

From Encoder to Decoder: A Schramm's Model Perspectives on Controversial Strategies in Skincare TV Advertisement

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ABSTRACT

With the increasing prevalence of skincare product consumption among Malaysians, advertising strategies have become increasingly targeted and personalised. However, this trend has also led to the emergence of advertisements perceived as intrusive or misleading. This study examines the presence of controversial elements in skincare television advertisements and assesses their perceived effectiveness as marketing strategies from the audience's perspective. It further examines how these elements align with Schramm's Model of Communication concerning effective marketing practices. A questionnaire adapted from Lester's Six Perspectives of Visual Communication was administered to 140 users of skincare products. The results indicate that most respondents viewed the advertising approaches employed by the skincare companies as highly controversial. Male participants demonstrated greater sensitivity towards controversial elements, especially in response to advertisements implying that skin tone could influence marital stability. Employing Schramm's Model of Communication enabled a systematic analysis of how controversial elements intersect with the communication processes of encoding, decoding, message transmission, and noise. The findings underscore the importance of carefully evaluating television advertisements to ensure alignment with prevailing moral and cultural values. Establishing clear guidelines within the advertising code of conduct may enhance audience acceptance, even when employing controversial approaches. Future research should extend this inquiry to other advertisement platforms to provide deeper insights into the broader impact of controversial strategies in skincare marketing.

Keywords: Visual Communication, Controversial Advertising, Skincare TV Advertisements, Model of Communication, Marketing Strategy

INTRODUCTION

The Malaysian Communication and Multimedia Commission (2009) has noted a significant shift in Malaysia's advertising industry, moving from traditional to digital methods. The advertising process has evolved beyond merely planning and purchasing media space to fulfil clients' needs and communication. For centuries, advertising agencies have served as brokers for media space, securing newspaper pages or sections (Azuizkulov, 2013). However, the current business environment is more intricate. The same trend can also be seen in banking services, which have broadened their scope from merely providing loans to offering online insurance facilities and opening online bank accounts.

Digital advertising, with a particular emphasis on Television (TV) advertising, is noted by Fatima et al. (2022) as a preferred platform across various sectors, including health, skincare, education, and entertainment. Short clips of common TV advertisements, also known as short commercials, have also followed the footsteps of being advertised on the digital version of their TV platform, aimed at promoting brands or products interactively with shorter ad breaks. In Malaysia, Hee and Yen (2018) observed that several skincare companies and brands initially produce extended versions of advertisements, which are subsequently shortened for television broadcasts. The complete versions are typically uploaded to their websites or social media platforms (e.g. Facebook, Instagram, TikTok) as part of a strategic marketing approach to convey messages to a broader audience more effectively. Generally, digital advertising is favoured over television advertising, as the latter incurs substantially higher costs compared to product placements on social media. Moreover, advertisers and large corporations can generate greater returns by leveraging the extensive reach of social media platforms, which facilitate access to diverse audiences due to the pervasive and interactive nature of online advertising compared to the limited reach of television broadcasts.

While most research on skincare advertisements focuses on communication, language and perspectives, there is a growing interest in the impact of controversial advertising. Some view such advertisements, which often feature themes like gender discrimination or nudity, as violations of ethical standards. Others, however, argue that if these advertisements raise awareness, they can be effective and even accepted, despite breaching specific codes of conduct.

Despite abundant global studies on controversial advertisements in various media forms, there is still a lack of focused research on TV advertising, particularly in Malaysia. Given the rise of controversial advertising in Malaysia's skincare sector, which is primarily favoured among young adults and adults, this study aims to investigate the controversial elements in these TV advertisements and evaluate their effectiveness as marketing strategies, aligning them with Schramm's Model of Communication. Therefore, the following research questions were formulated to address the objectives of the study:

1. What are the controversial elements in the controversial skincare TV advertisements in Malaysia?
2. How do the controversial elements in these skincare TV advertisements align with Schramm's Model of Communication?

LITERATURE REVIEW

Advertising in Malaysia

The Malaysian Communications and Multimedia Commission (MCMC) has highlighted a significant shift in Malaysia's advertising sector from traditional to digital methods. This transition is supported by recent studies by Qader and Omar (2013) and Jan and Ammari (2016), who agree that advertising was previously confined to print media such as newspapers, articles, flyers, brochures, and posters, with billboards being the most advanced form. However, the current business landscape is more intricate, and the growth of the digital industry has encouraged advertisers to utilise various social media platforms to engage with their current and potential customers.

