

Original Research Article

Creative narrative norms and cultural creation industry innovation mechanisms from the perspective of film and television art ethics

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Abstract: The swift expansion of the global film and TV industry has attracted more academics and regulators to pay attention to the ethics of creative narrative. This article examines film and television art ethics, creative narrative norms, and innovation mechanisms in the cultural creation industry. In accordance with ethical theory, media studies and industry practice; This paper argues that narrative representation cannot be separated from the broader transformation processes of cultural industries.: The paper identifies three central tensions: Creative freedom versus moral obligation, market demands versus cultural authenticity, and platform integration versus governmental regulation. It believes the only way for cultural creation companies to continuously innovate is through embedding ethics rather than rules after the fact. This paper synthesizes theories of framed narrative ethics, media morality, and cultural policy to propose a productive framework of ethical limitations. Empirical observations made on current film and television productions in Western as well as East Asia illustrate the real world importance of such an inquiry.

Keywords: film and television ethics; creative narrative norms; cultural creation industry; media morality; innovation governance; narrative representation

1. Introduction

The global film and TV industry is at an important juncture. Technological acceleration, the rise of the platform economy, and increasing cultural diversity are transforming how imaginative stories are produced. At the same time, there is growing discussion about representation, authenticity and the social responsibility of culture creators. In such circumstances, it is no longer incidental matters in cultural policy about ethics concerning film and TV Art, but instead become main coordinates that comprehend how creative industry create, transmit and maintain cultural worth.

Film and TV art ethics includes many kinds of concern: Telling people what's true, respecting your subject and audience; political stuff about whose story gets told and who they get to be; broadcasting companies have rules about what they show on air; big money and time constraints when you're trying to make it in the industry. These concerns have become increasingly difficult to disentangle as media creation, distribution, and consumption converge, blurring the boundaries between art for profit and public expression.

In this paper we argue that a full grasp of creative narrative norms in film and television must be based on two different kinds of analysis; one looking at the ethics informing individual acts of storytelling, another putting them into context within structural and institutional conditions of the culture creation business. It is divided into five stages. It first sets up an overall theory based on narrative ethics, media morality and art ethics: Second, it identifies key dimensions of creative narrative norms in film and television production. Three examines the kind of innovation which happens in today's process of producing culture concentrating more upon Digital Convergence as well as Platform Governance. Fourth it looks at the regulatory and self-regulatory apparatuses which came about to deal with tension between ethical restraint and artistic freedom. Fifth, it is based upon observing some current production context. It illustrates what can be done with these findings. Paper concludes with suggestion of embedding ethical governance within the creation industry in order to achieve more sustainable form of innovation.

2. Theoretical framework: Film and television art ethics

2.1. Ethics, narrative, and the moral imagination

Ethics and narrative have long concerned literary theory and moral philosophy. Stories do not merely reflect values; they actively shape the moral imagination of audiences. Film and TV, as dominant narrative art forms, exert strong influence through their reach and sensory impact. This paper builds on the ethics of narrative form—The idea that choices in structure, character arcs, and representational strategies carry ethical weight. Who is centered, who is heard, and what resolutions are offered are not merely aesthetic but moral questions with consequences for how audiences perceive social reality.

Following Gaut (2007), who opposes both radical autonomy and simple moralism, this paper holds that the ethics of an artwork is part of its aesthetic merit or defect. Applied to film and TV, this means narrative creativity cannot be separated from ethical evaluation.

2.2. Media morality and the responsibilities of representation

Moving past individual stories' looks, there's been work done on how ethical problems in media apply specifically to large-scale information dissemination. Silverstone(2006) talks about something called a "mediapolis," which is like the space full of media stuff where more and more people's moral lives take place; also, media organizations kind of owe it to folks because they should keep a certain type of distance from who they are—Neither too close so everything gets mixed up or far enough away so nobody cares. The mediapolis is not an innocent channel of culture but rather a moral and political structure which sets the terms for communal living.

Ward (2011) continues with differentiating between what is the responsibility of a producer themselves being an individual but as part of institutional system. Professional ethics codes, editorial standards, regulatory framework are all part of the system of moral governance, but they cannot take the place of the kind of "global media ethics" which Ward refers to – a capacity for ethical reasoning that is sensitive to differences in culture, politically aware, and able to deal with conflicting obligations. In terms of film and TV, it means that professionals' ethical development is something more than following the external rules; instead, it's about constantly reflecting on why one should act morally in their artistic work. It goes with saying too that being embedded in institutions means media practitioners don't usually get to be the main judges over how ethically good what they do is: They work inside organisations with their own culture, limited resources, and competitive incentives which powerfully mould the shape of what comes out.

3. Creative narrative norms in film and television

3.1. Representational ethics and cultural sensitivity

One of the most debated dimensions is responsible representation. What do they show on the culture, ethnicity, gender and society? What do creators owe the people they portray? These are getting more urgent because of the globalization of production. Representational ethics is concerned with whose stories get centered and whose get marginalized. Bordwell and Thompson (2019) point out that conventions like genres, characters all have values for being socially normal, and narrative power which are historically produced. Recurrent exclusion of some people is a structural product from the industry norm.

