

# A DATA-DRIVEN HYBRID FRAMEWORK FOR TELEVISION AND MEDIA ETHICS: SCIENTOMETRICS AND DISCOURSE NETWORK ANALYTICS

JIMI NAROTAMA MAHAMERUAJI<sup>1</sup>, ATWAR BAJARI<sup>2</sup>, DADANG RAHMAT HIDAYAT<sup>3</sup>,  
ACENG ABDULLAH<sup>4</sup>

<sup>1,4</sup> Mass Communication Departement. Universitas Padjadjaran. Indonesia

<sup>2,3</sup> Communication and Information Departement, Universitas Padjadjaran, Indonesia

E-mail: <sup>1</sup>mahameruaji@unpad.ac.id, <sup>2</sup>atwar.bajari@unpad.ac.id, <sup>3</sup>dadang.rahmat@unpad.ac.id,  
<sup>4</sup>aceng.abdullah@unpad.ac.id

## ABSTRACT

This study integrates bibliometric mapping and Discourse Network Analysis (DNA) to examine television and media ethics across scholarship and online news discourse. Bibliometrically, Scopus-indexed publications (2000–2024;  $n = 238$ ) were analyzed using ScientoPy to compute AGR, ADY, PDLY, and the h-index. Results indicate a marked rise in output after 2018, with recurrent themes around media ethics and television discourse, and a prominent cluster related to reality television, alongside emerging lines of inquiry such as artificial intelligence, indigenization, and televangelism. Complementing this macro-level view, DNA was applied to Indonesian online news coverage in 2025 (Google News retrieval via Linkclump; keyword “Etika Televisi”;  $n = 69$ ). Network modeling (DNA 3.0.11) and visualization (Visone 2.28.1) show a centralized discourse structure in which KPI and the Press Council (Dewan Pers) function as anchor nodes, while issue connectivity concentrates on General News and Broadcasting Ethics. The individual–issue network further suggests cross-issue linkage through intermediary nodes (e.g., journalists). Limitations include reliance on a single indexing database and potential platform/source bias in Google News retrieval; future research should expand databases, use multi-platform media corpora, and test robustness with longitudinal and metric-based network validation.

**Keywords:** *Scientometrics, ScientoPy, Discourse Network Analysis (DNA), Network Analytics, Television and Media Ethics*

## 1. INTRODUCTION

Television has historically played a significant role in shaping public opinion, cultural norms, and ethical values within society. Television serves as both a medium of observation and a multifaceted socio-cultural phenomenon [1]. Television influences both perceptions and the ethical frameworks individuals employ when engaging with media content, underscoring the profound interconnection between ethics and entertainment [2]. Ethical considerations in media content, particularly in journalism, are essential [3], as they affect cultural values and social perceptions, potentially eroding traditional norms with a sense of urgency [4]. Television images and narratives can shape or dismantle public attitudes and ethical beliefs [5], [6], ), as well as societal morality [7]. This highlights the growing concerns about the

ethical responsibilities of content creators and their impact on audience trust [8]. The interactive characteristics of contemporary media across diverse genres necessitate ongoing discussions regarding the ethical obligations of content creators and the role of informed audiences.

Television has served as a vital medium since its inception, extending its functions beyond entertainment to include education, political communication, and the transmission of cultural narratives. Its ability for visual storytelling and broad accessibility has established it as a primary source of information, especially in developing areas where digital penetration is inconsistent. Television has a significant influence on political viewpoints [9], engaging audiences and raising awareness about crucial issues. The influence on social discourse is highlighted by its depiction of marginalized groups and the framing of essential issues [10].

Additionally, it encompasses children's programming, where character representations and storylines can profoundly affect young viewers' perceptions of social roles and identities [11]. The commercialization of television and its consequent ethical implications continue to provoke discourse regarding the influence of advertising on public awareness [12]. Commercial interests may undermine the objectivity and quality of information provided to audiences [13]. The necessity for media literacy among the populace and the media's function as gatekeepers have emerged as priorities in preserving democratic discourse. Television is a multifaceted and impactful medium that entertains and educates, while also influencing societal values.

When it comes to television and ethics, the field is highly complex, encompassing media philosophy, journalism ethics, communication studies, and cultural theory. Previous research has also addressed ethical implications surrounding violence and sexuality [14], advertising ethics [15], [16], and the manipulation of political narratives [17]. Television's global reach and its integration with digital platforms further complicates ethical challenges, particularly in light of the blurred lines between traditional broadcasting, streaming technology, and social media. A dilemma of monumental ethical proportions has erupted with the advent of AI in newsrooms. The use of AI in journalism raises concerns about transparency and the potential reduction of editorial control, which could have knock-on effects on the ethics of content production and distribution in contemporary television [18]. The widespread availability of misinformation and audience engagement compound the absolute need for a framework. The audience serves as a counterplayer that can challenge misleading information and impact ethical practice [19].

Studies on television ethics have expanded, but the literature remains scattered and lacks an overall synthesis. Only a small part of this literature has employed the method of bibliometrics to map television and internet ethics as it appears in contributions by authors, authors' institutions, journals or citation patterns. The global scientific contribution of this field, therefore, is unimaginable. In sum, the implications of this research are significant both academically and practically. Bibliometric analysis enables academics to understand how the field of television and ethics research has developed over time, including influential authors, journals, and countries engaged in this field, as well as the main themes and emerging trends that might serve as guidelines for future

inquiries. This work has clear implications for policymakers, broadcasters, educators, and the public. It can offer them the possibility to comprehend TV ethics discourse and craft standards and policies for a digital age that would advance an ethical and responsible broadcasting. In addition to its theoretical contributions, the study's practical implications underscore its significance.

A bibliometric study is relevant in this context as it provides a systematic and comprehensive quantitative analysis of publication trends, research collaborations, knowledge discourse structure and future research directions. The goal of this review is to present a comprehensive mapping of the construction of television and ethics discourse in scientific literature, who the leading contributing actors were, and what preoccupied them. However, bibliometric mapping primarily represents scholarly discourse and may not fully capture how television-ethics issues unfold in everyday public communication, especially within online news ecosystems where institutions, journalists, regulators, communities, and individual actors interact dynamically [20]. To address this practical dimension, this study complements bibliometric analysis with a Discourse Network Analysis (DNA) of Indonesian online media coverage. Specifically, news articles are retrieved from Google News over a 12-month period in 2025 using the keyword "Etika Televisi," yielding 69 online news articles from multiple outlets. After data cleaning and the assignment of categories/labels, the dataset is analysed using DNA (v3.0.11) and visualised with Visone (v2.28.1) to depict the networked relationships between organizational actors, individual actors, and ethical issues in Indonesian television discourse.

From this combined framework, this paper sets forth several central research questions:

1. RQ1: What is the structure of the network of connections between organizational, institutional actors and personal actors with issues of television ethics in online media reporting in Indonesia during 2025?
2. RQ2: In what manner is the performance of academic entities such as sources (journals), authors, countries, documents, and keywords evaluated in the study about television and ethics?
3. RQ3: Which article views exert the most significant influence based on the conceptual and philosophical frameworks they establish?
4. RQ4: What are the predominant research streams identifiable in television and ethics studies?

5. RQ5: What are the predominant trends in television and ethics study concerning methodologies, theoretical frameworks, models, variables, industry emphasis, research contexts, and utilised data sources?
6. RQ6: What potential future study avenues exist in the domain of television and ethics?

## 2. METHODS

### 2.1 Bibliometric Data Collection and Analysis

This bibliometric study provides a comprehensive mapping of the development and structure of television and ethics scholarship. Due to its quantitative analysis of scientific publication metadata, this bibliometric design provides a comprehensive overview of publication trends and research development [21]. Thus, this study emphasises the conceptual, intellectual, and social structures of the field as well as the synthesis of individual findings. The research data is sourced from the Scopus database (Elsevier), which is extensive and deemed representative for assessing the performance of international scientific publications. The search strategy was executed on August 8, 2025, utilising the keyword combination "ethic\* AND "television production" OR "tv production" OR "television program\*" OR "TV program\*" OR "television broadcast\*" OR "TV broadcast\*" OR "television show" OR "TV show" OR "television advert\*" OR "TV adv\*" OR "variety show" OR "reality show" OR "television reality") AND PUBYEAR > 1999 AND PUBYEAR < 2025 AND (EXCLUDE (DOCTYPE, "bk")). The initial process generated 649,996 documents for the keyword "ethic," which were subsequently filtered using the term "television," resulting in 361 documents. The document type "book" was subsequently excluded, resulting in 339 documents remaining. To ensure the consistency of annual trends and eliminate bias in the current year's data, the analysis was confined to the period from 2000 to 2024, yielding a total of 302 documents for examination. The analysis was performed utilising

the primary tool, ScientoPy. ScientoPy is utilised to assess temporal trends, quantify topic expansion, and illustrate topics that are on the rise or decline.

