

Research on Art Ethics in Chuzhou Region

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Abstract: This research studies the ethical problems connected with the commercialization of traditional arts within the Chuzhou region, looking at the conflicting relationships between cultural realness and market adaptability. Using an analysis of artistic events, ethical evaluations, and case studies, the study focuses on art forms such as Fengyang Flower Drum, folk crafts, as well as calligraphy and painting. The study looks into the ethical tensions coming from the commercialization of traditional arts, the systems of duty relating to art education and its passing, and the balance between individual creativity and cultural heritage. Through a complete study of regional artistic practices, this study creates a three-dimensional theoretical framework that includes creative ethics, performance ethics, and social responsibility. The study finds that artistic ethics issues in the Chuzhou region are mainly shown in the keeping of cultural realness in commercial development, the taking of responsibility in teacher-student education, and the balance between tradition and innovation in creative practice. By combining the traditional teacher-student system with modern art education ethics, the study provides a systematic ethical guidance system for regional artistic practice and contributes greatly to the development of a distinctively Chinese theory of artistic ethics.

Keywords: Art Ethics; Chuzhou Region; Traditional Art; Commercialization; Cultural Heritage.

1. Introduction

Chuzhou is located in eastern Anhui Province. Its deep history and culture have created many traditional art forms such as Fengyang Flower Drum, folk arts, calligraphy, and painting [1][2]. Under the background of world economic globalization and fast growth of cultural industry, traditional art is dual-pressed by commercialization changing force; cultural realness and market suitability also face clearly value conflict. The studies on art ethics, however, are relatively few and focus more on the broad protection of cultural heritage or the teacher-student relations in educational passing, and lack deep discussions on the practice of art ethics based in a local culture-specific area.

Regional art ethics research matters greatly for both understanding and everyday practice. It can deepen our knowledge of art ethics and offer moral direction for traditional art's present-day development. This study looks at three key problems: ethical conflicts when traditional art enters business markets, moral duties in teaching and keeping art traditions, and balancing personal creativity with protecting cultural heritage. The study uses art analysis methods, ethics analysis methods and case comparison methods to build a framework covering three areas: creative ethics, performance ethics and social responsibility[3].

This article's new approach combines the traditional teacher-student system with current art education ethics, building a complete ethical analysis framework for regional art practice. Through careful study of specific art forms in Chuzhou, this study offers solid proof for developing regional art ethics theory and gives theoretical resources for establishing an art ethics system with Chinese characteristics, delivering significant academic value and practical guidance.

2. Literature Review

2.1. Art Ethics and Regional Studies Theory

The theory of art ethics in the present has formed a relatively complete theoretical framework. Artistic creation ethics instead addresses the artist's moral responsibility in

creating their art, specifically, the ethical justification for preserving tradition versus innovation[4]. Artistic performance ethics explains the social influence of artworks, such as problems of art manipulation by cultural symbols, historical topics, and human values. The theory of artistic social responsibility is that artists are not only responsible for their work but also responsible for the advancement of society and culture.

A cultural region is the object of regional art research, while, in its ethical aspect, regional art study interlinks local cultural specifics and general ethical principles. Regional art holds the cultural memories and value traditions of a particular area[5], and therefore needs consideration of ethical issues such as protecting cultural diversity, community participation rights, and cultural sustainability[6].

2.2. Chinese Art Ethics Studies and Theoretical Positioning

Research on art ethics in China mainly focuses on how traditional art continues today, the ethical problems of art becoming industrialized, and protecting cultural heritage[7]. However, major theoretical gaps still exist in regional art ethics research, especially in studying art ethics practices within specific regional cultural settings, missing an ethical analysis framework designed for specific regional art forms.

Combining traditional artistic moral ideas with modern art ethics theory has become an important topic[8]. The traditional system of teacher-student relationships, showing the duties of teachers and the responsibilities of students[9], provides a local theoretical resource for modern art education ethics. Within this theoretical background, this study tries to explore the special features and common aspects of art ethics in the Chuzhou region, providing practical support for building regional art ethics theory.