As new media advertising (digital advertising) expands, traditional advertisers are expected to retain their market value but must innovate to remain competitive (Gurrieri et al., 2016). Hashim (2008) observes that all generations widely use new media in the 21st century, enabling advertisers to increase their online presence through features like sharing, forwarding, copying, and pasting. New media advertising, encompassing social media, mobile, online entertainment, and gaming advertising, allows advertisers to transition from traditional broadcasting to more interactive platforms.

To stay competitive, advertisers must adapt to technological advancements (Advertising Standards Advisory, 2014). However, in embracing new trends, they must adhere to the Malaysian Code of Advertising Practice, also known as The Code, which is regulated by Malaysia's Advertising Standards Advisory (ASA) and was revised in 2014. The Code provides general guidelines applicable to all forms of advertising across sectors and

mandates that advertisers be truthful, ethical, non-offensive, accurate, and avoid misleading or offending people. ASA's (2014) Malaysian Code of Advertising Practice outlines eight (8) Codes that advertisers must follow to ensure ethical advertising practices.

Numerous studies have been conducted on Malaysian advertisements, including the development and implementation of The Code in Malaysian advertising. These studies typically focus on consumers' perceptions, attitudes, purchase intentions, celebrity endorsements, and the use of online platforms in advertising (Dom et al., 2016; Jaafar et al., 2012; Marimuthu, 2012). While there is a lack of focus on linguistic, visual, or technical executions, as well as sensitivity in Malaysian advertising, some scholars have explored these aspects (De Run et al., 2012; Eze and Lee, 2012; Albakry and Daimin, 2014; Manaf and Alallan, 2017). Despite the potential for research on controversial advertising, which gained popularity in 2008 (Ting, 2012), it is often viewed as a taboo topic, with most companies preferring to steer clear of any issues that may be considered controversial.

Television Advertisements in Malaysia

TV advertising is a widely used medium in Malaysia for promoting a diverse range of products, including cosmetics, grooming essentials, and skincare products. Azuizkulov (2013) posits that cosmetic products are popular across all age groups because they promise a simpler lifestyle, flexible brand usage, and a sense of comfort. Given this popularity, brand manufacturers are motivated to boost their sales, particularly in Asian countries, to enhance their profitability. Most cosmetic companies aim to strengthen consumer loyalty to their brands, retain their existing consumers, and attract new ones simultaneously. Chan and Mansori (2016) suggest that consumer decision-making, whether conscious or unconscious, can be inferred from their behaviour, such as brand loyalty or changing preferences.

Azuizkulov (2013) further notes that as brand loyalty between consumers and skincare products strengthens, advertisers can engage consumers with compelling advertisements. In the context of Malaysian advertisements, advertisers must consider the cultural aspects of each race in Malaysia. They need to identify potential sensitive issues related to culture, religion, demographic background, and other factors to prevent creating advertisements that could provoke negative consumer feedback. Moreover, advertisers must identify the most effective platform to reach a wider audience. Many advertisers find that TV advertising is the most potent medium for product advertising, especially in the skincare industry, as the broadcast advertisements can also be uploaded and shared globally online (Mehta, 2012).

Advertisers must ensure that the advertisements they produce do not contain any content that is controversial or potentially offensive. They must exercise sensitivity regarding representation or symbolism, as well as the language used in the advertisement, such as the script or dialogue used in the storyline. However, in their effort to attract more consumers or customers, advertisers sometimes overlook the fact that the representation displayed in the advertisement may be controversial (Sen, 2017). Consumers believe that an effective TV advertisement considers the sensitivity of races and gender, is simple yet engaging, and is humorous yet comprehensible, despite lacking creativity and ideas to captivate the audience's attention. De Mooji (2021), Sen (2017), and Azuizkulov (2013) concur that the evolution of media marketing and the use of humour, shocking, or controversial advertising are two recent concepts that advertisers tend to employ, either intentionally or unintentionally.

Controversial Skincare Television Advertisements in Malaysia Numerous studies have been conducted in Asia, including countries such as China, South Korea, Japan, India, Thailand, and Malaysia, focusing on the application of controversial advertising. The objective of these studies is to shed light on the potential advantages of incorporating contentious issues in advertisements, to advance advertising techniques and draw attention to specific public matters.

