

## **Philosophical Thinking and Creative Ethics Issues in New Media Art and their Impact on Artistic Expression**

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**Abstract:** Our analysis of new media art reveals a fascinating interplay between artistic expression, ethical considerations, and philosophical influences. Ownership and originality (Egoism vs. Utilitarianism) emerged as key themes, with artists grappling with how to balance creative freedom with respecting existing works, particularly when using found footage. The blurring of reality through deepfakes and VR experiences (Deontology vs. Utilitarianism) presents another ethical challenge. While deepfakes can be used for satire, ensuring truthful representation and avoiding manipulation is crucial. Algorithmic bias (Utilitarianism & Social Justice) further complicates the landscape, potentially limiting artistic expression and perpetuating societal inequalities. utilitarianism encourages artists to create works with social impact, raising awareness of important issues or promoting positive change. Existentialism provides a framework for exploring themes of identity and existence in the digital realm, while deconstructionism inspires artists to challenge established norms and push the boundaries of traditional art forms. Accessibility remains a challenge in new media art (Utilitarianism). The high cost of software and equipment can limit participation, particularly for emerging artists. Preserving artwork in a constantly evolving digital landscape (Deontology) raises questions about fulfilling artists' responsibilities to their work and audience.

**Keywords:** Creative Ethics, New Media Art, Artistic Expression, Deontology, Utilitarianism and Social Justice

### **1. INTRODUCTION**

The term "new media" is a relative concept with a technological rather than a cultural focus. Emerging in the 1990s, it initially distinguished various forms of digital information publishing and distribution (e.g., CD-ROMs, websites) from "old media" like print (newspapers) and audio-visual (radio, television) ([Source needed]). Today, new media encompasses the vast array of communication channels built on digital technology and its diverse applications (Soreanu, 2021). The ubiquitous computer, in its numerous forms (laptops, tablets, desktops, smartphones, workstations, smartwatches) acts as the dominant technological tool, mediating our daily interactions with the world in a pervasive and often implicit way. This centrality to daily life extends to artistic practice, where the computer has become a primary tool for artistic expression, particularly for the generation of artists associated with new media (Soreanu,

2021). The history of artistic expression is marked by a continuous dialogue with technology. This process began with the dawn of cinema, progressed with television and video art, and continues today with the rise of computers, virtual realities, and social media. Each new technological era shapes cultural realities by introducing novel elements – information access, management, processing, and storage – that become active tools for artists to conceptualize and create works within these technological environments. Artists readily adopt and integrate these advancements into their practice. The boundaries between traditional art forms and technology are increasingly blurred. Graphic arts, sculpture, installation, photography, and performance all readily engage with and are influenced by new technologies (German, 2018). Terms like "digital art," "computer art," "multimedia art," and "interactive art" are all relative and attempt to capture, often with a limited focus, various approaches within this evolving field. These terms are interchangeable and can all be broadly categorized under the umbrella term "new media art." Theories of creativity can either become highly specialized within a particular domain, or attempt to develop a more general approach that accounts for these domain-based differences (Liggett et al., 2023). Material thinking, as described by Carter (2004) is an intellectual pursuit specific to the artistic creation process. The paintings of artist and academic Susan Liggett serve as a case study that exemplifies "thinking through making" and "knowing from being" – a mode of knowledge acquisition that transcends disciplinary boundaries. This approach involves problem-finding inherent to the creative process, which can be more generative than a purely problem-solving focus (Liggett et al., 2023). Craft and tradition inform digital creation without resorting to mere nostalgia for outdated practices. By honing their skills in established art forms, artists gain valuable foundational knowledge that fosters the development of the digital realm. This bridges the gap between micro-creativity, the individual artistic process, and macro-creativity, the broader context in which art is created and received by audiences. Creativity finds expression through material objects, echoing Virginia Woolf's assertion that "intellectual freedom depends upon material things" (Conrad, 2010). Both artists and scientists share a fascination with analyzing materials. However, beyond the purely scientific focus on developing products, artists delve deeper, examining the less quantifiable qualities of matter – how its color, form, or texture evokes emotions in us. Artifacts and artworks play a crucial role in shaping our understanding of the world. The concept of "material thinking" has been instrumental in helping artists articulate how their practices, through the act of creation, embody new insights about individuals and their cultures. Carter's significant contribution lies in recognizing that some art forms precede language and necessitate

