

**Portrayal of Women in
Indian Television Advertisements: An Exploratory Study**

THESIS

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Under the Supervision of
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CERTIFICATE

This is to certify that the thesis entitled "**Portrayal of Women in Indian Television Advertisements: An Exploratory Study**" and submitted by **MADHUSMITA DAS, ID. No. 2009PHXF403P** for award of Ph.D. of the Institute embodies original work done by her under my supervision.

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Dedicated to my husband with love and gratitude

This work is dedicated to my husband, the one who motivated me to learn and grow, who encouraged me to enter Ph.D. programmes in the first place. Since his passing over a year ago, the completion of this thesis has been a painful struggle, trying to find meaning of life while floating through emptiness.

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SUMMARY

The study tries to identify the trends and patterns of the role portrayed by women in Indian TV advertisements and explore the perception of the audience regarding the portrayal of women in Indian TV advertisements. During the first phase of the study content analysis is used to find out different role portrayed by women in Indian TV advertisements and their association with other collarets of the advertisements like status, setting, credibility, voice over, eye-contact and product category. Non-probability sampling, specifically systematic purposive sampling is used for sampling. Advertisements that are broadcast during the five most popular prime time TV shows were recorded. Out of 406 advertisements 268 advertisements were selected on the basis of the inclusion and exclusion criteria. Advertisements are coded on the basis of the pre coded categories, identified from the existing review of literature. The categories are adapted from the Theory of Gender Stereotype by Erving Goffman. The frequency of the variables was explored and the association of different role portrayed by women with other collarets was examined through the cross-tabulation and chi-square test.

The study found that women in Indian TV advertisements are mostly portrayed in decorative and family role, and rarely as working and free wheeler (Where the decorative role of woman in advertisements refers to the portrayal of women as concern for physical beauty and as sex object; the family role includes the role of a woman as mother, wife, sister, daughter, daughter-in- law, busy in domestic works in advertisements; working role of a women in advertisements refers to the role of a women as a professional like doctors, lawyers, politicians, spots person, interviewer, model or in any other profession, which is considered to be of professional nature and whose main focus is on her profession related activities; finally women in advertisements as free wheeler refers to the role of a woman who is an independent decision maker; who does what she wants to without thinking what the

other people are thinking about her. Sometime she is portrayed as the boss and has dominant role portrayal over man).

The study revealed that women in advertisements are depicted mostly as independent decision makers and as both the user and authority of the advertised products. They mainly represent the products related to Cosmetics Apparel and Jewelry, Health and Hygiene, and Food and Beverages; they are mostly depicted inside the home and hardly make direct Eye contact with the viewers. The study also found a significant association of different roles portrayed by women in advertisements with their (women's) Status, Credibility (whether user or authority of the product in ads) and eye contact (whether the women in ads are making direct eye contact with the viewers or not) in the advertisements; and setting, voice over and product category of the advertisements. This indicates that Status, Eye contact, Credibility of women and the Setting, and Product category of the advertisements varies according to different roles portrayed by women in advertisements.

To support the result obtained through the content analysis and to match the portrayal with audience perception a survey was conducted through a structured questionnaire on a sample of five hundred respondents. The aim was to explore the perception of the audience regarding the portrayal of women on the basis of their age, education and gender. Respondents were selected through the non-probability purposive sampling. They aged between 18-60, with a minimum qualification of HSC (Higher Secondary Education) and the regular viewers of TV advertisements. Four factors, i.e. the portrayal of women in decorative role, family role, working role and as free wheeler were constructed through the explanatory factor analysis. To find out the general perception of the audience statement wise mode and frequency and factor wise mean was calculated. Mann Whitney U and Kurskal Wallis H test were used to find out the difference in perception among the audience on the basis of their age, education and gender. Audience responses were recorded on Five- point Likert scale.