The research study was carefully designed to address five key research questions, ensuring that views on all aspects of the topic are represented. In this contribution, we study the scientific entities (i.e., authors, journals, countries, documents and keywords). Second, it makes visible the dominant literary views by remapping conceptual and intellectual terrains. It provides impetus to fill a void that has remained unaddressed for over a decade and to identify the significant and emergent research veins in the fields of television studies and ethics. It categorises methodological patterns, theories, models, variables, industry sectors, focus areas, platforms and research contexts. It concludes by presenting opportunities for future research, which encourages us to explore the study's possibilities and motivates other scholars to address these emerging topics and fill in the gaps. Raw data was exported in CSV format, resulting in a large publication metadata file that was subsequently post-processed using the mentioned software. The thresholds were set based on sensitivity tests to ensure consistent clusters for keyword, author, and document occurrences. This research enhances the validity of the conclusions and provides an empirical basis for replication by other researchers.

The reliability of data in this study was critical. A strict filtering step was included to guarantee this. This step involved the painstaking removal of irrelevant reports, filtering for appropriate publication types (articles and reviews), and excluding duplicates. In this way, the optimisation and standardisation of data extraction methods were achieved to provide high-quality data for bibliometric analysis. The preprocessing step, therefore, ensures that duplicate and misclassified documents are excluded before further analysis with bibliometric techniques. Table 1 presents the preprocessing analysis performed using the ScientoPy tool.

Table 1. Preprocessing analysis

Info	Number	Article	Review	Total
***** Original data *****				
Loaded papers	302			
Omitted papers by document type	61			
Total papers after omitted papers removed	241			
Loaded papers from Scopus	241			
		200, 83.0%	20, 8.3%	220, 91.3%
Duplicated removal results:				
Duplicated papers found	3			
Removed duplicated papers from Scopus	3			

Duplicated documents with different cited by	3			
Total papers after rem. dupl.	238			
Papers from Scopus	238			
Statics after duplication removal filter		198, 83.2%	19, 8.0%	217, 91.2%

**2.2 Discourse Network Analysis (DNA) for Indonesian Online Media**

In addition to bibliometric datasets, this study uses Discourse Network Analysis (DNA) to answer RQ1, which is to capture how issues of television ethics are articulated in public discourse through Indonesian online media. Conceptually, DNA is an approach that combines content analysis and network analysis to investigate discourse structures and actor-idea/issue linkages [22]. DNA is also relevant for interpreting discursive alignment, which can reflect social/political alignment between actors in issue debates [23].

For the DNA component, news was collected from Google News over a 12-month period (2025) using the keyword "Television Ethics." Linkclump assisted in the retrieval of article links, resulting in 69 news articles from various online media outlets. This process aligns with DNA data collection practices, which utilize keyword-based online media and specific timeframes to collect statements/texts containing actor and issue positions [24]. (See the example of online media and keyword-based collection in the DNA study.)

The corpus was then cleaned by removing irrelevant items and standardizing metadata (e.g., media name, publication date, and URL) to maintain analytical consistency. The unit of analysis in this component was the online news article, but coding was conducted at the statement level, containing (1) actors (organizational/institutional actors and personal actors) and (2) issue statements related to television ethics. This approach is consistent with the DNA principle that the primary focus of discourse measurement is on actor statements and their relationship to concepts/issues, rather than simply counting the number of articles.

Coding was guided by a codebook to standardize actor naming (e.g., alias combinations/spelling variations) and ensure consistent issue categorization across media. The coded data was analyzed using DNA (v3.0.11) to establish actor-issue affiliation relationships (two-mode/bipartite) and construct the discourse network structure. DNA maps agents/actors to general statements/themes to illustrate the discourse structure.

Next, the network output was visualized and explored using Visone (v2.28.1) to map actor-issue

relationships and display basic network indicators such as degree, connectedness/proximity, and eigenvectors [25]. To identify prominent actors and salient issues, this study used degree- and closeness-based centrality measures (e.g., degree, betweenness, and closeness), which are also commonly used in network analysis with Visone [26]. Furthermore, clustering/community patterns were explored through clustering tendencies (e.g., modularity) to understand coalition structures or the proximity of actors' positions within the discourse. To support transparency and replication, the dataset stores standardized metadata and documentation of coding rules applied during the cleaning and labeling stages prior to analysis and visualization.

**3. RESULT**

**3.1 The structure of the network of connections between organizational, institutional actors and personal actors with issues of television ethics in online media reporting in Indonesia during 2025**

**3.1.1 Network Structure of Organizational/Institutional Actors–Individual Actors in Online News Coverage on Television Ethics**

This results section presents the findings of a Discourse Network Analysis (DNA) to map patterns of connectedness in television ethics reporting. This analysis produced three network visualizations: an organizational/institutional–personal actor network, an organizational–issue network, and a personal actor–issue network, focusing on the nodes, edges/links, and structural positions of actors and issues. Figure 1 shows a centralized organizational/institutional–personal actor network, with two prominent institutional nodes: the Indonesian Broadcasting Commission (KPI) and the Press Council. These two institutions form the axis of the network because they have numerous direct connections to other nodes, with one particularly strong link between them (KPI–Press Council). In the DNA approach, this pattern is interpreted as a concentration of relationships at a particular node and indicates that the KPI–Press Council relationship is the most dominant/frequent in the data compared to other relationships.

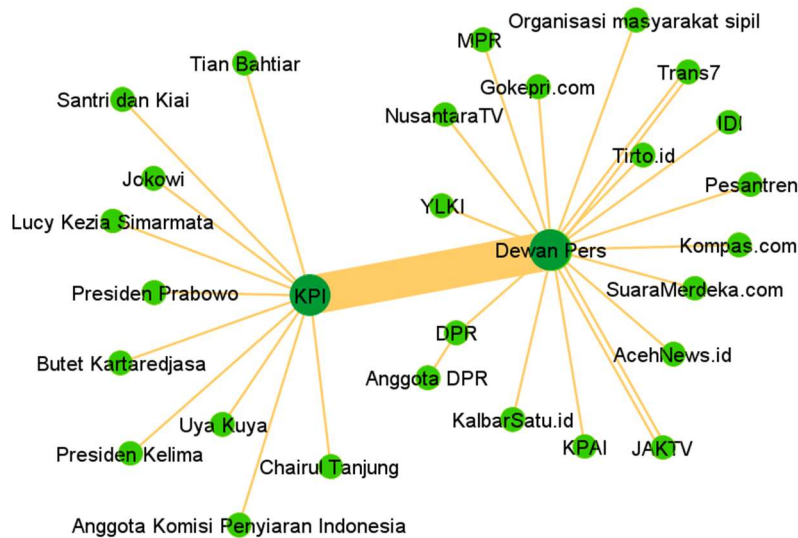


Figure 1. Visualization of the organizational/institutional-personal actor network.

Around the KPI, directly connected peripheral nodes appear to be dominated by private actors/public figures and several social entities, such as Jokowi, President Prabowo, the Fifth President, Uya Kuya, Chairman Tanjung, Butet Kartaredjasa, as well as nodes such as Islamic religious students (Santri), Islamic religious scholars (Kiai), and members of the Indonesian Broadcasting Commission (KPI). The connection structure on this side tends to be hub-and-spoke, with the KPI acting as a central hub connecting many nodes, while connections between peripheral nodes are not visually evident. Descriptively, this suggests that in the dataset, the KPI often appears as a relational reference point for various private actors/groups, without necessarily inferring the direction of influence or normative meaning of these relationships.