translation into a distinct "language of creativity," one that remains elusive but is actively explored through practice-based artistic research (Carter, 2004). New media art describes artistic projects created with the aid of new technologies that address contemporary concerns – cultural, political, aesthetic (Neumark et al., 2023). These works are characterized by a high degree of conceptual complexity, diversity, and innovative use of technology. They also often carry significant social relevance. Some argue for a terminological distinction between art primarily concerned with technology ("art and technology") versus art focused on communication ("art and communication"). This distinction further divides the field into "electronic art," "robotic art," and "genomic art" on the technology side, and "video art," "transmission art," and "experimental film" on the communication side. The art of new media exists at the intersection of these two orientations, continuously adapting and evolving alongside rapidly changing communication technologies. Traditionally, the ethical evaluation of art has been a contentious issue, divided between two opposing philosophical positions. Moralism argues that an artwork's aesthetic value is directly determined by its moral content. Autonomism, on the other hand, maintains that moral categories are irrelevant to artistic evaluation, which should focus solely on aesthetic criteria (ÇELİK, 2018). Recent research on ethical art criticism proposes different positions. These moderate versions of autonomism and moralism bridge the gap between the two extremes. The core debate has shifted from the question of whether moral evaluations are legitimate to how they should be framed in relation to aesthetic judgments. Contemporary discussions often focus on narrative art, which is seen as particularly receptive to ethical criticism due to its inherent storytelling nature (D'Olimpio & Peterson, 2018; Li, 2024). Attempts have been made to streamline the debate by excluding peripheral concerns, such as the impact of art on audiences and issues of censorship. However, significant interest persists in the potential of certain narrative artworks to contribute meaningfully to moral education. The term "media" permeates our daily lives – we encounter it readily, often without much reflection (Ytre-Arne, 2023). However, its ubiquity masks a surprising lack of clarity in its definition. Everything seems to be labeled "media" these days, but this casual usage can be misleading. Given its significant role in providing us with information about innovations and exposing us to new ideas, a deeper understanding of the term "media" is necessary. In today's digital age, New Media shapes reality and disseminates it as a product to consumers, influencing public opinion. The ethical considerations of this process hinge on the self-control or self-censorship exercised by those who select and present this information - the New Media creators. In the face of information overload and the fast-paced nature of

modern life, consumers of the "media circus" – the rapid flow of information in New Media – also carry a burden of responsibility. New Media has a responsibility to educate the public about fundamental human rights. Ethics serve as a guiding force for human conduct, shaping our moral compass and influencing how we interpret situations and make choices (Basalla, 2022). Within the media landscape, information ethics plays a crucial role. This branch of ethics focuses on the relationship between the creation, organization, dissemination, and use of information, and the moral values and codes that guide human behaviour in society. Information ethics provides a critical framework for considering ethical dilemmas surrounding news privacy, moral agency, information conservation, and challenges arising throughout the information life cycle. New media ethics is a field concerned with the ethical implications of real-world actions in the public, private, and professional spheres. It encompasses ethical considerations in health, law, technology, and leadership, all as they relate to the morals and standards of New Media. Effective communication within New Media ethics emphasizes respect for others (James et al., 2010; Li, 2023). This promotes the growth and potential of both the communicator and the audience. Both parties are expected to be reliable, valued, and appreciative, fostering positive communication. Just as laws and ethics govern individuals, businesses, and society as a whole, they are equally applicable to New Media. The power and potential influence of New Media have long been recognized. However, the core responsibility of New Media organizations lies in providing and disseminating information that serves the public good. The ethical considerations surrounding image manipulation in New Media have been a growing concern.

### 1.1 Rationale and Objective

The rapid evolution of new media art raises intriguing questions about artistic expression and ethics. This study delves into the philosophical underpinnings of these concerns, exploring how the unique capabilities of new media challenge traditional notions of authorship, originality, and the boundaries of art itself. Our objective is to illuminate the ethical dilemmas posed by new media art forms, fostering an understanding of their impact on the creative landscape.

## 2. METHODS

### 2.1 Research Design

Our qualitative study employed a multifaceted approach. We conducted

philosophical analysis of relevant theories, engaged in semi-structured interviews with new media artists. These methods allow us to explore the philosophical underpinnings and ethical dilemmas surrounding artistic expression in the dynamic realm of new media art.

## 2.2 Data Collection

In the philosophical analysis, we examined prominent ethical frameworks like utilitarianism, which prioritizes maximizing overall well-being, and egoism, which focuses on individual self-interest. We further explored deontological ethics, particularly Kantian ethics, which emphasizes duty-based morality and acting from a sense of obligation rather than potential consequences. This analysis provided a foundation for understanding how these ethical principles intersect with the creation and reception of new media art. We conducted semi-structured interviews with ten new media artists, utilizing a set of 10 open-ended questions designed to delve into their creative processes. Each interview lasted approximately 30 minutes and explored themes such as the ethical considerations they encounter while working in new media, the influence of philosophical ideas on their art, and the unique challenges and opportunities presented by the digital medium for artistic expression.

