

# Ethical Values in Malaysian Printed Advertising

Noor Hanan Mohd Jafar<sup>a\*</sup>, Raja Zahabuddin Raja Yaacob<sup>a</sup>, Laili Mardziah Bt. Tajuddin<sup>a</sup>, Nor Aziyana Bt. Abd Rahman<sup>a</sup>

*<sup>a</sup>Faculty of Art and Design, Universiti Selangor*

---

## Abstract

The research explores the relationships between Malaysian aesthetics, ethics, and advertising by discussing the process, influences, and consequences of aesthetic judgments. The research proposes that the aesthetic judgments of designs or visual literacy created in printed medium; function as mechanisms for propagating certain ethical values. This research was conducted in qualitative approaches which consists of open-ended information through content analyses and interviews with participants from three categories of participants; content provider, advertisers and academicians. Findings show there is a clash of jurisdiction between the bodies responsible for setting the guidelines to be applied uniformly in all kinds of design printed advertising for any product or service. It reflects to the situation where there are no specific rules in the process of monitoring advertisements for magazines and newspapers to make sure each print ads comply with aesthetic values and ethics.

**Keywords:** Malaysian aesthetics, ethics, advertising, visual literacy

---

## 1. INTRODUCTION

As our culture becomes increasingly visually expressive and persuasive (for example in advertising, video games, film, website construction, newspaper inserts, billboards, etc.), the role of visual images has turned into an alternate language for human life interaction. Contemporary research has proved that advertising can serve to the purpose of literacy, constituting powerful visual and messages.

Using this perspective, this research explores the relationships between Malaysian aesthetics, ethics, and advertising by discussing the process, influences, and consequences of aesthetic judgments. The research proposes that the aesthetic judgments of designs or visual literacy created in printed medium; function as mechanisms for propagating certain ethical values.

To continue this research, we will need to analyze the advertising as a visual image, and specifically on how potent as it used for navigating ethics, based on the Malaysian Advertising Code of Ethics and “Dasar Kebudayaan Kebangsaan 1971”. The research will be focused exclusively on printed commercial advertisements in newspapers and magazines, thus content analyzed the importance of visual analysis skill for the enhancement of professional activity conscientiously and gave a proper guide to work diligently, which deal with the advertising subject matter – and useful device to control practices in the local industry.

The significance of the research is expected to be seen from the aspect of history, graphic design, art education system, mind configuration value, business and marketing. The issues of the local industry self-regulate themselves into such unethical contents such as anti-social message, uncompetitive practices, foul languages, anti-government, unacceptable images and many other are very important to be address, in order to protect the industry itself and to build up the designers and the audience’s mind. With this kind of information, it is expected that the Malaysian advertising professionals will be more innovative and creative and at the same time has strong control exerted from the guidelines and the ethical codes. Hence, by understanding the ethical consequences of compositional decisions and aesthetic judgments, advertising professionals and audiences can increase

---

\* Corresponding author. Tel.: +6012 9070764; Fax +000-00000000  
Email: n.hanan@unisel.edu.my

responsibility for the propagation of ethical values, as well as the concepts that dictate which behaviors we deem more appropriate and which we do not.

### 1.1 Problem statement

Every country has an advertising code for the advertisement media, and Malaysia is no exception. The code protects the industry itself, consumers and as well as government social policies. Due to the globalization era and the advent of wide array of new media, our world becomes more visually expressive and persuasive. There is a need for all of us to develop greater visual analysis skills for the enhancement of advertising practices as well as an understanding of the visual culture around us.

According to Mary Ball Howkins, “the contemporary academic field of visual communication is complex. It address tools for visual analysis and wider issues such as ethics in visual media, aesthetic, visual theory, reception (audience) theory and issues of visual representation (2010)”. In recent times advertising has become increasingly regulated by codes of practices. However, these obligations fall far short of demands of ethics and some other rules of conduct, such as honesty, foul language, anti-social, anti-government or unacceptable images (Asian Market Research News, 2002).

