARENCY STATEMENT

This doctoral project has been developed and executed in accordance with principles of authorship integrity, methodological accountability, and ecological responsibility. The following statement clarifies the processes, boundaries, and ethical commitments underpinning the practical component of *The Chrysalis Code: Unfolding the BioDigital Feminine*.

### AUTHORSHIP AND ORIGINALITY

All artworks, digital compositions, animations, sound environments, and installation configurations included in this submission are the original work of the artist.

No external creative producers, image-generating systems, or uncredited collaborators contributed to the symbolic, formal, or structural development of the works unless explicitly acknowledged elsewhere in this document. All conceptual, compositional, and technical decisions remain attributable to the artist.

### ETHICAL POSITION ON THE USE OF ARTIFICIAL INTELLIGENCE

No generative artificial intelligence systems were used in the production of the final artworks.

Artificial intelligence platforms capable of autonomous image synthesis, generative visual production, predictive modelling, or algorithmic aesthetic decision-making were intentionally excluded from the creative workflow. This exclusion was methodological rather than reactive. The research investigates Artistic Intelligence as an embodied and accountable mode of compositional judgement grounded in perceptual calibration, material traceability, and iterative correspondence. The introduction of generative systems would have displaced the central inquiry into human-led relational making.

Digital software was used strictly as a mediating instrument for:

- photographic compositing
- opacity modulation and layer calibration
- animation development
- projection formatting
- Sound production and integration

These platforms functioned under direct human control. They did not generate symbolic content, determine compositional structure, or autonomously produce imagery.

This position does not reject artificial intelligence as a broader field of practice. Rather, it establishes a clear boundary within this research between assistance and authorship. All formal, symbolic, and structural decisions remain human-led and examinable.

## WORKFLOW INTEGRITY

All image layers originate from fieldwork photography conducted by the artist. No stock imagery, pre-generated image libraries, or synthetic datasets were incorporated into the final compositions.

Version archiving was maintained throughout the project. Iterative edits, compositional adjustments, opacity calibrations, and projection refinements remain traceable through documented file histories and process journals.

## DIGITAL TOOLS & AI DISCLOSURE

### **Leonardo.ai**

During early research testing phases, AI image-generation platforms were explored conceptually to examine the aesthetic and ethical implications of generative systems. These platforms were not used in the production of the final artworks. No AI-generated imagery appears in the submitted works.

### **ElevenLabs.io**

ElevenLabs was used during preliminary sound research for experimental voice-texture development. Selected AI-generated vocal elements were integrated with original field recordings derived from site-based experience.

### **Suno**

Suno was used to generate compositional sound layers based on prompts rooted in fieldwork observations. These AI-assisted elements were combined with my own environmental recordings to form hybrid BioDigital soundscapes.

### **Adobe Photoshop**

Used for human-led compositing of field-derived photographic material, including opacity modulation, masking, layering, and controlled erosion. All compositional decisions remained artist-directed.

### **Adobe After Effects**

Used for restrained animation development, opacity calibration, and seamless looping. Animation did not generate new symbolic imagery but extended existing compositions temporally.

### **Adobe Media Encoder**

Used exclusively for video formatting, compression, and export preparation for projection and digital presentation.

### **Adobe InDesign**

Used for catalogue layout, typographic design, and formatting of the written and visual components of the doctoral submission.

## SOURCE MATERIAL TRACEABILITY

Art-historical references were studied analytically and reinterpreted structurally; no copyrighted historical images were digitally sampled, overlaid, or reproduced in the final works.

## ECOLOGICAL AND FIELDWORK ETHICS

Fieldwork was conducted through non-extractive observational practice. No living organisms were harmed, modified, or removed for artistic purposes.

The project does not involve laboratory-based biological experimentation, genetic manipulation, or biomedical research. It operates exclusively within image-based BioDigital methodology.

Ecological specificity was maintained to prevent abstraction of “nature” into symbolic resource. All field-derived material remains geographically and environmentally traceable.

## DOCUMENTATION AND VERIFICATION

The research process was documented through:

- fieldwork logs
- compositional version archives
- projection testing records
- reflexive studio journals
- supervisory critique cycles

Documentation ensures that the artworks remain academically examinable and methodologically transparent. The catalogue reflects the exhibited form of the works accurately and without embellishment.

## ONLINE EXHIBITION PLATFORM

Platform: [www.meganerasmus.com/thechrysaliscode](http://www.meganerasmus.com/thechrysaliscode)

## SCOPE CLARIFICATION

This project does not claim scientific innovation, technological invention, or biological experimentation. Its contribution lies within image-based BioDigital practice, developed through human-led compositing, projection-as-ecology, and uncreation as method.