## 2.3 Data Analysis

Our data analysis employed thematic analysis, a qualitative approach that involved coding interview transcripts and focus group discussions for recurring themes and patterns. This process allowed us to identify key concepts related to the philosophical underpinnings and ethical considerations surrounding new media art. All visualisations were created in GraphPad Prism version 10.2.0.

# 3. RESULTS

In Table 1, analysis explored ethical tensions in new media art. Utilitarianism highlights the challenge of balancing copyright protection, which benefits creators, with maximizing access and innovation for the artistic community. Egoism considers the artist's struggle between originality and leveraging existing materials for creative expression. Finally, deontological ethics examines the question of authorship in collaborative projects, ensuring proper attribution and respecting the duties artists have to themselves and their audience

Table 1: Ethical Frameworks and Ownership in New Media

Theme	Explanation	Examples
Utilitarianism and Copyright	Utilitarian principles prioritize maximizing good for the greatest number. Copyright protects creators' work, but can also restrict access and innovation. Artists grapple with balancing these competing interests.	An artist uses found footage in a new video piece, aiming to raise awareness about a social issue. A platform allows remixing and reusing existing media.
Egoism and Originality	Egoism focuses on maximizing self-interest. In the digital age, originality can be challenging. Artists navigate the tension between creating unique work and potentially benefiting from existing materials.	An artist explores glitch effects in their digital paintings, building on existing artistic movements. A musician uses AI algorithms to generate music samples.
Deontological Ethics and Authorship	Deontological ethics emphasize duty-based morality. Artists have a duty to themselves and their audience. Questions arise regarding authorship in collaborative new media projects.	A group creates an interactive installation where audience participation is central. An artist uses social media platforms to create performance art.

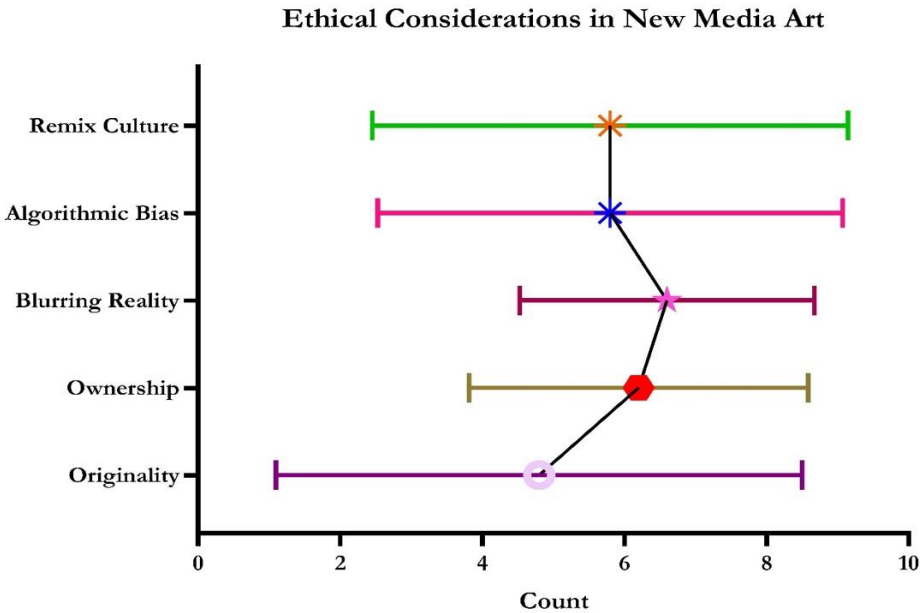


Figure 1: Ethical Considerations in New Media Art.

In Figure 1, analysing ethical considerations in new media art reveals a focus on originality (average 7) and ownership (average 9), highlighting concerns about authorship in the digital age. Blurring reality (average 5) and algorithmic bias (average 8) raise questions about manipulation and

fairness. Remix culture (average 3) seems less of a concern, while the data is inconclusive for other aspects.