3. Art Practices and Ethical Issues in Chuzhou Region

3.1. Regional Art Forms and Creative Practices

As an important cultural area in eastern Anhui, Chuzhou

has developed a varied artistic scene built around traditional folk art. As shown in Table 1, the region's artistic forms show clear regional features and a deep historical background.

Table 1. Traditional Art Forms and Ethical Issues in Chuzhou Region

Art Form	Historical Origin	Key Characteristics	Current Status	Primary Ethical Issues
Fengyang Flower Drum	Ming Dynasty	Folk performance, musical storytelling	Commercialized tourism shows	Authenticity vs. adaptation
Folk Handicrafts	Traditional crafts	Regional materials, handmade techniques	Market-oriented production	Cultural commodification
Calligraphy & Painting	Scholar tradition	Literary heritage, landscape themes	Educational transmission	Master-apprentice ethics
Folk Songs	Agricultural society	Local dialect, seasonal themes	Declining transmission	Intergenerational responsibility

Fengyang Flower Drum, Chuzhou's most typical art form, faces the challenge of changing traditional performance ways to fit modern stage needs in its current development. The traditional free-style nature of performances is slowly disappearing in standardized tourist shows, creating ethical questions about keeping artistic realness. Folk crafts also show the challenges of balancing traditional ways with modern needs, with conflicts appearing between the special quality of handmade work and the money benefits of mass production. Calligraphy and painting have a deep learned tradition in Chuzhou, and cultural spots such as Langya Mountain and Zuiweng Pavilion provide a rich source of subjects for today's art. The choice of topics in today's art shows the artist's understanding and explanation of regional culture. The variety of expression creates ethical questions about the limits of cultural symbolism.

3.2. Art Commercialization and Ethical Challenges

The business development of traditional arts in Chuzhou shows the complex connection between cultural protection and economic growth. Ethical conflicts in the commercialization of traditional arts mainly focus on the conflict between keeping cultural realness and market suitability. Tourism marketing for folk arts such as Fengyang

Flower Drum needs simplification and standardization of traditional performances. While this change improves the spreading of artistic forms, it also creates ethical debate about the loss of cultural realness.

Ethical issues in art tourism development are equally obvious. In the development of the cultural and creative industry, the taking and use of traditional art elements lack unified ethical standards, leading to the careless use of cultural symbols and excessive commercialization. These ethical challenges need relevant parties to take greater social responsibility in the process of cultural commercialization and build a multi-stakeholder working together ethical responsibility system.

4. Ethical Analysis of Regional Art Issues

4.1. Artist Social Responsibility Theory and Creative Ethics

Based on a study of artistic practices in the Chuzhou region, the regional arts ethics system shows a layered theoretical structure. As shown in Figure 1, this system creates a complete ethical framework including creative ethics, expressive ethics, and social responsibility.