On the other hand, the Press Council demonstrates extensive connectivity to nodes with various actors, particularly media outlets and organizations/institutions, such as Kompas.com, Tirta.id, SuaraMerdeka.com, AcehNews.id, KalbarSatu.id, Gokepri.com, NusantaraTV, JAKTV, Trans7, as well as entities such as the Indonesian Child Protection Agency (YLKI), the Indonesian Child Protection Commission (KPAI), civil society organizations, and institutional nodes such as the House of Representatives (DPR) and the

People's Consultative Assembly (MPR) (and DPR members). This pattern indicates that the Press Council, in the data, acts as a node connecting

various actors across categories (media, organizations, and state institutions).

The importance of this finding lies in its function as a structural map for understanding the relational ecosystem. The network reveals the anchor nodes that centralize connections, namely the KPI and the Press Council, while also displaying the most prominent connecting links between the two, which structurally have the potential to become interconnected pathways between groups of actors. In addition, these results also show differences in the composition of actors around each center, with the KPI being more connected to private actors/public figures, while the Press Council is more connected to the media and organizations/institutions.

### 3.2 Connectivity Patterns and Centrality in the Organizational/Institutional Actors-Individual Actors Network

Figure 2 displays a two-mode/bipartite actor-issue network connecting organizational actor nodes (e.g., state institutions, media outlets, community organizations) with issue/category nodes (e.g., General News, Broadcasting Ethics, Regulation, Sanction, Media & Broadcasting). In this visual, relationships are visualized as directed edges (arrows), so that issue nodes can be read as the linking destinations linked by actors in the data. In general, the network structure shows a pattern of connections concentrated on a few issue nodes, while many other actors are peripheral and tend to be connected to a single issue.

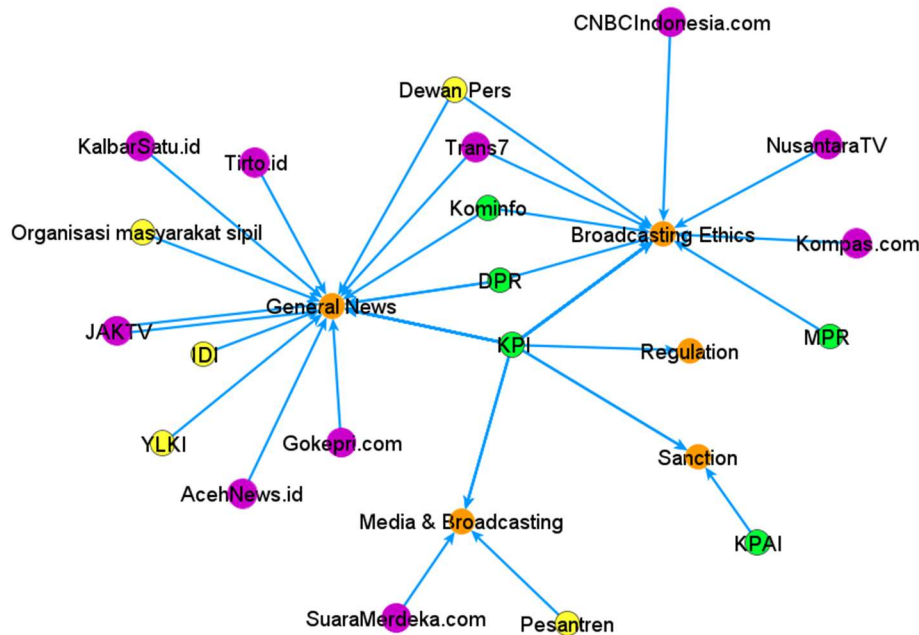


Figure 2. Visualization of the actor-organization-issue network in television ethics reporting.

The two issue nodes that appear most central are General News and Broadcasting Ethics. General News serves as a focal point connecting various actors, including several media outlets (e.g., Tirto.id, KalbarSatu.id, AcehNews.id, Gokepri.com, JAKTV, ID) and organizational actors (e.g., the Press Council, and civil society organizations), indicating that this category serves as the broadest thematic hub within the dataset. Meanwhile, Broadcasting Ethics also serves as a strong issue hub, connected to several organizational and media actors (e.g., Kompas.com, NusantaraTV, CNBCIndonesia.com), and appears to be connected to institutional actors such as the Indonesian Broadcasting Commission (KPI), the House of Representatives (DPR), the Ministry of Communication and Information Technology (Kominfo), and the People's Consultative Assembly (MPR). This visualization shows the issues on which these relationships are concentrated, without inferring causality or the normative positions of each actor.

Other issue nodes appear more specific and relatively peripheral. Regulation appears primarily connected to the KPI and the MPR, indicating a more focused regulatory issue than General News or Broadcasting Ethics. Sanctions appear strongly related to the KPAI, so sanctions issues in this network emerge as a narrower sub-theme. Media & Broadcasting appears to be linked to several actors, such as Pesantren (Islamic Boarding School) and SuaraMerdeka.com, indicating the existence of

interconnected paths between media/broadcasting issues that are not always at the center of the network but still form their own thematic relationships.

Overall, the importance of this visualization within the DNA framework is that it serves as a structural map to see how television ethics issues are centered on specific issue nodes (General News and Broadcasting Ethics), while also identifying actors that act as cross-issue connectors, such as the KPI (Indonesian Broadcasting Commission), which appears to be connected to several issues simultaneously (including General News, Broadcasting Ethics, and Regulation). This map can serve as the basis for further, more measurable analysis (e.g., calculating the weighted degree of each issue, examining the bridging role of actors through betweenness, or examining the formation of issue communities), without needing to make substantive claims beyond the node and edge information presented.

### 3.3 Network Structure of Individual Actors–Television Ethics Issues in Online News Coverage

Figure 3 below visualizes the personal-issue actor network (two-mode) connecting individuals (personal actors) to issue nodes such as General News, Broadcasting Ethics, Sanctions, Regulation, and Media & Broadcasting. The relational pattern in this visual shows a structure that is relatively centralized on several issue nodes, so that the issue functions as a “meeting point” of

connection for a number of personal actors that appear in the data.

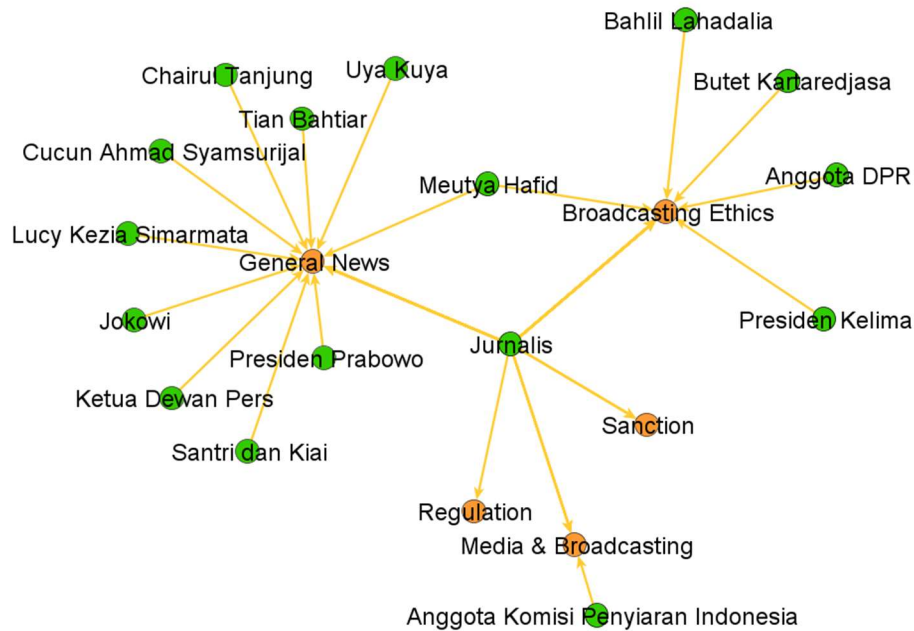


Figure 3. Visualization of the personal actor–issue network in television ethics reporting.

The General News issue node appears to be the node receiving the most connections from personal actors. Several individuals, such as Jokowi, President Prabowo, Chairul Tanjung, Uya Kuya, Tian Bahtiar, Cucun Ahmad Syamsurijal, Lucy Kezia Simarmata, Meutya Hafid, the Chairperson of the Press Council, and Islamic students (Santri) and Islamic scholars (Kiai), are connected to General News. Issue connections at the personal actor level in the dataset are more frequently linked to general news categories, while person-to-person connections are not shown as a primary focus of this network.