We can see consumers’ often get incorrect information about a product or service. For example, the influx of ads involving women who do not comply with the code of ethics by demonstrating visual advertising that could be considered a violation of the principle of courtesy. Another way used by many marketers, to target older adolescents is the use of celebrities. However, celebrities are misused in campaigns, such as the cosmetic product campaign; MANJA KASIH. Stars like Maria Farida and Eyka Farhana are used to promote slimming product and beauty product with the outrageous appearance and contain sexual elements. This ad has been criticized in social media when most people feel uncomfortable when stars used sexual elements in advertisement and emotional appeal in promoting the product.

The website of Sinar Harian published an article regarding *Iklan Babitkan Wanita Tidak Patuh Kod Etika* (2012) reported most of the ads that are posted or published in the media involving women do not adhere to the Code of Ethics for Malaysian Advertising.

In addition, users also often exposed to various types of information that are unethical such as exaggerated claims, false information and untruth promises. As an example, many marketers used images that show the effects of a product without providing concrete evidence of the effectiveness of the product being promoted. There are magazine ads that use outrageous claims that contain sexual element, for example; “*Gel gegetah cinta mengetat dan merapatkan. Vagina kembali dara*”. The ethical problem with stereotyping in advertising, however, arises either because insofar as stereotyping is misrepresentation of reality, it is form of deception that is morally wrong. The use of stereotypes in advertising also harms the people who are being stereotyped, and that act is also morally wrong (Spence, 2005).

As we know, truth plays a central role in conveying the message, because information that are valuable and useful must come from true information. Moreover, if advertisement contains false information, it can potentially cause harm to people who rely on that information. The Vice-President of the Association of Malaysia Muslimah Brotherhood, Rubiyah Haron (2012) discussed, all of the ads that are displayed either on billboards, and print newspapers or electronic media must indicate the cultural pillar of the country in accordance with the relevant decency and morality.

The primary research area shows that, Malaysia advertising code has strong control exerted from the Malaysian Ministry of Information. But the extent of control varies markedly between countries and some broad understanding of multi-cultural and multi-religious, which can be gleaned from studying the code. Therefore, some of the interesting snippets from the ‘Dasar Kebudayaan Kebangsaan 1971’ is important to demonstrate the importance of complying with the cultural prescriptions of the code. Hence, the Asian Market Research News, 2002 comment that the interpretation of rules and regulations can vary widely and are discussed, negotiated and agreed face to face.

Don Ritter mentioned that, “more people become aware of advertising strategies, covert forms of persuasion have become increasingly popular, such as product placement and service advertising (2008)”. Advertising is one of the common communication means not only by its images, but any way one person can pass information (message), ideas or feelings to the audience. Often, these advertisements are macabre, humorous or sexual, and

they usually have reference to commercial products, though the actual association with the manufacturer of the depicted products is uncertain (Ritter, 2008).

In the field of aesthetics, the primary goal is to investigate aesthetic judgments of an artwork or design according to its mechanism and will provide definition of good art, thus will advise audiences to use specific criteria in judging art or design. Nevertheless, according to the Mary Bal Howkins in her article stated that “print advertising can appear as a ritualistic reconstruction of contemporary social power relations, foreground issues of gender, race, class, religion...”. In this course of duties, the advertising professionals must serve to the truth, objectivity and accuracy by virtue a moral and ethical preparation of his/her advertising practice. At the last, the advertising professionals shall act with responsibility and shall defend the information freedom as a unique guarantor of his/her professional activity and an important as well as key enabler of the Malaysian policies.

## **1.2 Research questions**

1. Does creative advertisement comprehend to the national pride and identity as stated in National Cultural Congress 1971?
2. Does existing guidelines comply with the National Cultural Congress 1971?
3. Do the creative advertisement followed the Malaysian ethical context?

## **1.3 Objectives of the Research**

1. To investigate whether creative advertisement comprehend to the nasional pride and identity as stated in National Cultural Congress 1971.
2. To examine whether existing guidelines comply to the Nasional Cultural Congress 1971.
3. To explore Malaysian ethical issues in the contemporary advertising campaigns.