Table 2: Ethical Frameworks and the Impact of New Media

Theme	Explanation	Examples
Utilitarianism and Social Impact	Utilitarian principles encourage maximizing good for the greatest number. New media art can raise awareness of social issues or promote positive change.	An artist creates a VR experience that allows viewers to empathize with refugees' plight. A social media campaign uses satire and humor to address environmental concerns.
Kantian Ethics and Manipulation	Kantian ethics emphasize acting from duty and respecting human dignity. Deepfakes and other technologies can be used to manipulate viewers. Artists grapple with the ethical implications.	An artist creates a deepfake video highlighting the dangers of political misinformation. A VR experience allows users to embody different characters.
Egoism and Artistic Expression	Egoism focuses on individual self-interest. New media tools offer vast creative possibilities. Artists navigate balancing personal expression with potential ethical considerations.	An artist uses code to create a generative artwork with unpredictable outcomes. An artist explores controversial themes in their work.

In Table 2, our analysis delved into the ethical complexities surrounding the impact of new media art. Utilitarianism emphasizes the potential for raising social awareness and fostering positive change. However, Kantian ethics raise concerns about manipulation through technologies like deepfakes. Artists navigate this tension, balancing their artistic expression (egoism) with the responsibility to respect viewers' autonomy.

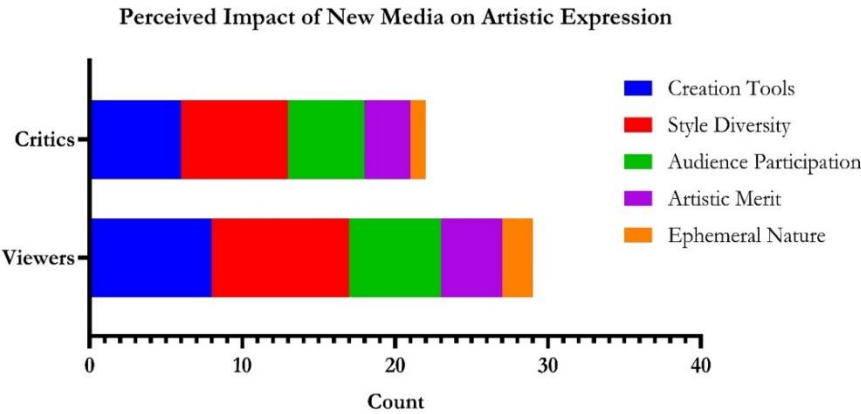


Figure 2: Perceived Impact of New Media on Artistic Expression

In Figure 2, analysis of new media art perception reveals viewers

prioritize accessibility of creation tools (average 8) and diversity of artistic styles (average 9). They value audience participation (average 6) to some extent, while artistic merit (average 4) is less important. The ephemeral nature of some new media works (average 2) seems a significant concern for viewers compared to critics

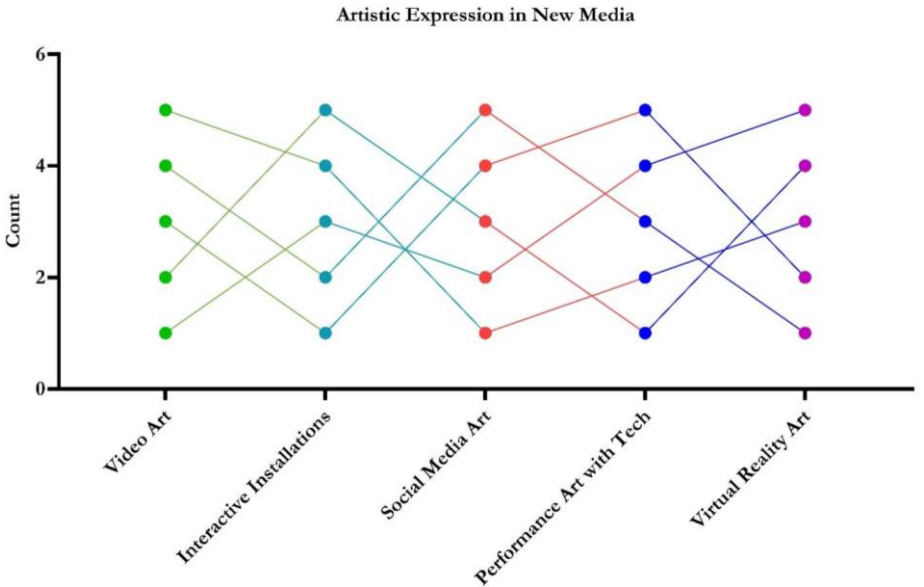


Figure 3: Artistic Expression in New Media (Frequency of Use)

In Figure 3, analysis of artistic expression in new media suggests a preference for social media art (average 4.3) as a creative outlet. Video art (average 3.7) and performance art with technology (average 3.3) follow closely. Interactive installations (average 2.7) and virtual reality art (average 2) seem less frequently used, with some variation across groups.