The Broadcasting Ethics issue node also appears prominent, but its connections appear to be more focused on specific personal actors, such as members of the House of Representatives, Butet Kartaredjasa, Bahlil Lahadalia, and the Fifth President. Compared to General News, the structure surrounding Broadcasting Ethics appears to form a narrower set of relationships (fewer directly connected actors). Therefore, visually, the issue of television ethics in this personal-issue network appears as a separate thematic cluster, less large than the General News cluster.

Journalist nodes appear to act as connecting nodes that point to several issues simultaneously, including Broadcasting Ethics, Sanctions, Regulation, and Media & Broadcasting. Within the DNA framework, the presence of such nodes is

important as an indicator of cross-issue structure, as they link several different issue categories within a single connected path. However, their interpretation requires caution: this visualization demonstrates patterns of interconnections in the data, not causal evidence of journalists' substantive role in shaping issues, and it also does not reveal the intensity/direction of influence without the support of further quantitative metrics. Overall, Figure 3 is useful as a structural map to see which issues are central to the interconnections of personal actors (particularly General News and Broadcasting Ethics), as well as to identify nodes that appear to connect multiple issues (Journalist).

The television ethics news ecosystem in your data tends to form a structure centered on several key nodes that function as anchor nodes. In the organization-personal actor network (Figure 1), the center of connectivity is primarily located at the Indonesian Broadcasting Commission (KPI) and the Press Council, with the relationship between the two appearing most prominent, while other nodes appear more peripherally connected to one of the centers. When the network is expanded to the organization-issue level (Figure 2), organizational actor connectivity appears concentrated on core issues such as General News and Broadcasting Ethics, while issues such as Regulation and Sanction appear more specific and tend to be connected to specific actors, thus appearing as thematic sub-paths. A

similar pattern emerges in the personal actor-issue network (Figure 3), with General News being the issue node most frequently serving as a meeting point for various personal actors, while Broadcasting Ethics is more selective and forms a relatively narrower cluster. On the other hand, nodes such as Journalists appear to connect multiple issues simultaneously, thus structurally acting as cross-issue links within the network.

The television ethics news ecosystem forms a centralized network, with the Indonesian Broadcasting Commission (KPI) and the Press Council as anchor nodes, while other actors tend to be peripheral. In the issue dimension, discourse often focuses on core issues such as General News and Broadcasting Ethics, while Regulation and Sanction issues appear more specific and are tied to specific

actors, forming narrower thematic pathways. Overall, the network structure demonstrates the presence of cross-issue connecting nodes, such as Journalists, which strengthens integration between topics while simultaneously demonstrating that the flow of discourse relies heavily on a few key nodes.

### 3.2 The performance of academic entities from sources (journals), authors, countries, documents, and keyword in the study about television and ethics

#### 3.2.1 The statistical analysis of dataset articles and annual scientific output

Figure 1 presents a total of 238 publications concerning the subject of television and ethics from 2000 to 2024.

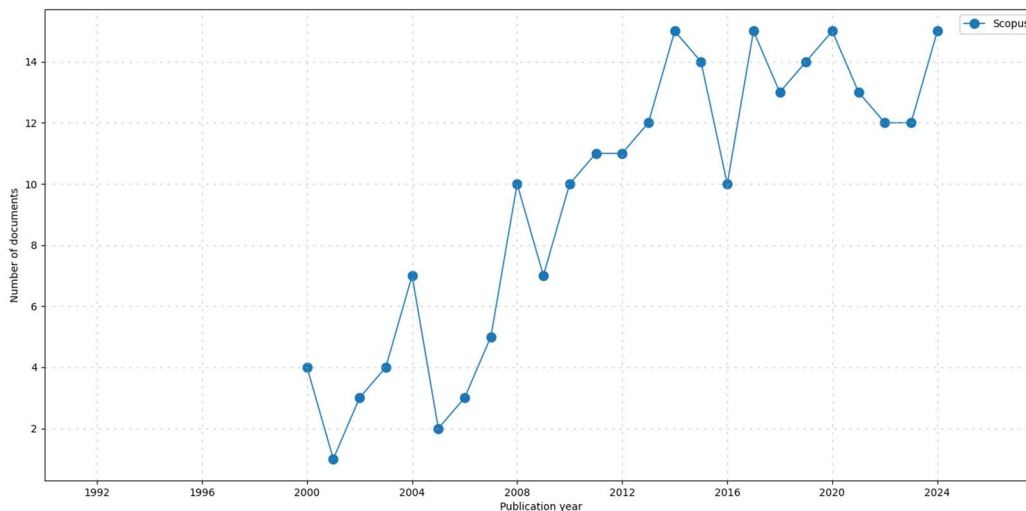


Figure 4. Annual scientific output

The publication trend is not only smooth but also constantly increasing [AGR = 1.5; ADY = 13.5], which means that approximately thirteen to fourteen new articles are added to Scopus each year. A PDLY (Percentage of Documents in the Last Year) of 11,3% confirms a significant contribution from the more recent literature years (2023–2024), while an h-index of 26 is indicative of high citation performance for this collection. The distribution suggests an initial phase (2000–2005) with a small number of articles published, averaging 3–4 per year. This is followed by a relatively fast acceleration phase (2006–2015), during which publications continue to rise at a steady rate and reach the decade's peak—10–11 articles per year. It is during the last phase (2016–2024) that we observe a stabilising and growth pattern, where publication outputs remain elevated, with 12–15 papers per year. These peaks occur in 2017, 2020, 2023, and again in 2024, with an output of precisely 15 articles. This

development reflects the transition of the television and ethics field from the margins in the early 2000s to a more established one, characterised by steady expansion and sustained salience.

#### 3.2.2 Highly Productive Journals

The literature analysis of publication sources for studies related to television and ethics highlights the interdisciplinary and scattered nature of the papers, despite being journals with a limited sample size (2–4 documents), and there is no core elite journal. Several central journals, such as Television and New Media and Celebrity Studies, have an h-index of 4, indicating a high-level conceptual influence despite their relatively low article production. The Journal of Popular Television (PDLY = 50) and the Journal of Promotion Management (PDLY = 25) are perhaps most notable for their recent momentum in publishing, a fact that should be enlightening to our audience as scholars.

Similarly, the Journal of Business Ethics highlights television issues in relation to organisation and business ethics.

Table 2. Top Source

Pos.	SourceTitle	Total	AGR	ADY	PDLY	h-index
1	Celebrity Studies	4	0	0	0	4
2	Journal of Promotion Management	4	0	0.5	25	2
3	Television and New Media	4	0	0	0	4
4	Comunicar	3	0	0	0	2
5	Journal of Business Ethics	3	0	0	0	2
6	Asian Social Science	2	0	0	0	1
7	Educacao e Pesquisa	2	0	0	0	1
8	Journal of Marketing Communications	2	0	0	0	2
9	Journal of Popular Television	2	0.5	0.5	50	1
10	Open Philosophy	2	-1	0	0	1

Selected contributions are published in various cross-disciplinary journals, such as Comunicar, Asian Social Science, Educacao e Pesquisa, Journal of Marketing Communications, and Open Philosophy, which confirm the value contributed to television and ethics from the perspectives of communication studies, social sciences (sociology and politics), education, marketing, and philosophy. The results also reveal that television and ethics research are fragmented across multiple disciplines, while also reflecting some disciplinary centres of publication. Therefore, researchers can seek to publish in well-placed, prestigious outlets conducive to theoretical integration and stronger visibility.

3.2.3 Authors with the Highest Output

Figure 5 presents a bar chart of the highest output from authors. The research indicates that Weaver R. is the most prolific author, having produced a total of three publications. Nonetheless, there were no

publications within the past two years, 2023–2024. Numerous authors, including Azzalini D., Koch J., Lee D., Lopez-Lopez P.C., and Salamonson Y., possess two publications each with an AGR of zero, signifying stability in the two subjects without any enhancement in productivity. Conversely, Endong F.P.C. is noteworthy due to its positive growth of 1 AGR and a 100% publication rate in recent successive years, signifying significant ongoing research activity. Chambers A.C. and McCahey D have published multiple new 100% PDLY articles in 2023–2024, albeit one at a time. Overall, the data suggest that before 2023, the field of television and media ethics was predominantly occupied by established authors, with only a limited number of emerging young researchers in the past two years. Consequently, academic revitalisation and enhanced international collaboration are essential to fortify the research dynamics within this domain of communication science.