## **1.4 Theoretical framework**

The theoretical framework of the research employed Baker’s and Martinson’s The TARES Test, originally created in 2001. The TARES Test, since its inception, has proven its worth on many occasions as a reliable measurement device of moral development across variety professions and levels from multiple theoretical perspectives. The TARES Test is composed of 5 interconnected parts: Truthfulness of the message, Authenticity of the persuader, Respect for the persuadee, Equity of the appeal, and Social responsibility for the common good. It is useful in evaluating whether the advertisements are part of an ethical way of advertising.

## **2. LITERATURE REVIEW**

As our culture becomes increasingly visually expressive and persuasive, the role of visual images has turns into an alternate language for human life interaction. Contemporary research has proved that advertising can serve to the purpose of literacy, constituting a powerful visual and message.

Visual can simplify information that is difficult to understand. As an example, Diagrams can make it easy to store and retrieve information. They can also serve an organizing function by illustrating the relationships among elements, as in a flowchart or timeline.

Advertising, as one of the definitions is “the non-personal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media.”(Bovee, 1992, p.7). Some of the popular sentiments of advertising are (Klempner, 2004):

- i. Entice audience into confusing dreams with reality
- ii. Pander audience to desires for things that are bad for us
- iii. Manipulate audience into wanting things we don’t really need

The above sentiments expressed that most of the advertising are cynically use a world of fantasy and illusion in an attempt to control the audience. (Klempner, 2004). Therefore, the importance of an aesthetical and ethical frame into the advertising code and practice is supreme. Every country has an Advertising Code of Ethics, and Malaysia is no exception. The needs for us to develop greater visual analysis skill for the enhancement of professional activity conscientiously and gave a correct guide to work diligently.

Schellekens 2007 develops the claims that art can be value because of its moral content, and that one of the kinds of value can be ascribed to art is moral value. Schellekens further define aesthetic, perhaps more than any other kinds of value, answer to our sense of what we consider to be of genuine importance in life, the kind of persons we want to become and what aims we deem truly meaningful. Therefore, in conveying the aesthetic in advertising and promoting a high level of consumer confidence in the delivery of a message service or product, designers and marketers must maintaining law, order and morality and also include cognitive dimension in assessment.

The profession of advertising design is facing fundamental changes due to technological and social development. The creation and delivery of visual materials implements the need to reconsider the theoretical background and to take an active role in steering those changes (Hardt, 2005). To see how visual images, and specifically advertising can be used for navigating ethics, we are going to carry out a research focused exclusively on printed advertisement. According to the International Advertising Standards Authority (ASA), all advertisements should be prepared with a due sense of social responsibility to consumers and to society. Advertising codes of ethic can control practices that the local industry may not wish to self-regulate themselves into unethical contents such as anti-social message, uncompetitive practices, foul languages, anti-government or unacceptable images (Asian Market Research News, 2002). However, in Bernama News October 4, 2005, Datuk Vincent Lee, the President of 4A's argue that strict code of ethics has kill creativity in advertising. As we shall see, there are two kinds of issue in particular that are relevant in this respect, namely aesthetic and moral value. How to understand between this two issues, assuming that they are indeed distinct from one another?

To bridge the gap between skills acquisition and aesthetic judgment as a conceptual model through visuals, designers should be able literally decide on the quality of the designs created. The conceptual model examines how audience decided if the designs are good or bad (Ritter, 2008). Thus, designers must also learn the fundamentals of visual literacy and graphic design along with the digital systems and processes.

To be different, to reach the target audiences with effective messages, designers should have an ability to produce new and original ideas and things; imagination and inventiveness, also able to find new way of new combinations (Elif. E.B., 2005). Due to this reason, there are designers or manufacturers missed the ethics part in advertisements.

The primary job of an advertisement is to communicate with a persuasive message. David Ogilvy's first rule for creators is "What you say is more important than how you say it". Bernbach, the creator of execution strategy, replied, "Execution can become content, it can be just as important as what you say". In industrialized society, the advertisements became an authority. Advertisement tells us; we can buy success, happiness and love with the advertised products, service and brands. So that the consumers also buys the life-style with the product (Gun F., 1999). In our society the ethical investigations comes out because of all this points of advertisements. Ethic is known as moral values and consuetude in terminology and plays a role as social rules in a society.