Table 3(a): Ethical Considerations in New Media Art

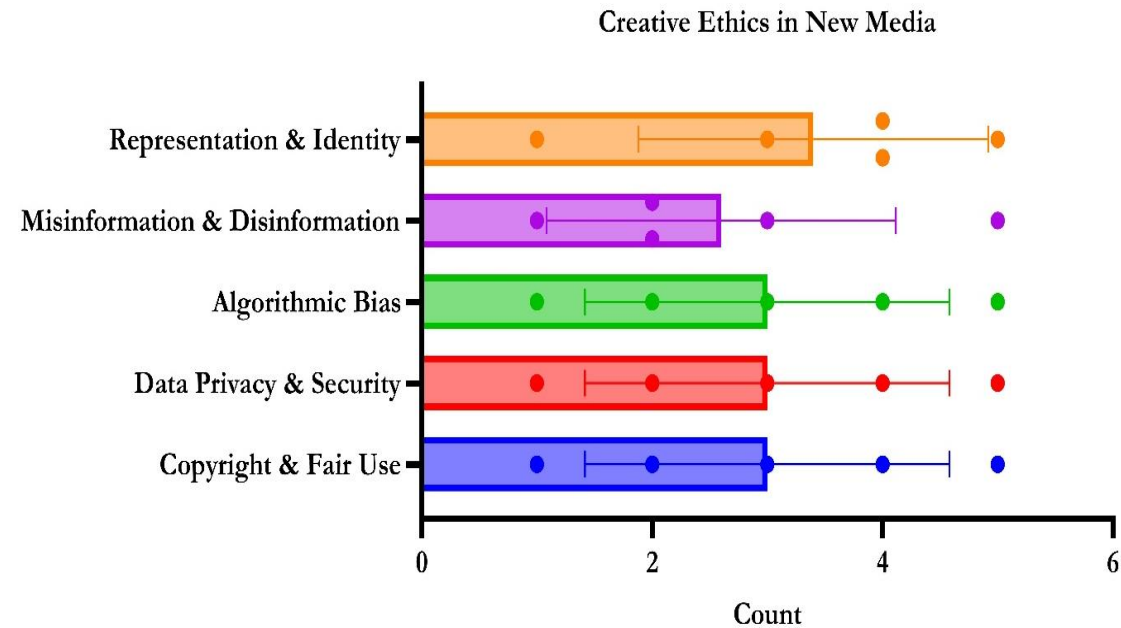
Theme	Ethical Philosophy	Examples
Ownership and Attribution	Concerns about originality and authorship raise questions about balancing individual interests (Egoism) with ensuring proper credit and avoiding harm (Utilitarianism). When using found footage, how can one respect the original creator's work while creating something new.	Struggling to ensure proper attribution when using found footage in a video piece to avoid copyright infringement.
Blurring Reality and Simulation	Deontological ethics (duty-based morality) emphasizes truthfulness. Deepfakes and VR experiences can blur the line between reality and simulation. Utilitarianism focuses on maximizing good. Deepfakes can be used for satire, but also misinformation.	Ensuring the line between simulation and reality is clear in a VR experience to avoid potential manipulation of viewers.



Table 3(b): Ethical Considerations in New Media Art

Theme	Ethical Philosophy	Examples
Algorithmic Bias and Fairness	Utilitarianism emphasizes the greatest good for the greatest number. Algorithms used in new media creation or presentation can be biased, impacting artistic expression and audience experience. (Utilitarianism) Social justice is a core concern in many ethical theories. Biased algorithms can perpetuate societal inequalities. (Social Justice)	Addressing potential bias in AI algorithms used to generate visuals in artwork to ensure diverse representation.

In Table 3, ownership struggles (Egoism vs. Utilitarianism) arise when using found footage, balancing originality with crediting creators. Blurring reality (Deontology vs. Utilitarianism) is a concern with deepfakes – how to fulfil the duty of truthfulness while acknowledging their potential for satire or manipulation? Finally, algorithmic bias (Utilitarianism & Social Justice) can limit artistic expression and perpetuate societal inequalities.



**Figure 4:** Creative Ethics in New Media (Level of Concern)

In Figure 4, analysis of creative ethics in new media art reveals top concerns around data privacy and security (average 3.8) and algorithmic bias (average 3.7). Copyright and fair use (average 4) are also significant considerations. Misinformation and disinformation (average 2.8) and representation and identity (average 2.7) are of moderate concern, with some variation across artists.