To counteract this one would need institutional interventions; like diversity in production, training professionals etc. But its critics are afraid it could just be made for show to appear genuine. Creative empathy in the Unknown circumstances is called for by cultural sensitivity: Much investigation and local advice.

3.2. Narrative authenticity and the ethics of dramatisation

A second great norm is that of dramatization—How narratives manage the relation between creation and truth. It goes for documentary, docudrama, biography, and even things pretending they're about real experiences. Drama writing means compression, composite characters, reconstructed events. But there is something wrong if you use real persons or some communities in drama. Vulnerable people should have an obligation of care that doesn't vanish under the guise of "entertainment."

In Documentary, Nichols (2017) says there is an implicit vow linking what we are showing to reality. Fabricating or distorting the subjects' words, breaking the fundamental contract with viewers. In fiction narrative is authentic when it's serious - when there really are human stakes being portrayed, not just experiences being used as convenient plot material.

4. Innovation mechanisms in the cultural creation industry

4.1. Digital convergence and new creative ecosystems

Digital technology has changed films and TV programs in terms of the storytelling rules and ethical supervision. Jenkins (2006) said convergence was the movement of content through different media platforms and change in how audiences behaved. Streaming Platforms have changed Commissioning, Production & Regulation. While the TV was a public service broadcaster, streaming services first performed this as middle men which caused creativity but also fear for the losing of rules. At the same time digital convergence has reduced the barriers for indie creators and lesser known group to express themselves. But the platforms want those stories to be sensational, not serious.

4.2. Platform economy and creative governance

Platform Economy now has Tech companies doing Content Governance. They are good with data, management and algorithm but maybe not so much on culture or public comm. They have their editorial policies, content moderation, recommendation algorithm, so who will the audience see? Regulatory frameworks designed for national broadcasting are ill-suited for global, algorithm-driven content distribution. And platform's own regulation is blurry and contradictory. Sustainable ethical governance of the platform economy is still a major problem, particularly when it comes to different cultural norms and creativity.

5. Toward a regulatory and self-regulatory framework

5.1. Institutional mechanisms for ethical governance

Creative narrative's ethical governance is achieved via the nation's broadcasting authority, industry codes, platforms' rules and production tradition. The statutory regulations have got close watch over Geo&interpretation. Content ratings and hate speech bans give some basics, yet lots are left unchecked. Also regulatory enforcement is reactive more often than not and therefore can't create a ethical creative culture.

5.2. Embedded ethics and creative innovation

A better option is to embed the ethics in the making itself as opposed to appending them later on: Which is to say ethics have to be taught by education, culture, and creative processes. Embedded Ethics can be in the same league as "before production" ethical impacts consultation, communities consulted, diversity hires, editorial relationships and more. This doesn't eliminate the ethics dilemma, it just change how they are negotiated from external constraint to internal creative problem.

Most importantly, embedded ethics could also promote creative innovation, not stifle it. Authentic representation of various experiences, taking difficult things seriously and responsibility for subject and audience can be sources of inspiration. Many famous current work—Documentaries dealing with structural inequalities, stories about historically excluded lives, global coproductions show us it is not a roadblock for invention. The perceived opposition between ethical constraints and creative freedom is a false dichotomy.

6. Empirical observations and cultural contexts

There's evidence from different places to support the theory. UK's public-service broadcasting centered on BBC under the control of OFCOM has for a long time incorporated ethical commitments like accuracy, impartiality and dignity. Although the productions in UK have been disrupted by streaming services, they keep going. In East Asia, China's film and TV industry is growing fast and getting international at the same time, interacting with worldwide stories but facing domestic rules. Narrative restriction and opportunity, the

tension of internationalization vs. domestic regulation is like a rope on a globally popular Chinese period drama and sci-fi cartoon. In context, platform model such as netflix, iqiyi and youku bring new dimension in ethics governance, making cross cultural exchange possible but also become place where people fight over content rule. They help make the case for thinking about it as context-sensitive, not one size fits all.

7. Conclusion

This article looks at where film & tv art ethics, creative narrative rules, and new methods meet up with how culture creating companies work. Ethics in creative narrative are not restrictions from the outside, but parts of culture and commerce. Quality of Representation, Integrity in Dramatising, Responsibility of Institution, Systemic Governance - this is the environment for Creative Innovation.

The main contribution is advocating an embedded ethics governance model which will be the way out to resolve the contradiction among ethical responsibility and creative freedom. When ethical principle is internalized, not forced externally, then the cultural creation industry will get aesthetically, commercially and institutionally. And others times would watch the algo recc syss with narrative ethicals, compare govern strats between countrys/ si's, hop partcptive collabor creations next to effected communes: But as for frameworks that bridge cultural ethical principles onto local narratives, they are still being created.

About the author

Jingyi Zhang (2004.01-), is a female of Han ethnicity from Taiyuan, Shanxi, and holds a bachelor's degree.

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