Research on controversial advertising in Malaysia is predominantly conducted within the clothing and medical sectors, particularly on religious and racial issues (Ting, 2012; De Run et al., 2010). Clothing brands and healthy lifestyle campaigns are the two primary industries in Malaysia that frequently incorporate controversial elements in their advertisements (Mort, 2013). These contentious advertisements were commonly seen in most

broadcast advertising before 2017, as documented by the Malaysian Communications and Multimedia Commission (2009). However, in 2017, a skincare company in Malaysia created a controversial advertisement that garnered international media attention and criticism for portraying a woman's skin transformation from darker to lighter to win the King's heart. This incident sparked numerous media reports advocating for stricter control over controversial advertisements in the skincare industry.

The negative public response to the controversial skincare company's domestic and international advertisements prompted the media to scrutinise other skincare advertisements across broadcast and new media platforms. The MCMC (2009) discovered approximately 61 controversial skincare advertisements that breached The Code (Advertising Standard or Advertising Rules). Most of these contentious cases originated from skincare TV advertisements. However, no actions were taken by the authorities to remove these advertisements. Abdullah et al. (2019) noted that Malaysia's most controversial skincare TV advertisements continue to be aired despite receiving criticism. This is often due to the advertising fees that the companies have paid to the media companies. Once these fees have been paid, it becomes challenging for the government to act against companies or advertisers, as the TV advertisements do not adhere to proper procedures (Malaysian Communications and Multimedia Commission, 2009). Furthermore, according to Abdullah et al. (2019), Zakaria (2013), and Hashim (2008), controversial advertising on TV is now considered the new norm in the advertising industry, where advertisers are permitted to do so and is deemed an appropriate marketing strategy.

Zakaria (2013) argued, on the other hand, that the Malaysian Code of Advertising, created by the ASA, is not sufficiently effective. Zakaria further proposed that several steps should be considered to approve an advertisement, regardless of the platform (including personal or company website, company social media). This would enable the government to monitor the content of the advertisements produced. Currently, only traditional advertising (newspapers, magazines, or any printed advertising that involves printed forms) is monitored by the government to ensure its appropriateness for public viewing but not broadcast media and new media (Poh-Chuin & Mohamad, 2016). Poh-Chuin and Mohamad (2016) further elaborated that it is difficult for the government to monitor broadcast media and new media advertising, especially in the skincare industry, because most are personalised brands with websites and social media. The absence of a specific body in Malaysia to monitor the content of advertisements poses a risk to the advertising industry (Advertising Standards Advisory, 2014). Since controversial advertising is considered one of the new norms in the advertising field as a marketing strategy, ASA (2014) and MCMC (2009) predicted that similar controversial skincare TV advertisements will be aired or uploaded again due to the lack of control over advertising in the digital world.

Schramm's Model of Communication

Schramm's Model of communication highlights the dynamic process of communication, which revolves around three fundamental elements: the originator, the recipient, and the content (Schramm, 1954; Griffin et al., 2019; McQuail & Windahl, 2015). The cycle begins with the originator formulating an idea, transforming it into a message using symbols, and dispatching it to the recipient. The recipient then interprets the message to understand the intended meaning. They then create a response, encode it into a message, and return it as feedback. Feedback is a crucial aspect of various communication forms, as it helps overcome barriers that might hinder effective communication, such as external disturbances or errors during the encoding and decoding processes. Such disturbances can disrupt the transmission, distort meaning, and result in misinterpretation or breakdowns in communication (Schramm, 1954).

In the context of controversial elements in skincare television advertisements, Schramm's Model highlights how individual subjectivity, cultural context, and ethical considerations mediate the encoding and decoding of the advertising messages. These influences often increase the risk of message distortion, particularly in how the advertisements are perceived by the audience, making the controversy a high-risk, high-reward strategy. Employing this model in the analysis of controversial elements yields a more nuanced understanding of message transmission, audience reception, and the source of potential distortion within the advertising communication.

METHODOLOGY

This study adopted a non-experimental, quantitative research design, utilising both survey and descriptive approaches to examine public perceptions of controversial skincare television advertisements. A convenience sampling method aligned the findings with the research objectives and anticipated outcomes. While this sampling method allowed for efficient data collection, it is acknowledged that the results may not be fully generalisable to Malaysia's entire population due to potential demographic concentration within the accessible online sample. However, this method was deemed appropriate for exploratory research of this nature, as it enabled the collection of diverse perspectives from respondents with varying demographic and social media backgrounds, thus offering valuable insights into general audience attitudes toward controversial advertising.