According to Waller D.S (2000), while many products are not perceived as controversial in nature and have no restrictions on how it is sold, there may be restrictions on the type of images that can be used in its advertising. Some images in advertising, including nudity, anti-social behavior, racist and sexist images, are openly used in some cultures, but restricted in others to reduce the degree of offense in the community. Thus, it is the viewpoint of most Malaysians and the Malaysian government that advertising needs harnessing in order to help construct a just society, not just a consumer society (Frith, 1996).

Advertisements which depict "ways of life that are against or totally different from the way of life followed by Malaysians" were also disallowed. As pointed out by Deng et al. (1994), the Malaysian government instituted this regulation because of the belief that not all its citizens are prepared to fully accept all aspects of Western culture. Examples include disco scenes; clothing imprinted with words or symbols conveying undesirable messages or impressions; scenes of an amorous, intimate or suggestive nature; and kissing between adults. Furthermore valuation of a work of art differs not only by the difference of a country, but also from one culture to another.

In Malaysia, culture and religion goes hand in hand. Most of the cultural values were actually shaped by various religious practices. For those companies involved in international marketing, it is important that they are aware of the possible restriction that they would face when entering a new market, particularly those with strong cultural and societal codes of behavior.

### 3. METHODOLOGY

This research will be conducted in qualitative approaches. The qualitative research designs are to be used in the procedures for collecting, analyzing and integrating data (Creswell, 2003; Creswell, Plano Clark, Gutmann, & Hanson, 2003). Qualitative data consists of open-ended information through content analyses and interviews with participants from a private (i.e, personal survey/comments), public (i.e., codes) source, and collecting advertising materials or artifacts. The interview question is an instrument based on the ethical considerations and aesthetical judgment statements. TARES Test derived from Baker and Martinson (2001) will be used.

Content analysis of commercial advertisements and advertising restrictions (Code of Practice) will also be used. This method will determine the research nature, which is analyzing the aesthetical values and ethical contents of the chosen advertisements from different categories. This approximation will help the researcher to discover which ethical principles are most essential in those categories examined. This will also to infer the relationships established between skills acquisition and aesthetic judgment as a conceptual model of the advertisements. The interview consisted of three categories of participants; advertisers, academician and content providers.

The interview used merely to support the data from content analyses, as such; the interview questions should be related to the points observed in the codes of ethics and advertisements from magazines and newspaper.

A total of 13 open-ended qualitative questions dominated the interview, allowing participants to explain their knowledge and opinions in their own words. To prevent influencing responses no introductory information or definitions were provided (Kagawa, 2007), aside from the categorical headings of advertising ethics, aesthetic and visual literacy.

Specifically, participants were first asked, about the knowledge that is related to their understanding and standard on aesthetics and ethics, then to further described its application in advertising industry. Participants were further asked about the importance of the self-regulation in the future and to what extent it is applied in their general practices and responsibilities. They were also asked about their general observation to the Malaysian printed advertisement which contain unethical value such as exaggerations of claims, mislead consumers with fake visuals and copy, moral and culture warning, and women exploitation.

In expecting to get the valid data as a whole, besides writing the field notes, the researcher also has used audio-visual recorder in all interviews. The researcher will be supported to record all the interactions by using an audio-visual recorder.

### 4. RESULTS AND DISCUSSION

#### 4.1 Knowledge and awareness

Result in the first theme show the participants defining ethics in advertising as relating to the truthfulness and set of well-defined principles which abide by the Malaysia culture and history. Some of the opinions described by the participants are as follows:

*Issues over truth and honesty – advertising must not contain statements or visual presentation which are contrary to community in Malaysia.*

*Advertising and cultural factors are inextricably linked. Ethics is like medicine, as the aim of ethics is not just an ethical knowledge but to improve how people live their lives.*

*In my opinion, ethics in advertising stand from a lot of Malaysia history.*

As stated in Malaysian Code of Advertising Practice, advertisements must project the Malaysian culture and identity, reflect the multi-racial character of the population and advocate the philosophy of “RUKUN NEGARA” which reads as follows:

Believe in God  
Loyalty to King and Country  
Upholding the Constitution  
Rule of Law  
Good Behaviour and Morality.