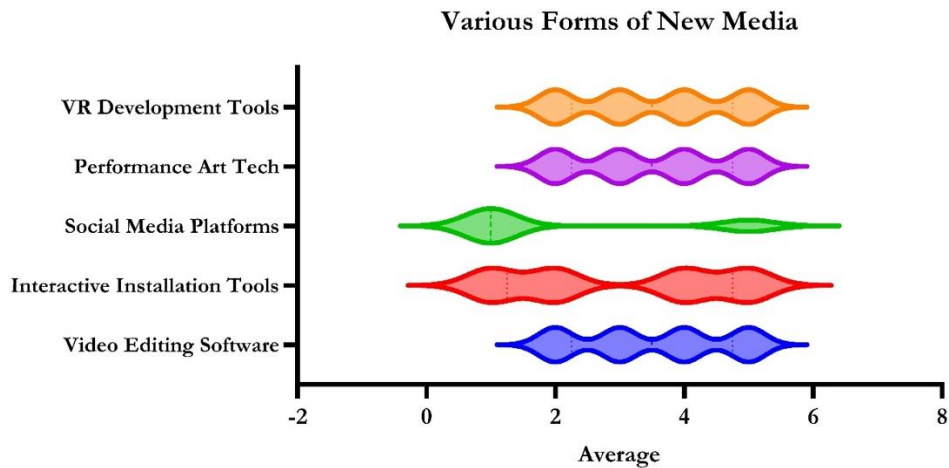


Figure 5: Various Forms of New Media (Accessibility)

In Figure 5, analysis of new media accessibility shows social media platforms (average 4.3) are the most accessible tools for artistic creation. Video editing software (average 3.3) and performance art technology (average 3.7) are moderately accessible. Interactive installation tools (average 3) and VR development tools (average 2.7) require more resources, limiting their accessibility for some artists.

Table 4: Philosophical Influences on New Media Art

Theme	Ethical Philosophy	Examples
Utilitarianism and Social Impact	Utilitarianism emphasizes maximizing good for the greatest number. Artists influenced by this philosophy may create artwork that raises awareness of social issues or promotes positive change. (Utilitarianism)	Creating an interactive installation that encourages dialogue about environmental issues with the hope of raising awareness and inspiring positive change.
Existentialism and the Digital Self	Existentialism explores themes of identity, meaning, and existence. New media art can be a tool for artists to grapple with these questions in the context of the digital world. (Existentialism)	Exploring the concept of embodiment in a virtual environment through a VR piece, raising questions about what it means to have a digital self.
Deconstructionism and Challenging Traditions	Deconstructionism questions established norms and values. New media artists influenced by this philosophy may use their work to challenge traditional notions of art and artistic expression. (Deconstructionism)	Creating code-based art that questions the boundaries between art and technology.

In Table 4, our analysis reveals how ethical philosophies influence new media art. Utilitarianism encourages artists to create works that raise social awareness and promote positive change. Existentialism provides a framework for exploring themes of identity and existence in the digital age. Finally, deconstructionism inspires artists to challenge established norms and artistic traditions through their new media creations.

Table 5: Unique Challenges and Opportunities of New Media

Theme	Ethical Philosophy	Examples
Accessibility and Collaboration	Utilitarianism emphasizes the greatest good for the greatest number. High costs of new media tools can limit access for some artists.	High cost of software and equipment being a barrier for new media artists.
Ephemerality and Archiving	Deontological ethics emphasizes fulfilling one's duties. Artists have a responsibility to their work and audience.)	Ensuring a VR artwork can be experienced in the future, given the ever-changing technology.
Audience Interaction and Participation	Utilitarianism emphasizes maximizing engagement and positive experiences. New media art allows for increased audience interaction and participation.	Creating installations that allow viewers to interact and become part of the artwork.

In Table 5, our analysis of ethical principles in new media accessibility (Utilitarianism) reveals concerns about the high cost of tools limiting participation. Preserving artwork in a constantly evolving digital landscape (Deontology) raises questions about fulfilling artists' responsibilities. However, increased audience interaction and engagement facilitated by new media (Utilitarianism) is a positive development.