Data were collected through self-administered questionnaires distributed through Google Forms on major social media platforms, including WhatsApp, Instagram, Facebook, and X, to capture responses from individuals with diverse backgrounds. The target sample size was 200 respondents, as determined by the Krejcie and Morgan (1970) sampling table, referenced by De Mooji (2021) in his study on controversial advertising. However, this study successfully obtained responses from 140 participants who voluntarily completed the survey.

The research instrument was a questionnaire adapted from De Mooji (2021), Sen (2017) and Lester (2013), accompanied by two Malaysian skincare television advertisements that had been previously broadcast and later made available on their official YouTube channels. The focus on two advertisements enabled a more controlled and comparable analysis of controversial elements. However, it is recognised that this scope may limit the breadth of insights across other skincare campaigns with differing creative strategies or audience segments. Nonetheless, concentrating on a smaller number of advertisements allowed for a more in-depth examination of audience perceptions and facilitated clearer comparisons of how specific controversial elements influenced message interpretation and emotional response.

The questionnaire was created via Google Forms and distributed using social media platforms such as WhatsApp, Instagram, X, and Facebook due to their convenience in gaining more respondents from various backgrounds. The questionnaire was systematically structured into three sections: (A) Respondents' Demographic Profile, (B) Respondents' Perspectives on Skincare Advertisements, and (C) Respondents' Considerations regarding Controversial Skincare Advertisements. The survey comprised thirty questions, and the participants were asked to evaluate their perceptions using a five-point Likert scale based on the two advertisement videos they had viewed. It was administered online over three weeks, enabling sufficient time for response collection. Upon completion of data collection, the data set was subjected to statistical analysis using SPSS. Descriptive statistics, including the Mean Distribution (M) Test and Standard Deviation (SD), were employed to summarise the data. The results were systematically tabulated and interpreted in alignment with the research objectives.

These controversial elements were subsequently categorised into four fundamental components of Schramm's Model of Communication: *Encoder*, *Decoder*, *Message*, and *Noise*, to provide a theoretical perspective for interpreting the responses. Applying this framework enabled a more systematic analysis of how controversial elements in skincare advertisements align with key communication processes, providing deeper insights into message transmission, reception, and potential distortion within the advertising context. While the study primarily focused on television advertisements, this framework also acknowledges the evolving dynamics of digital advertising, where similar controversies may manifest differently across online platforms.

RESULTS AND DISCUSSION

The survey data were analysed using SPSS to generate descriptive statistics, specifically the Mean Distribution (M) and Standard Deviation (SD). This analysis facilitated the identification of variations in the respondents' evaluations, ranging from the highest to the lowest mean scores across the eight controversial elements examined. These elements were subsequently categorised into four overarching communication components, as conceptualised in Schramm's Model of Communication: *Encoder*, *Decoder*, *Message*, and *Noise*.

Demographic

Based on the data gathered, it was found that 25.7 per cent of the respondents were males, while 74.3 per cent of the respondents were females. For the respondents' age range, 13.6 per cent of the respondents were below 18 years old, 72.1 per cent were 19 – 30 years old, 2.9 per cent were 31 – 40 years old, 4.3 per cent were 41 – 50 years old, and 7.1 per cent were above 50 years old. As for their educational background, 5 per cent were STPM/Matriculation/Foundation students, 7.9 per cent were SPM students, 15.7 per cent were postgraduate students, and finally, both diploma and bachelor's degree students had the same percentage, 35.7 per cent. Lastly, as for the respondents' working status, 70 per cent were unemployed, while the remaining 30 per cent were employed.