## 4.2 Malaysian aesthetics

To further distinguish the understanding of aesthetic in Malaysian view, participants were asked about their viewpoint towards National Cultural Congress 1971 that encourages artists or designers to protect the sense of national pride and identity in their work. Some participants responds as:

*I'm not familiar with the congress.*

*I'm not familiar with it. I'm only refer to the Malaysian Code of Advertising Practice.*

This illustrates the need for content provider to improve practitioners' awareness of national pride and identity. According to Kant's principle, moral rules should be able to become a universal law - which may be practiced in all places and at all times without exception (Spence, Edward, 2005). However, some participants described it as:

*National Cultural Congress 1971 encourages creativity in it purest form.*

*The congress encourages not only designers but also fine artist to preserve the culture and Malaysia identity.*

The second theme shows the compliance of existing guidelines to the code of conduct contained in the National Cultural Congress 1971. Some participant feedback included:

*As an industry where cutting edge ideas are important to stand out from the crowd and to create sales, we encourage creativity to produce works of international standards. Culture, history and geographical relativism are imbued in what we produce.*

*Aesthetics is utmost important in art and design. Implicit of cultural, historical and geographical depends upon the product of advertising.*

These findings support that there are practitioners who do not have a broad awareness of moral rules that stated in National Cultural Congress 1971 and lack knowledge specific to the national pride and identity.

## 4.3 Standard code of ethics in general practices

However, again, there are participants expressed concerns in actual implementation of standard code of ethics. It is because most advertisements deliberately stretch the truth about the products they advertise (Adweek, May 24,1999). As pointed out by Spence, Edward, 2005, the practitioner's role is to bring a claim to consumer's with the use of basic principles or technique of creative strategy to dramatize the benefit offered by the product without neglecting the notion of truthfulness in advertising. Some participants responses towards the standard code of ethics in general practices are:

*Semi compliance. It is due to either ignorance or not seriously referred to the given code of ethic.*

*Needs to seriously refined and understood by designers.*

*Strictly redesign the guideline (advertising code of ethics) and re-enforced.*

This illustrates the need for education to improving practitioners' knowledge of ethical values in their practices. However, participants did present more detailed information when asked about the jurisdiction.

*There is a clash of jurisdiction between the bodies responsible for determining uniform guidelines.*

*There are complaints from consumers that we receive were not under our regulatory control but should be referred to under different ministries. We are also faced the problem where there are no experts who can analyze the visual.*

Clients' preference also be a constraint in producing a printed advertisement that complies with the guidelines provided. This can be demonstrated by some of the responses from participants.

*As an advertiser, we do advise. But, it's depends on client's preference. Because sometimes clients have their own ideas for ensuring that their products are in demand in the market.*

*In my opinion, there's no ethics in advertising, as long as we don't go against the human value.*

*Sometimes code of ethics that are too strict stifles designer's creativity.*

As mentioned in Section 211 of the Communications and Multimedia Act prohibits content that is indecent, obscene, false, menacing or offensive in character with intent to annoy, abuse, threaten or harass any person (The Malaysian Communications and Multimedia Content Code, Version 6).

## 5. CONCLUSION AND RECOMMENDATION

Recall that one of the objectives of this research was to investigate whether creative advertisements comprehend to the nasional pride and identity as stated in National Cultural Congress 1971. Our result shows that there are some advertising professionals are still not aware of the main objectives of the establishment of National Cultural Congress 1971 that promote artist and designers to protect the sense of national pride and identity in their work. This finding was supported by the Vice-President of the Association of Malaysia Muslimah Brotherhood, Rubiyah Haron (2012) that all of the ads that are displayed either on billboards, and print newspapers or electronic media must indicate the cultural pillar of the country in accordance with the relevant decency and morality. Code of Ethics for Advertising in Malaysia should be clearly outlined regarding principles of decency that do not contain or display the violation of decency in women. This situation is absolutely contradicts with the guidelines contained in the Dasar Kebudayaan Kebangsaan Malaysia that was developed by the Malaysian government. A study reported by Rajesh Kumar (2010), culture does affect the perception of global advertisement. Therefore, the understanding of cultural differences is often considered a pre-requisite for successful international advertising because consumers grow up in a particular culture and become aligned with that culture value system and beliefs.