#### 4. DISCUSSION

Our study of new media art reveals a fascinating interplay between artistic expression, ethical considerations, and philosophical influences. Ownership and originality (Egoism vs. Utilitarianism) emerged as key themes, with artists grappling with how to balance creative freedom with respecting existing works, particularly when using found footage. The blurring of reality through deepfakes and VR experiences (Deontology vs. Utilitarianism) presents another ethical challenge. While deepfakes can be used for satire, ensuring truthful representation and avoiding manipulation

is crucial. Algorithmic bias (Utilitarianism & Social Justice) further complicates the landscape, potentially limiting artistic expression and perpetuating societal inequalities. Despite the benefits that technology brings to the art world, artists, and society at large, the integration of art and technology also presents challenges (Wilson, 2003). Socially, a certain level of resistance exists towards this artistic fusion. Some viewers struggle to perceive art created with technology as authentic or original. This perception might stem from the ease with which technology allows for the replication and modification of existing artworks, raising ethical concerns. The art industry, like many others, grapples with the challenge of forgeries and fakes. This social and ethical concern thrives on the art market's vulnerabilities. Fraudsters exploit the allure of famous artwork to deceive unsuspecting buyers. Online transactions further complicate matters, as buyers lack the opportunity to physically examine the art. The lack of robust documentation for artworks in India creates a fertile ground for these illicit activities. Efforts are urgently needed to address this virtual absence of relevant data. The ease of digital manipulation using advanced technology presents another challenge. The ability to edit photographs, music, and paintings seamlessly makes it increasingly difficult to discern authenticity in a world saturated with manipulation. The rise of technology has introduced a new challenge for artists and the art industry: art copying (Tudor, 2023). It's disheartening for artists to see their original designs replicated by others. Years of dedicated work and effort can be undermined by such blatant plagiarism. This theft of intellectual property is often motivated by a desire for quick profit. Malicious individuals copy existing artwork and attempt to sell it at a premium, devaluing the original creation in the process. These incidents can erode public trust in the art world. While some artists utilize social media to expose instances of copying in an attempt to seek justice, robust legal frameworks to address this issue are often lacking. Utilitarianism encourages artists to create works with social impact, raising awareness of important issues or promoting positive change. Existentialism provides a framework for exploring themes of identity and existence in the digital realm, while deconstructionism inspires artists to challenge established norms and push the boundaries of traditional art forms. Accessibility remains a challenge in new media art (Utilitarianism). The high cost of software and equipment can limit participation, particularly for emerging artists. Preserving artwork in a constantly evolving digital landscape (Deontology) raises questions about fulfilling artists' responsibilities to their work and audience. However, new

media also offers exciting possibilities for collaboration (Utilitarianism) through online platforms that connect artists from around the world. Furthermore, increased audience interaction and engagement facilitated by new media offer a positive development for artistic expression. The core ethical principles of New Media, like those of traditional journalism, lie in serving the public good (Fenton, 2009). This entails providing citizens with the information they need to function effectively in a democratic society. The ethical responsibilities of New Media creators involve fulfilling this need by delivering accurate and timely information on relevant issues. This includes presenting diverse perspectives, holding institutions accountable, and gathering and reporting stories in a comprehensive and unbiased manner. Responsible New Media practices also require verification of information, ensuring accuracy even if it leads to delays, and prioritizing the public interest above all else. Digital media ethics specifically addresses the ethical dilemmas and guidelines unique to digital news platforms. This encompasses online journalism, blogging, digital photojournalism, citizen journalism, and social media. New Media plays a critical role in disseminating information that fuels societal and individual growth (Gane & Beer, 2008). However, the potential for misuse exists. At times, New Media outlets may prioritize personal gain by engaging in defamatory practices, publishing false or misleading information about individuals or institutions. To mitigate these risks, ethical codes are essential. Media ethics encompasses the principles and moral considerations that guide real-world actions in public, private, and professional spheres. It applies to areas like health, law, technology, and leadership, ensuring that New Media activities adhere to moral standards. The availability of accurate ethical information directly impacts the decisions individuals make. The rapid evolution of media information technology presents a multitude of challenges to ethical practices within New Media (Elliott & Spence, 2017). Political issues, shifting legal landscapes, prioritization of personal gain over public good, and safety concerns all contribute to this complex landscape. Unethical practices in New Media can be a source of societal conflict. Unprofessional conduct can have a detrimental impact on society. The rise of digital and advanced technologies further complicates matters for traditional media, forcing them to adapt and compete in a new environment. Government interference in the work of New Media creators also hinders their ability to operate ethically. A significant challenge lies in establishing reliable guidelines for dealing with online gossip and corrections. These guidelines must uphold the principles of accuracy, verification, and transparency. The