Controversial Elements in the Controversial Skincare TV Advertisements in Malaysia

Table 1: Descriptive summary of the controversial elements

Controversial Elements	Mean (M)	Std. Deviation
Personal Opinion (COC1)	4.10	.88
Past Experiences (COC2)	3.89	1.01
Good Marketing Strategy (COC3)	3.15	1.29
Different Approaches (COC4)	4.17	.92
Advertising Sensitivity (COC5)	3.80	1.09
Government Banning (COC6)	3.68	1.19
Reward & Recognition (R&R) Implementation (COC7)	3.88	.91
Reward & Recognition (R&R) Awareness (COC8)	3.65	1.02

The descriptive summary provided in Table 1 shows the mean and standard deviation scores of eight controversial elements in Malaysia's controversial skincare TV advertisements. The mean score for COC3 was below the midpoint of 4, that is, 3.15. Likewise, the respondents perceived COC2, COC5, COC6, COC7 and COC8 to be low as the mean scores were all below the midpoint of 4.0. The mean score for COC1 was slightly above the midpoint of 4, indicating a moderate agreement for COC1. As for COC4, the mean score of 4.17 was slightly above the midpoint of 4. Thus, most respondents agreed that COC4 is the most controversial element when watching the Malaysian skincare TV advertisements, while COC3 has the lowest.

The findings revealed that viewers regarded *personal opinion* and the *different approaches* employed within the controversial elements of the skincare advertisement as the most significant features contributing to their controversial nature. In contrast, respondents did not perceive factors such as *past experiences*, *individual sensitivity*, *regulatory restrictions*, and aspects of *rewards-recognition implementation* and *awareness* as the most or least influential controversial elements in skincare advertisements. According to Kadić-Maglajlić et al. (2017), controversial advertising increases a brand's visibility by provoking consumer reactions. They also contend that advertisers adopt different approaches rather than relying on predominantly contentious tactics.

Advertisers often strive to be different and creative in order to gain consumers' attention and elevate their advertisements, thereby remaining competitive (Van Dijk, 2013). However, based on the findings above, the respondents, as consumers, generally do not appreciate controversial advertising, primarily due to its impact on their perception of sensitive issues and its potential to violate ethical advertising standards. In the Malaysian context, according to the Advertising Standards Advisory (ASA) and their renewed code back in 2014 to reinforce ethical guidelines, Code 3 clearly stated that, "Advertisements must not identify or typecast each particular racial group or sex with vocations, traditional values and backgrounds". Overall, the respondents maintained that controversial advertising does not constitute an effective marketing strategy, which also aligns with the discussion by Mohamad et al. (2024). This suggests that strong perceptions of taboo remain prevalent among Malaysian audiences, despite their recognition of the distinctive qualities of such advertising approaches.

Gender Perception on the Controversial Skincare TV Advertisements in Malaysia

Table 2: Independent Sample Test for overall controversial consideration based on gender

	Gender	N	Mean	SD	P-value
Controversial Consideration (AVECOC)	Male	36	3.93	.55	0.045
	Female	104	3.74	.46	

Table 2 presents the respondents' overall perception of controversial advertisements by gender. A significant mean difference was found between male and female respondents ($N = 140$) in their evaluation of controversial advertisements ($p = 0.045$). Male respondents are shown to believe that advertisers should have given greater consideration to controversial elements in their advertisements, a view not shared to the same extent by female respondents. These findings suggest that male viewers adopted a comparatively stricter stance toward controversial advertisements than their female counterparts.

Controversial Elements in the Controversial Skincare TV Advertisements aligned to Schramm's Model of Communication

Communication Elements	Controversial Elements	Mean (M)	Overall Mean
Encoder	Personal Opinion (COC1)	4.10	3.995
	Past Experiences (COC2)	3.89	
Decoder	Good Marketing Strategy (COC3)	3.15	3.66
	Different Approaches (COC4)	4.17	
Message	Government Banning (COC6)	3.68	3.78
	R&R Implementation (COC7)	3.88	
Noise	Advertising Sensitivity (COC5)	3.80	3.765
	R&R Awareness (COC8)	3.65	

Table 3: Descriptive summary of the controversial elements aligned to Schramm's Elements of Communication

Table 3 presents the descriptive summary of controversial elements in skincare television advertisements, aligned with Schramm's Elements of Communication. The findings demonstrate notable variations in how the respondents perceived the different controversial elements.

The *Personal Opinion* and *Past Experiences* elements are categorised under the **Encoder**, yielding a combined mean of 3.995. This indicates that individual perspectives and lived experiences are key drivers in influencing their evaluation of controversial advertising. This suggests that the respondents broadly interpret such advertisements through personal and subjective frames of reference. For the **Decoder**, the element of *Different Approaches* ($M = 4.17$) was noted as the highest-rated element across all categories, while *Good Marketing Strategy* ($M = 3.15$) was the lowest-rated. The combined mean of 3.66 indicates that although respondents acknowledged creativity and variation in advertising approaches, they were less convinced of their effectiveness as sound marketing strategies. This reflects the tension between appreciating novelty and rejecting perceived manipulateness in controversial advertising.