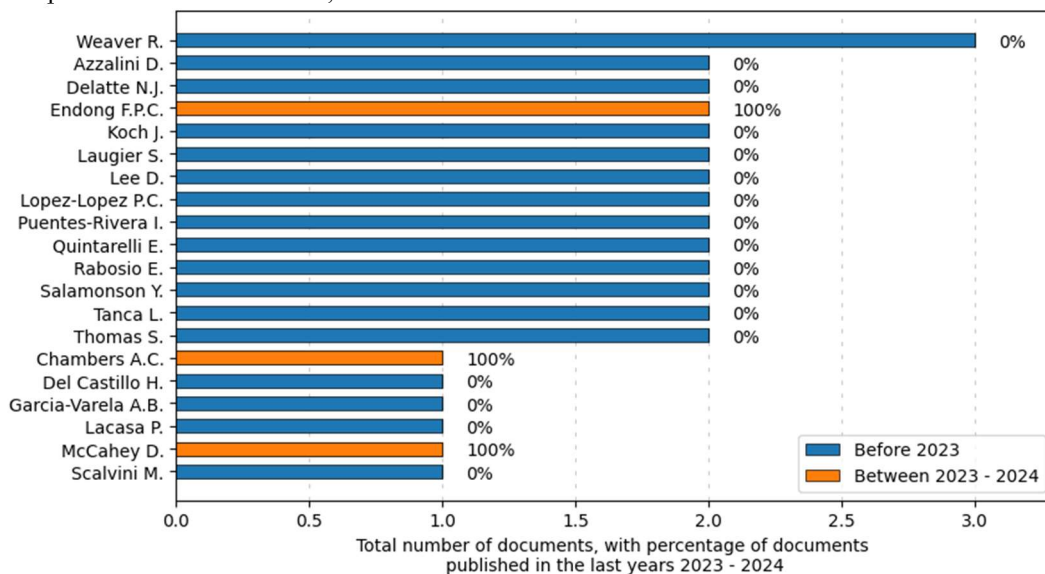


Figure 5. Authors with the Highest Output

### 3.2.4 Country Performance and Global Research Evolution

Moreover, an examination of the publication trajectory of that research on television and ethics emanates from highly industrialised countries. Data indicate that these two countries have consistently exhibited the best productivity since the early 2000s, maintaining a steady trend; however, other countries have also garnered increased interest in recent years. The United States possesses 59 papers with an h-index of 15, whilst the United Kingdom has 33 documents with an h-index of 14. Consequently, these two nations have emerged as hubs of continuous knowledge generation in the field of media and television ethics. Additionally, we can categorise other countries that have demonstrated a pattern of increasing publishing

standings. India, Germany, the Czech Republic, and China exhibit a trend of increasing PDL, accompanied by elevated AGR and ADY, indicating their initiation into a new era of research expansion last year. In the past two years, these countries have seen a PDLY of over 30%. Countries like Australia and Canada have demonstrated notable regularity in their publications. Cameroon is significant due to its achievement of a 100% PDLY since the 2023-2024 academic year. This indicates that their publications have been made publicly available. These individuals generate high-quality content for the public, expanding Western viewpoints on television ethics research. Consequently, it may be asserted that television and ethical periodicals are increasingly pursuing regional and epistemic diversification.

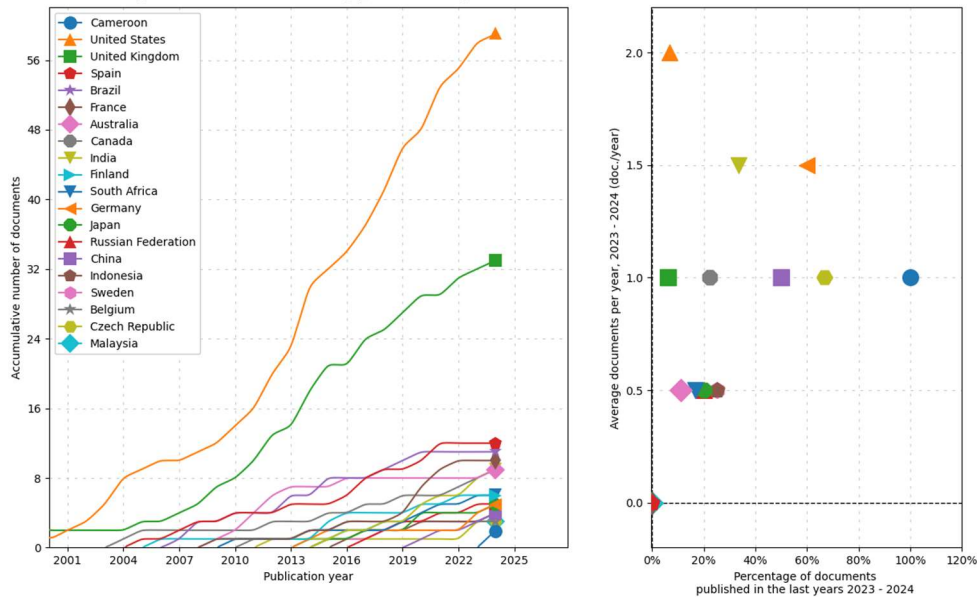


Figure 6. Trend analysis of the country

This is corroborated by the visualisation in Figure 3, which demonstrates that the US and UK have published orders of magnitude more than any other country in history. They have not been as good recently, however. On the other hand, some countries with a low number of publications, such as the Czech Republic (PDLY = 66.7%), Indonesia (PDLY = 25%), and Sweden (PDLY = 25%), started to gain new publications in 2023-4. This suggests that the research is extending to relatively less-known fields. Two additional countries, Australia (AGR = 0.5; PDLY = 11.1%; h-index = 6) and Canada (AGR = 0; PDLY = 22.2%; h-index = 4), stabilise their contributions but exhibit potential growth in the medium term as well. This pattern suggests that there are two sides to the story. On the one hand, both the US and the UK are still typical

research hotspots, representing by far the most cited countries; however, on the other hand, some emerging economies have started to show encouraging growth. This enables a greater number of individuals to engage internationally and experience a sense of worldliness and multi-perspectivism in television and ethics research.

### 3.2.5 Most Cited Documents

Table 3 presents the top ten citations, which form the basis for scholarship in television and ethics as well as other sources. Many other studies explore a variety of themes, including perceived intimacy in animal documentaries, the theory of posthuman care in human-robot relationships, and celebrity credibility and religiosity in relation to advertising effectiveness. This

concluding article highlights the relevance of religion in contemporary media and marketing studies. The top articles cover topics ranging from marketing/tourism to reality TV, public health, leadership ethics, and human-robot interaction. This demonstrates that, although television and ethics are not solely the preserve of media studies, they have developed as an interdisciplinary field that draws on

knowledge from sociology, business, health, and technology. This reality emphasises how separate fields are interconnected and interrelated. As a result, these articles primarily provide various theoretical and conceptual tools that later influence the prevailing paths of research on media and communication ethics.