This study shows lack of unity on theoretical and practical understanding suggested. There is evidence to suggest significant elements of 'conflict of interest' among practitioners of advertising; starting from product manufacturers and advertising agencies, to the users of the product, which is a key factor to the difficulty of obtaining a basic or comprehensive guidelines. Some respondents who represent the advertisers have a difficulty in designing an ad with aligned to the code of ethics. This is due to the intervention of the marketeers who want an ad that is only based on their own interests without taking into account cultural factors and local values. As reported by New York Daily News (October 18, 2002), the commission deliberately targeted dubious claims made in weight-loss advertising and identified a surge in commission challenges to claim made in advertisements over a 10-year-period. The commission elected to direct magazine publishers to prescreen weight-loss advertising that make its claim more harmful and problematic to the consumers.

Therefore resulting from the analysis of several interviews held suggest that the authority or authorities should establish an agency or body responsible for monitoring directly on issues, which involve questions of importance in terms of values, aesthetics, and ethics, which refers to the cultural and regional sensitivities. In conclusion, overall the respondents to the interview called for all parties to involved directly or indirectly with the issue or the process of advertising (print) to give priority in complying with the policies provided by the authorities. Although there are penalties imposed for failure of complying, but the responsibility of ensuring the welfare and social harmony is important and the concerns should be played by all segments of society. As outline in the Ethical Decision-making Model, established that there are intrinsic connection between ethical conduct and self-regulation (Spence, 2005).

Jurisdiction----Motivation---- Internal  
Self-Regulated Compliance  
(Individual + Organizational + Institutional)

Figure 1: Ethical Decision-making Model

Spence (2005) further said, ethical conduct is a matter of self-regulation, both individual self-regulation at the personal level and collective self-regulation at the organizational and institutional levels, as well as overall self-regulation at the social and communal level.