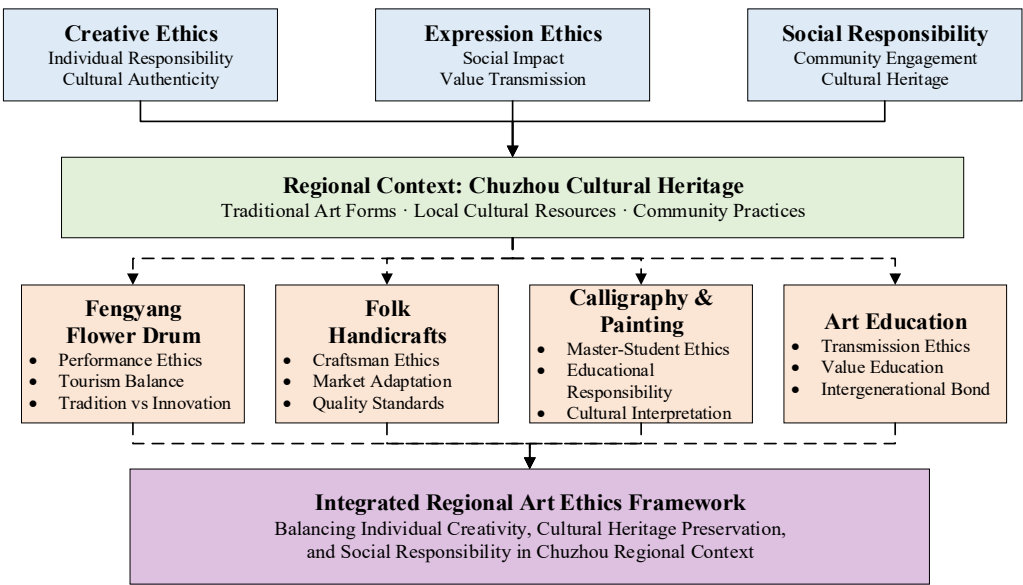


Figure 1. Art Ethics Category System in Regional Context

Creative ethics stresses the balance between individual responsibility and cultural realness. The performance ethics of Fengyang Flower Drum requires artists to find a balance between tradition and innovation. The artisan ethics of folk crafts is shown in the following of traditional techniques and the keeping of quality standards. Expressive ethics focuses on the social impact and value-passing function of artworks. Painting and calligraphy, through their cultural explanation, carry an educational responsibility and must correctly pass on the spiritual essence of regional culture.

In Chuzhou, social responsibility theory shows itself as artists' dual duties to work with the community and protect cultural heritage. The art education inheritance mechanism, through passing values between generations, naturally combines individual creativity, cultural heritage protection, and social responsibility, forming an artistic ethics system with Chuzhou characteristics that provides complete ethical guidance for regional artistic practice.

4.2. Art Education Ethics and Transmission Mechanisms

The ethical theory of art education in Chuzhou combines traditional teacher-student training with modern education. The traditional teacher-student system stresses the teacher's role as a moral example and the student's moral growth. This educational model not only teaches skills but also stresses character building and cultural learning. Modern art education schools must follow relevant moral rules when passing down traditional art to make sure the cultural rightness and value correctness of educational content.

The passing of values within the art inheritance system shows the moral meanings of cultural education. Folk art in Chuzhou is often passed down through family or teacher-student relationships. Inheritors must not only make sure the correct passing of skills but also focus on the right guidance of cultural values. The moral duty of passing between generations needs older artists to give a base for cultural identity for the younger generation and help them build a correct value judgment between tradition and modernity. This moral framework shows that artistic inheritance is not just the passing of skills but also the continuation of cultural spirit. It gives theoretical support for the building of a distinctive art education system and helps the healthy development of regional art and culture.

5. Conclusion

The three-dimensional theoretical structure of the art ethics system, by which the fulcrum was oriented, possesses social responsibility, Expressionism, ethical and creativity, and sexual dimensions, resulting from an in-depth analysis of art creation practices in Chuzhou. The study found that regional art ethics issues mainly focus on the keeping of cultural realness in the commercialization of traditional art, the responsibility of teaching in the passing of artistic education, and the balance between individual expression and cultural heritage in creative practice. Local art forms such as

Fengyang Flower Drum, folk crafts, and calligraphy and painting show different ethical challenges in their current development, showing the complexity and uniqueness of art ethics within regional cultural contexts.

This research provides a practical foundation for the theoretical building of regional art ethics in China and enriches the local content of art ethics research. Regional art ethics development should build a working together responsibility system among the government, artists, and educational institutions, and improve a passing guarantee mechanism that combines traditional teaching with modern education. While this study is limited to theoretical analysis, future research could expand to include comparison studies of other regions, deepen the practical use of art ethics, explore new issues in regional art ethics in the digital age, and provide more theoretical support for the building of a distinctively Chinese art ethics system.

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