The controversial elements of *Government Banning* ($M = 3.68$) and *R&R Implementation* ($M = 3.88$) are categorised under **Message**, producing a combined mean of 3.78. This generally suggests a moderate awareness among respondents regarding regulatory restrictions, implying that government supervision and institutional enforcement are evident but not dominant in shaping the perception of controversial content. Finally, for **Noise**, the controversial elements of *Advertising Sensitivity* and *R&R Awareness* yield a combined mean of 3.765. These findings feature the presence of 'interference' in the communication process. Explicitly, sensitivity to cultural or moral taboos, along with limited awareness of rewards-and-recognition schemes, may disrupt or undermine the advertiser's intended meaning.

This study contributes to the communication theory by demonstrating how controversial advertising strategies can be examined through elements of Schramm's Model of Communication. Overall, the findings indicate that the respondents know that controversial approaches are effective marketing strategies, yet they also remain sceptical of their actual value as marketing tools. This is reflected by the prominence of *Different Approaches* and *Personal Opinion* as the highest-ranked elements, highlighting the significance of respondents' subjectivity and the appeal of novelty in message encoding and decoding. Conversely, the low rating for *Good Marketing Strategy* indicates that while the respondents acknowledge the uniqueness of controversial approaches, they do not necessarily equate them to marketing effectiveness. This disconnect reinforces Schramm's Model of Communication, in which the process of encoding and decoding messages is shaped by individual experiences, cultural values, and prior knowledge, which contribute to potential message distortion (Schramm, 1954).

The moderate importance ranked by the respondents for regulatory and cultural aspects, namely *Government Banning* and *Advertising Sensitivity*, further reflects how "noise" interferes with message transmission. This significantly signifies the influence of moral taboos and institutional frameworks in shaping audiences' interpretations of controversial advertisements. It collectively indicates that controversial advertising marketing strategies are more likely to provoke resistance rather than foster persuasion, particularly in a society where culture and ethical norms are deeply ingrained (Mohamad et al., 2024). Therefore, while controversy can undoubtedly capture attention, its effectiveness as a sustainable marketing strategy remains unclear without careful alignment with the prevailing cultural sensitivities.

The study extends Schramm's Model by applying it to the domain of controversial advertising, signifying that intervening variables of cultural sensitivities and moral frameworks predominantly influence communication effectiveness. It provides a more nuanced understanding of how controversy operates in marketing communication, connecting theoretical insights with practical considerations related to advertising ethics and strategy.

CONCLUSION

This study examined the presence of controversial elements in skincare television advertisements in Malaysia and analysed their alignment with Schramm's Model of Communication. The findings revealed that *Different Approaches* and *Personal Opinion* were the most influential controversial elements, reflecting the importance of novelty and individual subjectivity in shaping audience perceptions. In contrast, *Good Marketing Strategy* received the lowest rating, implying a persistent scepticism toward the effectiveness of controversial tactics as the most workable marketing approaches.

Applying Schramm's Model of Communication through the study enables us to demonstrate that the process of encoding and decoding is mediated by cultural values, personal experiences, and institutional frameworks, leading to potential misrepresentations during message reception. The role of "noise," particularly in the form of cultural taboos and regulatory oversight, further underscores the challenges advertisers face in ensuring the clarity of the message and acceptance from the audience. Practically, the results highlight the importance of utilising controversy with caution and balancing creativity with cultural alignment by advertisers in attracting attention among the audiences, especially in Malaysia. Policy makers, on the other hand, are encouraged to strengthen advertising codes of conduct to safeguard against ethical and cultural conflicts.

Future research can be conducted by further expanding the analysis to other advertising platforms or other forms of visual communication, such as posters, billboards, and social media advertisements, using similar

frameworks to generate deeper insights into the broader impact of controversial strategies in skincare marketing. Researchers may also conduct a comparative analysis with other countries or types of media to provide deeper insights into controversial advertising strategies. Such studies would provide a more comprehensive understanding on how controversy operates across diverse advertising contexts and audiences, as the controversial strategies may manifest differently and exert varying levels of influence.

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