Table 3. Top cites

Cites	Authors	Title	Year	Source
182	Kaikati A.M., Kaikati J.G.	Stealth marketing: How to reach consumers surreptitiously	2004	California Management Review
127	Molz J.G.	Representing pace in tourism mobilities: Staycations, slow travel and the amazing race	2009	Journal of Tourism and Cultural Change
126	Skeggs B.	The moral economy of person production: The class relations of self-performance on 'reality' television	2009	Sociological Review
80	Miller P.G., de Groot F., Mckenzie S., Droste N.	Vested interests in addiction research and policy. Alcohol industry use of social aspect public relations organizations against preventative health measures	2011	Addiction
65	Badaracco Jr. J.L.	We don't need another hero.	2001	Harvard business review
58	Bouse D.	False intimacy: Close-ups and viewer involvement in wildlife films	2003	Visual Studies
58	DeFalco A.	Towards a Theory of Posthuman Care: Real Humans and Caring Robots	2020	Body and Society
57	Hassan Fathelrahman Mansour I., Mohammed Elzubier Diab D.	The relationship between celebrities' credibility and advertising effectiveness: The mediation role of religiosity	2016	Journal of Islamic Marketing
57	Wijdicks E.F.M.	The transatlantic divide over brain death determination and the debate	2012	Brain
53	Briggs E., Jaramillo F., Weeks W.	The influences of ethical climate and organization identity comparisons on salespeople and their job performance	2012	Journal of Personal Selling and Sales Management

3.2.6 The Most Important Research Streams

The word cloud image above displays the most common study themes in Television and Ethics, based on their frequency of mention in research papers. "Ethics," "Television", and "Media" are highly central words, reflecting the centrality of those conceptual cores as well as the centre of academic dialogue about television media ethics. The concentration of the term "Ethics" reflects a heavy concern for moral and ethical responsibilities in television production and broadcasting. "Reality Television" "Morality" "Media Ethics" The relatively high frequency with which both Reality Television (RTV) and Media Ethics were used suggests a substantial progression from ethical sub-themes, such as those of the ethics of RTV or the morality of the audience, to professional difficulties directly resulting from media pressure. Themes as diverse as "Artificial Intelligence," "Neoliberalism," and "Product Placement" signal contemporary research trajectories that bring together television ethics with cutting-edge technologies, a capitalist political economy, and commercial broadcasting

practices. "Education," "Children," and "Family": Highlights the societal dimension—how television affects our interpretation of, or relationship to, societal values and norms. Charging the Scope of Television Ethics Using an online generator at <http://www.wordle.net>, I created a word cloud that highlights the idea that television ethics is not just about media morality; instead, it overlaps with technology, economic, and cultural formations in current global society.

The word cloud analysis on television and ethics explicitly addresses three principal concepts: ethics (Total = 36), television (34), and media (16). These three concepts represent a prevailing concept cluster that connects media ethics with the medium and environment, with broadcasting serving as its

primary connective focus. The theme of ethics subsumes the most significant accumulation, with a moderately steady rhythm each year (ADY = 2.5), and publication share at 13.9 per cent over this span, indicating its position as a construct in media morality scholarship that has already achieved a certain maturity. Television, by contrast, was the less

dynamic medium (AGR = -1) but remains a critical factor in discussions of deploying methods for broadcasting and social responsibility. The media theme (AGR = 0.5) serves as a structural counterpart and analytical framework for the ethics subject, closely related to subthemes such as journalism, education, and public television, which underscore the logic of professionalism and the spirit of public accountability.

Most relevant central themes and their PDLY. These topics emerged as salient during 2023–2024, with a vigorous publishing intensity: artificial intelligence (PDLY = 100), morality (PDLY = 40), aesthetics, family, and popular culture (each with a PDLY of 33.3). With the rise of AI, we are witnessing a shift in focus towards the ethical

aspects of digital, algorithmic, and automated representation within current television media. On the other hand, subjects like neoliberalism and capitalism decline (AGR = -0.5; PDLY = 0), suggesting a shift in academic focus from a macroeconomic perspective to micro-ethical issues and new technologies. This trend represents an epistemic shift from an institutional to a more multidisciplinary approach, encompassing moral, aesthetic, and technological considerations. Indeed, the field of television and ethics is moving beyond traditional subject categories to explore new questions about ethics in the digital, post-media age, allowing for potential research agendas that combine issues of ethics and popular culture in relation to AI toward a global broadcasting structure.



Figure 7. Major trends in television and ethics research

### 3.3 Articles exhibiting the most impactful methodologies grounded in conceptual and philosophical frameworks

Prominent articles by Kaikati & Kaikati (2004) (Title: Stealth marketing: How to reach consumers surreptitiously) introduced novel concepts related to practical ethical issues in television (e.g., stealth marketing). This work contributes conceptually by broadening the notion of stealth marketing as a media ethics framework that encompasses not only covert marketing practices on television but also recommendation algorithms, digital product placement, and celebrity credibility on streaming platforms. New empirical evidence that enhances the theory arises from cross-platform and cross-national studies demonstrating how exposure to problematic content via algorithmic recommendations or digital covert advertising can affect consumer perceptions, establish new ethical norms, and provoke regulatory discussions in the digital media age.

Molz (2009) (Title: Representing pace in tourism mobilities: Staycations, slow travel and the amazing race) adapted macro theories (moral

economy, political economy) to televisual phenomena (e.g., reality TV). Molz's (2009) conceptual contribution is the adaptation of macro theories such as moral economy and political economy to explain televisual phenomena, particularly reality TV, by highlighting how entertainment formats shape experiences of mobility and cultural consumption; new empirical evidence that refines this theory can be found in contemporary studies of streaming platforms and reality shows across countries, which show how the ethical values, exploitation, and moral economy of television production are transformed in digital and algorithmic ecosystems.

Skeggs (2009) broadened the ethical discourse to unconventional areas (e.g., posthuman care). These papers were referenced due to their provision of a normative/conceptual framework suitable for use as an analytical lens in further research. The conceptual contribution of this research is to expand the ethical discourse into unconventional realms by emphasizing the moral dimension in self-production and reality television representation, thus paving the way for the integration of posthuman care issues into media

studies; new empirical evidence that refines this framework is seen in recent research on the representation of AI, robots, and non-human entities on television and streaming platforms, which shows how ethical relations now go beyond humans and demand a more inclusive paradigm of media analysis.

Conceptual originality in research is essential for producing substantial scientific contributions, shown by the introduction of novel phrases or concepts pertinent across subfields, such as "stealth marketing," which subsequently informs the discourse on marketing ethics in television. This value is enhanced when research establishes cross-disciplinary connections, namely integrating media studies with sociological, business, health, and technological viewpoints, hence augmenting analytical views and the significance of findings. The empirical impact of research influences its importance in academic literature; studies that provide substantial empirical evidence, whether through extensive quantitative data or detailed qualitative descriptions, are typically cited more often. The generalisability of theory adds value when the resulting theoretical framework can be tested, retested, or altered in several situations, both internationally and across platforms, hence enhancing its application and robustness in global academic debate.

### 3.4 Dominant research streams that can be identified in television and ethics studies

Research themes within the domain of media and ethics can be categorised into four primary groups, reflecting their maturity and developmental trajectory. Core/motor topics occupy the most developed and influential positions, addressing essential concerns such as media ethics, grounded in a normative framework, and television studies, which include representation, production, and regulation. The applied and social domains exhibit stability with moderate growth, including research on reality television and personhood, which emphasises exploitation and the moral economy of production; advertising and product placement, focusing on celebrity endorsement, religiosity, and credibility; and children's issues and public television, concerning content protection and policy. At the intermediate level, methodological and organisational themes emerge through discussions on organisational ethics and the ethical climate in industrial relations, alongside health and bioethics issues, including the depiction of health problems and the discourse around brain death.

Emerging frontier themes from 2023–2024 indicate new trajectories, encompassing the

influence of artificial intelligence and algorithms in recommendation systems and content moderation; indigenisation and decolonial viewpoints highlighting the localisation of ethical values; the phenomenon of televangelism and religious portrayals in media concerning celebrity credibility and moral authority; and the transition of focus from traditional television to film and cross-platform formats. The amalgamation of core themes with frontier themes presents prospects for substantial theoretical contributions. The normative framework of media ethics can be enhanced to confront emerging issues presented by AI and algorithms, leading to a media ethics theory that is more responsive to the digital ecosystem and content personalisation. Integrating media ethics with indigenisation and decolonial approaches might enhance theory by offering a contextual ethical framework grounded in local values, simultaneously contesting Western epistemic supremacy. The discourse on television ethics will remain pertinent and evolve into a discipline of study that adapts to global technological, cultural, and political transformations.