## REFERENCES

- Advertising Code for Television and Radio. (1990). Kuala Lumpur, Ministry of Information.
- Asian Market Research News. (2002). The Malaysian Advertising Code of Ethics for TV and Radio. Retrieved March 22, 2011, from [www.asianmarketresearch.com/news/000158.htm](http://www.asianmarketresearch.com/news/000158.htm).
- Bernama. (2005). RTM Akan Kaji Kod Etika Iklan Yang Didakwa Terlalu Ketat. Retrieved March 22, 2011, from [www.bernama.com/bernama/v3/bm/news\\_lite.php?id=159095](http://www.bernama.com/bernama/v3/bm/news_lite.php?id=159095).
- Bivins, T.H. (2008). Ethical Approaches To Public Relations: Ethical Baselines for Justifying Persuasion. The Ethics of Strategic Communication. (Winter 2009). Retrieved March 30, 2011, from [jcomm.uoregon.edu/~tbivins/stratcomweb/notes/02PR-ethics.pdf](http://jcomm.uoregon.edu/~tbivins/stratcomweb/notes/02PR-ethics.pdf).
- Creswell, J.W. & Clark, V.L.P., Mixed Methods Research, (2007). Retrieved March 26, 2011, from [www.sagepub.com/upm-data/10981\\_Chapter\\_1.pdf](http://www.sagepub.com/upm-data/10981_Chapter_1.pdf).
- Creswell, J.W., Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. (2<sup>nd</sup> ed.). Thousand Oaks, CA: Sage, (2003).
- David S. Waller, Cultural Values and Advertising in Malaysia: Views from the Industry (*Doctoral dissertation, University of Newcastle, 2000*).
- Deng, S., Jivan, S. & Hassan, M-L, "Advertising in Malaysia: A Cultural Perspective", *International Journal of Advertising* (1994), vol., 13, no. 2, pp. 153-166.
- Edward H. Spence and Brett Van Heekeren, *Advertising Ethics* (New Jersey, Pearson, 2005)
- Elif E.B., Which One is More Important in Advertising? Creativity or ethics in Designs? Creativity in Digital Age / Case Study (*Doctoral dissertation, Kocaeli University, 2005*).
- Elisabeth Schellekens, *Aesthetic and Morality*, Continuum International Publishing Group, 2007.
- Frith, K.T. "The Social and Legal Constraints on Advertising in Malaysia", *Media Asia*, (1987) vol. 14, no. 2, pp. 100-104.
- Gun F. & Celik C., "A Comparison of Gender Role Portrayals in Magazine Advertising: Turkey and USA", 2<sup>nd</sup> International Symposium, 2004.
- Hardt, M., Aesthetics, Semiotics & Design. Presentation of Research Results Kunsthogskolen i Bergen. Bergen National Academy of the Arts, 2005.
- Howkins, Mary Ball, "Visual Literacy for the Enhancement of Inclusive Teaching," *Human Architecture: Journal of the Sociology of Self-Knowledge: (2010)* Vol. 8: Iss. 1, Article 5.
- Iklan Babitkan Wanita Tidak Patuh Kod Etika 2012, Malaysia, viewed 21 October 2012, <http://www.sinarharian.com.my/>
- Kagawa, F., "Dissonance in Students' Perceptions of Sustainable Development and Sustainability: Implications for Curriculum Change", *International Journal of Sustainability*, (2007), Vol. 8 No. 3, pp. 317-38.
- Kementerian Kebudayaan, Belia dan Sukan Malaysia, Dasar Matlamat dan Strategi Pembinaan Kebudayaan Kebangsaan. (1971). Kuala Lumpur.
- Kempler, G. (2004). Ethics and Advertising. Retrieved March 29, 2011, from [www.businessphilosophy.co.uk/articles/ethics&advertising.pdf](http://www.businessphilosophy.co.uk/articles/ethics&advertising.pdf).
- Lieber, P.S., Ethics in Public Relations: Gauging Ethical Decision-Making Patterns of Public Relationships Practitioners. (*Unpublished master's thesis, Syracuse University, Louisiana, 1998*)
- Mark Dolliver, *Truth or Consequences – or Lack Thereof*, *Adweek*, May 24, 1999.
- Rajesh Kumar Srivastava, (2010), "Effectiveness of global advertisement on culture of India: an emerging market", *International Journal of Emerging Markets*, Vol. 5 Iss 1 pp. 102 – 113
- Ritter, D. The Ethics of Aesthetics. Eds. Adam, R., Gibson, S., Muller, S.M. *Transdisciplinary Digital Art*, Berlin: Springer, pp. 5-14 (2008).
- See Paul D. Colford, Feds Target Ads for Miracle Diets, *New York Daily News*, October 18, 2002, p.44
- Sherry, B. & Martinson, L. The Tares Test: Five Principles for Ethical Persuasion. *Journal of Mass Media Ethics* 16 (2&3), 148-175 (2001).
- Sutopo, H.B. A Holistic Approach To Art Criticism For Appreciating The Traditional Art: Proceedings of First ASEAN Symposium on Aesthetics held on 24 - 27 October 1989 at the National Art Gallery, Kuala Lumpur (pp. 6-17). Kuala Lumpur: National Art Gallery, (1989).
- Tello, O.L. Movies: A Powerful Resource of Visual Literacy in Journalism Ethics. Retrieved March 24, 2011, from [www.inter-disciplinary.net/ci/v1/v11/tello\\_paper.pdf](http://www.inter-disciplinary.net/ci/v1/v11/tello_paper.pdf).
- The Malaysian Communications and Multimedia Content Code, Version 6
- Wapnick, A. (2011). Ethics in Advertising. Retrieved March 29, 2011, from [www.crosscolours.co.za/downloads/EthicsInAdvertising.pdf](http://www.crosscolours.co.za/downloads/EthicsInAdvertising.pdf).