improper use of digital and other new media technologies can facilitate dishonesty and privacy invasions. Favoritism towards specific organizations, political groups, ideologies, or agendas also poses a threat to ethical conduct within New Media. Finding the right balance between ensuring the safety of New Media creators and providing the public with accurate information is another ongoing challenge. Deviations from accepted ethical norms and societal traditions by New Media practitioners have resulted in public anger, protests against New Media organizations, and ongoing debates on media ethics. Issues like invasion of privacy, censorship, pornography, media violence, confidentiality, objectivity, the impact of media on children, advertising, and propaganda all stem, in some way, from violations of established ethical codes and societal expectations surrounding New Media. Ethical theories offer frameworks for making moral decisions. One prominent approach is utilitarianism, which emphasizes maximizing overall well-being. Utilitarians argue for actions that benefit the greatest number of people. While this appears straightforward, Pasqua et al. (1990) highlight the challenge of defining "the greatest number" and ensuring fairness in its application. In contrast, egoism prioritizes individual self-interest. Ethical egoists come in two forms: universal egoists believe everyone should act in their own best interest, while personal egoists believe individuals define their own desires and act accordingly. Finally, pragmatism, a results-oriented approach, suggests the right action is the one that works best in a specific situation. This theory emphasizes practicality and effectiveness in ethical decision-making.

Deontological ethics, a branch of non-consequentialist ethics, emphasizes duty-based morality. In contrast to focusing on outcomes, this theory prioritizes following moral principles and fulfilling one's obligations. The source of these principles comes before the action itself, often stemming from established laws, regulations, or a higher moral code. Immanuel Kant (1724-1804) is a key figure in deontological ethics (Kranak, 2019). He proposed the concept of "duty ethics," where a good action is one driven by a sense of duty, not by the potential consequences. According to Kant, a moral person acts rightly out of a sense of responsibility, drawing on reason rather than personal experience. These principles, known as the Categorical Imperative, are universal and binding on everyone, independent of specific situations or outcomes. For Kant, the value of an action lies not in its results, but in its adherence to the moral law and the sense of duty that motivates it. New media art practices emerge

organically from the confluence of cultural, technological, and artistic shifts that have characterized the 20th and 21st centuries (Youn, 2022). New media art is a natural response to the information technology revolution and the ongoing digitization of culture. The intense industrialization of the art market has led to a distinct polarization within contemporary art. This manifests in a spectrum of practices, oscillating between institutionally funded production and independent artistic expressions. These diverse movements create a fragmented yet rich tapestry, challenging traditional artistic environments. The absence of established artistic landmarks opens space for experimentation with alternative media. In this context, where communication technologies themselves become significant artistic tools, the entire process of artistic creation, dissemination, and reception is deeply conditioned by the digital environment. As a result, the concept of new media art becomes ubiquitous in museums and galleries, with installations, videos, digital works, and interactive art dominating the expression of a generation of artists (Soreanu, 2021). Multimedia projects abound in museums, art fairs, and biennials. Art production increasingly migrates online, and audience engagement and consumption become central, requiring a public connected to both physical and digital realities. The internet's technological environment fosters a profound global character for new media art (Paul, 2023).

The multitude of websites, email lists, social media platforms, and streaming services, facilitated by the vast physical network of the internet, provide a wealth of alternative channels. These channels support communities dedicated to creating, promoting, and exhibiting specific artworks, forming a vibrant online art scene. This online scene presents a viable and consistent alternative to the traditional contemporary art world, shaped as it is by digital culture. The internationalization of the new media art movement reflects the burgeoning art world's growth, increased in part by the development of international art biennials. This phenomenon is a result of cultural and economic globalization specific to recent decades, itself driven by the advancement of communication networks – the internet, cloud technologies, GPS, and mobile telephony. The development of these technologies has been a two-way street. Demand for these technologies has risen, and in turn, they have created opportunities for globalization, international connections, partnerships, and exchanges of ideas. The impact of this media-centric culture is reflected in new media art forms, which serve as tools for analytical criticism, examining the influence of this environment on contemporary art.

## 5. CONCLUSION

The study explored the ethical and philosophical considerations underlying new media art. A central tension emerged between artistic freedom (Egoism) and respecting existing works (Utilitarianism), particularly regarding ownership and originality. The blurring of reality through deepfakes and VR (Deontology vs. Utilitarianism) necessitates careful consideration of truthful representation. Algorithmic bias (Utilitarianism & Social Justice) further complicates the landscape. Utilitarianism also influences artists to create works with social impact. Existentialism and deconstructionism provide frameworks for exploring identity and challenging traditional art forms in the digital age. Accessibility (Utilitarianism) remains a concern, while online collaboration and audience interaction present exciting possibilities. In conclusion, navigating these ethical and philosophical complexities is crucial for the future of new media art, ensuring its potential for artistic expression, social impact, and audience engagement is fully realized.

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