### 3.5 Prevailing Trends in Methodology, Theoretical Frameworks, Models, Variables, Industry Contexts, and Data Sources

Methodological developments in media and television ethics research reveal a synthesis of qualitative methods—such as text analysis, production ethnography, and case studies—with quantitative methods, including structured content analysis and surveys. There is an urgent need to implement computational and mixed-methods approaches to address the challenges of contemporary digital media. Established techniques, such as manual content analysis, interviews, and case studies, are increasingly being augmented by rapidly developing methodologies, including cross-national surveys, laboratory and online experiments, and social network analysis. Future study advancements will necessitate the utilisation of big data (e.g., streaming logs and recommendation algorithms), text mining, and natural language processing for extensive analysis, as well as mixed-methods designs that facilitate triangulation of qualitative, quantitative, and computational data. The literature extensively utilises theoretical frameworks such as moral economy, media ethics, political economics, cultural studies, and posthumanism. A novel integrative framework, such as the Political Economy of Algorithmic Ethics or the Moral Economy of Platformized Television, is proposed to link the facets of ethics, technology, and political economy. Research models must evolve

from their conventional emphasis on representation, trustworthiness, and audience impact to incorporate new variables such as recommendation algorithms, automated content moderation, local identity, indigenous values, and the influence of religiosity among media personalities. A specific approach is to develop testable causal models, such as the impact of AI suggestions on exposure to contentious content and its consequences for the establishment of ethical norms. Research has predominantly concentrated on linear television and mainstream programming, necessitating an expansion to encompass OTT platforms, streaming services, and increasingly complex digital ecosystems. Consequently, pragmatic suggestions entail establishing partnerships with industry to obtain datasets (adhering to stringent ethical norms) and employing APIs or publicly available data from platforms for considerable data-driven reconstructive research.

### **3.56 Prospective research avenues in the field of television and ethics (priorities and methodological framework)**

The five proposed study foci provide strategic routes to expand the field of media ethics research beyond traditional television and the internet. Issues of algorithmic ethics are becoming more pronounced in the context of television and streaming platforms, where recommendation algorithms shape what audiences can access, and this further means that bias, polarisation, or objectionable content might be perpetuated. A novel approach combining NLP suggestion log analysis, network metrics, user experiments for attitude change assessment, and interviews with production personnel or platform administrators may contribute significantly. This work can bridge media ethics theory with robust quantitative evidence, enriching discussions of moral agency in algorithmic spaces.

The relationship between televangelism, religiosity and credibility of celebrities holds important clues about how religion shapes the public perception of personality authority in media figures, thus affecting public opinion in multiple cultural areas. A cross-national comparative research design incorporating longitudinal surveys, content analysis, and religious framing can contribute to a more comprehensive understanding of the differences in religiosity and its impact on celebrity legitimacy. This initiative aims to supplement the existing body of literature on religion and the media, which is often skewed towards Western cultures, thereby enabling us to present results that are more internationally representative.

Third, the objective of indigenisation and decolonial media ethics introduces a new perspective that challenges Western hegemony in media theories. The first question concerns how local moral concerns are translated into television production and regulation, an area that can only be addressed through anthropological methods, including ethnography and participatory action research (PAR) with local communities. A policy analysis would help understand the extent to which media rules include indigenous values. This research aims to provide a more pluralist, inclusivist, and context-sensitive theory of media ethics, while also developing a normative system that is suitable for local values.

The posthumanist and non-human analysis seeks to extend media ethics by focusing on the representations of AI, robots and wildlife on television. This is important because humanity's non-human representations have often affected human moral views on technology, nature and our relations to the "other". Rigorous qualitative research, supplemented with media framing analysis and exposure to techno-ethical experts, can enhance our understanding of the ethics of non-human representations from a cultural and pragmatic social perspective.

Fifth, longitudinal and cross-platform studies examine the development of ethical norms across generations as content migrates from linear television to digital platforms. This research incorporates panel data, cohort studies, and cross-platform content tracking to generate precise empirical evidence about the sustainability of media consumption patterns and the internalisation of moral values. Its primary strength is that it provides a rich empirical grounding for understanding the development of moral judgments in relation to digital media, and it assists in the drafting of policies and strategies for media education that are more sensitive to generational changes.

## **4. DISCUSSION**

The DNA findings in this study can be interpreted as indicating that the discourse on television ethics in online media tends to be centrally organized that is, the discourse's interconnectedness is more "pulled" by a few institutional nodes and a few major themes than evenly distributed. In network studies, this form generally indicates the discourse ecosystem's dependence on anchor institutions as references for legitimacy and coordination of meaning: when issues concern norms, compliance, and ethical evaluation, the

media tends to refer to institutions with regulatory or ethical authority as markers of credibility. This reading aligns with the DNA logic, which positions networks as maps of discursive relations rather than causal evidence to identify the "center of gravity" of public conversation [26], [30].

Furthermore, the network structure, which demonstrates the separation of actor composition around institutional centers, can be interpreted as a division of discursive functions: some discourse spaces are closer to the policy/institutional arena (assessment, regulatory references, handling mechanisms), and others are closer to the personalization arena (public figures, elites, or social identities easily recognized by readers). This pattern aligns with the tendency of online media to frequently combine normative issues with a reporting logic that emphasizes notoriety, conflict, or connection to figures, so that ethical issues appear not only as "rule violations" but also as broader socio-political narratives. In other words, broadcasting ethics is positioned as both a governance issue and a public issue that is easily personalized a common pattern in media discourse [31].

On the issue dimension, the tendency for discourse to converge around broad umbrella topics can be interpreted as a form of media framing and agenda-building: broad themes serve as "containers" that accommodate various events, while more technical or specific issues only emerge when certain triggers arise (e.g., enforcement action, regulatory interpretation, or institutional reaction). From an agenda-setting and framing perspective, this kind of umbrella theme makes it easier for the media to bind multiple actors and events within a common framework. However, the consequence is that ethical issues can become less substantively "sharp" because they are absorbed into the general narrative [32].

The emergence of nodes connecting multiple issues simultaneously can be interpreted as the presence of boundary spanners, or intermediary actors who discursively bridge the professional, institutional, and public arenas. In the news ecosystem, these intermediary actors often act as "conduits" that allow issues to move across topics: from ethics to regulation, from regulation to sanctions, or from media events to policy debates. Conceptually, this is important because it demonstrates that discourse integration does not always depend on a single institution, but also on actors with positions across various fields. However, affirming this role still requires the support of network metrics (e.g., betweenness) and/or stance

coding to determine whether cross-issue connections are reinforcing, contradictory, or merely co-mentioned [26], [30].

The substantive implication of these patterns is that the governance of television ethics in online media discourse appears to be heavily influenced by authoritative referencing mechanisms (institutional referencing) and a focus on general themes. Consequently, ethical narratives potentially emerge more often as matters of "assessment and response" rather than as in-depth discussions of ethical standards, accountability procedures, or more complex normative dilemmas. Consequently, efforts to improve broadcast ethics literacy can consider communication strategies that are not merely reactive to cases but also proactively clarify ethical principles, indicators, and rationales repeatedly in the public sphere so that ethical issues are not always lost in the general news stream [31].

To extend the discussion beyond the immediate structure of media discourse, the following section turns to a bibliometric synthesis of research on television and ethics. This shift enables a broader contextual reading: if networked news discourse reveals how ethical concerns are organized publicly, bibliometrics indicates how the same topic has developed academically over time its growth trajectory, thematic diversification, and the ongoing fragmentation of contributions across outlets and authors.

These bibliometric results show that research on television and ethics has undergone significant changes over the past two decades, evolving from a minor issue in the early 2000s to a more established field. The steady rise in publications, as shown by a positive AGR and a stable ADY, indicates that academics are still interested in them. However, the way journals and authors contribute is still very fragmented. Ethical issues are not solely regarded as normative concerns; instead, they are interconnected with economic, technological, educational, and cultural dimensions. The incorporation of ethical considerations in education is increasingly acknowledged as vital for cultivating responsible professionals [33], which is linked to their future professional conduct [34], [35], and the enhancement of ethical decision-making competencies [36]. Technological progress is essential for transparency in educational methodologies [37], [38], and it is urgent that unified initiatives are taken to successfully incorporate ethics into the curriculum [39], [40]. Educational institutions must transform to comprehensively address these technological implications by integrating ethical considerations into the design and

implementation of educational programs[41] [42]. The prevalence of examination malpractice in higher education underscores the pressing necessity for early ethical orientation [43], as it can influence the structuring of ethics training within disciplines [44]. Professionals in education and other fields must adapt by implementing systematic plans to equip the next generation with the skills to address ethical challenges in their respective fields (Arita et al., 2025; Gölcü et al., 2024; Guerrero & Forment, 2024).

The lack of a leading core journal, with most journals only publishing 2–4 articles, shows that the study of television and ethics is still a cross-disciplinary issue. Studies in media ethics often show how the media affects how people think about things in general [3]. Ethical practices in marketing research can improve the credibility and profitability of media companies, showing how ethics and business results are connected [48]. Moreover, the legal and ethical dilemmas in reality television highlight the necessity for a holistic ethical framework that synthesises perspectives from sociology, law, and media studies [49]. The multidisciplinary aspect of media ethics tackles ethical concerns in research methodology, highlighting the significance of ethical behaviour in media narratives [50]. However, the relatively high citation impact of key articles indicates that, despite their limited number of publications, their ability to influence conceptual frameworks is still substantial. This situation necessitates a strategy for consolidating literature through publishing in Q1 journals focused on media studies or business ethics, thereby increasing academic visibility.

Historically, the United States and the United Kingdom have been the most powerful countries in the world, which suggests that most of the world's knowledge is in the West. However, in recent years, growth has moved to Asia (India, China) and Continental Europe (Germany, the Czech Republic). This change not only expands the geographic base but also adds decolonial frameworks and non-Western contexts to theoretical perspectives. Recent publications in Q1 journals, including *Media, Culture & Society* and the *International Journal of Communication*, underscore the significance of indigenisation and cultural diversity in media ethics. Local cultural expression is positively correlated with media diversity in systems of local autonomy [51]. Cultural diversity in media is essential for the development of media literacy [52]. The continuous under-representation of marginalised cultural groups in mainstream media underscores the critical necessity to advocate for

diversity as a benchmark for ethical media practice [53]. Ethical guidelines set by filmmakers collaborating with indigenous communities underscore the necessity of prioritising culturally specific practices in media production [54]. Media platforms that show people from different cultures help people understand each other better and strengthen social ties between communities [55]. The role of cross-cultural collaboration in shaping a more representative global research agenda offers hope for the future of media studies.

Thematically, the evolution of keywords reveals the duality of motor themes (ethics, media, reality TV) and emergent themes. While motor themes serve as a crucial theoretical foundation, emergent themes are set to steer future research. The significant surge in keywords such as artificial intelligence and televangelism aligns with Q1 journal literature on algorithmic ethics, platformization, and religion in the digital public sphere. This shift in epistemology, from normative studies of “what media should be” to critical analyses of “how media, technology, and institutions shape new ethical structures” in society, is a key development. Equally important is the decline of neoliberalism and capitalism, which are now overshadowed by micro- and applied research (algorithms, content moderation, product placement). The ethics of technology trend in global literature replaces macroeconomic dimensions with analyses of specific practices closer to audiences and media producers. The educational implications of this shift are significant, including re-theorisation that links macro and micro dimensions to prevent issue fragmentation in television and ethics studies.

The findings of this study affirm three strategic implications for the television and ethics literature: 1) Enhancing the theoretical foundation by amalgamating classical frameworks (e.g., deontological and utilitarian ethics) with modern theories such as algorithmic governance and postcolonial ethics; 2) Methodological diversification by integrating computational techniques (big data content analysis, AI-driven text mining) with qualitative methodologies (production ethnography, policy analysis); 3) Globalising research by incorporating non-Western contexts, through cross-national comparisons and decolonial approaches that acknowledge the diversity of media ethics.

#### 4.1 Limitations

For the DNA dataset, the data coverage was intentionally limited: news stories were collected through Google News using the keyword

“Television Ethics” over a 12-month period (2025). This focused strategy facilitates consistency and replicability, but it potentially overrepresents emerging media/news due to Google News’ indexing and ranking mechanisms and may miss relevant coverage that uses different terms or is not indexed/visible at the time of data collection.

This bibliometric review establishes deliberate boundary conditions that inherently suggest specific constraints. Findings are derived from Scopus metadata retrieved on 8 August 2025 using a predefined query and document-type filters (articles/reviews) over 2000–2024; as a result, records outside Scopus coverage, non-indexed/grey literature, books, and items with incomplete metadata may be underrepresented. Because the analysis is based on metadata, it focuses on conceptual, intellectual, and social structures (like co-occurrence and performance indicators) instead of detailed textual interpretation. Database conventions (like author name disambiguation, affiliation normalization, and citation window effects) and ScientoPy’s tool parameters (like thresholds for keyword/author/document inclusion) can change the values of indicators and topic clusters.

To mitigate these issues, we implemented strict preprocessing (deduplication, relevance screening, and type filtering), sensitivity checks for inclusion thresholds, and transparent reporting of search strings and time bounds to facilitate reproducibility. Even so, you should read the map here as a general overview based on evidence, not as a complete list. Future extensions could link together several databases (like Web of Science, Dimensions, and Crossref), add more languages and sources, include full-text and qualitative analyses of important works, and run updates on a regular basis to keep up with quickly changing themes (like AI and decolonial perspectives). These steps would improve the outlines found here while keeping the study’s ability to be compared and repeated.

#### 4.2 Future Research Directions

Future research may build upon this study by integrating multiple databases (e.g., Scopus, Web of Science, Dimensions, and regional indexing services) to mitigate coverage bias and enhance the visibility of scholarship from the Global South. Adding terms related to screen industries, streaming platforms, algorithmic recommendation systems, and cross-media production to search strings would also show how television and digital media environments are coming together. Furthermore, employing full-text and qualitative content analyses

on high-impact publications may enhance the understanding of ethical frameworks, normative debates, and methodological traditions that metadata alone fails to fully disclose. Further research might employ a comparative or cross-cultural approach to examine the variations in ethical norms, regulatory frameworks, and audience expectations across national and institutional contexts, particularly within non-Western media systems. The emergent themes identified in this study, including AI-assisted content creation, the indigenization of media practices, and the ethical framing of reality television and televangelism, present a robust foundation for further theoretical development. Longitudinal replication studies, executed biennially, could monitor the evolution of these topics and evaluate the emergence or dissolution of new clusters, thereby facilitating a dynamic and perpetually updated comprehension of the field.

#### 5. CONCLUSIONS

The television ethics news ecosystem forms a centralized network, with the Indonesian Broadcasting Commission (KPI) and the Press Council as anchor nodes, while other actors tend to be peripheral. In the issue dimension, discourse often focuses on core issues such as General News and Broadcasting Ethics, while Regulation and Sanction issues appear more specific and are tied to specific actors, forming narrower thematic pathways. Overall, the network structure demonstrates the presence of cross-issue connecting nodes, such as Journalists, which strengthens integration between topics while simultaneously demonstrating that the flow of discourse relies heavily on a few key nodes.

The bibliometric analysis presented demonstrates that television ethics has undergone significant development over the past two decades. The early emphasis, primarily on journalism, reality TV, and product placement, has now shifted to fresher themes, including artificial intelligence, indigenisation, and televangelism. The prominence of ethics, media, and morality is a testament to the importance placed on ethical debate, with ‘ethics’ referring to the moral norms that regulate the conduct of media practitioners; ‘media’ representing an arena for ethical discourse; and ‘morality’ referring to society’s norms and values. These descriptors and scoring mechanisms, along with the quantitative (AGR, ADY, h-index), demonstrate sustainability and continued impact. The trends in Scopus publication records have been on the rise over the years, especially after 2010, showing bursts

of expansion and consolidation in areas such as education, popular culture, and media governance.

However, this study has limitations. Using the Scopus database alone could ignore regional contributions or non-indexed papers, while bibliometric approaches often favour structural creep over conceptual depth. As a result, future studies should combine databases (such as WoS or Dimensions) and integrate quantitative approaches with qualitative research methods, including critical discourse analysis. These findings have crucial implications: for scholars, this mapping provides new avenues enabling people from different disciplines to work together (to foster interdisciplinary collaboration); practitioners in the media field can use these results to inform ethical standards in the digital age and help guide their decision making; and policymakers are better informed on how to make rules that reflect changes in the media ecosystem, thus ensuring an ethical use of media. This study supports the notion of television morality as a tactical perspective for understanding the nature of digital culture. This research contributes to advancing the development of CSR for media theory, practice, and policy by addressing continuity and change in ethical rhetoric.

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