Majority of the respondents agreed that women in Indian TV advertisements were mostly portrayed in decorative role and family role and rarely portrayed as working and free

wheeler; women's body and body parts are excessively and unnecessarily shown in advertisements, women as sexual objects in advertisements encourage other women to imitate; they (respondents) feel uncomfortable to watch the advertisements with their family members where women are portrayed as sex objects and prefer rather the portrayal of more normal looking women rather than the ultra thin models with scantily clad dress; women in advertisements are mostly portrayed inside the home with household chores and they seldom make eye contact with the viewers. Most of the respondents agreed that though in advertisements women are mostly depicted as independent decision makers, they usually represent the products related to cosmetics, health and hygiene and Food and beverages and seldom represent the high value products like automobiles, share markets, real estate. The study further highlighted that gender, age and level of education of the respondents do have an impact on their perception. Respondents differ in their perception regarding the portrayal of women in advertisements on the basis of their gender age and level of education.

The study has used triangulation of methods to measure the construct i.e. Portrayal of women in Indian TV advertisements through two different methods, i.e. content analysis of the advertisements and exploring the perception of the audience through structured questionnaire. On the basis of the findings from both the methods the study concludes that women in TV advertisements are portrayed mostly in Decorative and Family role and seldom as Free wheeler and Working; frequently depicted in Home setting and portrayed as Independent decision maker, represents predominantly for the products related to Cosmetics, Apparel and Jewelry, Health and Hygiene, and Food and Beverages and infrequently making Eye contact with the viewers.

Thus the study will help the advertisers to know the liking and preference of the audience of different gender, age group and level of education so that they can plan their advertising message accordingly to the preference of the targeted audience and it also suggests the need for the review of the existing policy which would strictly banned the commercials that are going against the integrity of women in the society.

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List of Abbreviations

AAAI	Advertising Association of India
AMA	American Marketing Association
ASCI	Advertising Standard council of India
ATF	Bureau of Alcohol, Tobacco and Firearms
BBB	State and Local Better Business Bureau
BCCC	Broadcast Content Complaints Council
CARU	Children's Advertising Review Unit
CCC	Consumer Complaints Council
CFA	Consumer Federation of America
CVR	Content Validity Ratio
FCC	Communication Commission
FDA	Food and Drug Administration
FTC	Federal Trade Commission
GECs	General Entertainment Channels
IBF	Indian Broadcasting Foundation
KMO	Kaiser-Meyer Olkin
NAD	National Advertising Division
NARB	National Advertising Review Board
NBA	News Broadcasters Association
SEC	Securities and Exchange Commission
TRP	Television Rating Point
TVT	Television viewership in Thousands
USPS	U.S. Postal Service

CHAPTER 1

INTRODUCTION

Portrayal of women in media, especially in advertisements has been an important topic of research and public debate since a considerable time. The present study has been conducted to find out the types and trend of the portrayal of women in Indian TV advertisements and the perception of the audience regarding the different portrayal of women in advertisements. This chapter discusses the background, scope and objectives, methodology of the study, overview of the thesis structure, limitations and delimitations of the study and operational definition of the key terms.

1.1 Background and Motivation

Advertisements are the most powerful means of social communication. It is an important tool used by the marketers or companies, organizations to promote their goods, service or ideas to the perspective customers. Kotler and Keller (2008) have defined advertising as any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor. Its main objective is to raise the sale of the concerned product, service or idea by convincing the perspective consumers, by capturing their attention within a short span of time; before turning the page of a magazine/ newspaper, before switching off the TV or changing the channel of TV, before clicking the new screen on computer and before passing through the highways. According to Muller, Alt, and Michelis (2010), “the general goal of advertising is to transmit information to a specific group of recipients in order to achieve the desired effect.” Thus, the job of advertising includes systematical planning, designing, organizing and managing all communicational activities of an organization with

respect to pertinent receiver groups in order to contribute to the marketing objectives. Advertising is ubiquitous; one cannot run away from its influence. Criticizing the social and psychological over dominance of advertising, Vance Packard in his book *Hidden Persuader* (1957) stated that “marketers are constantly watching the whys of our life so that they can more effectively manipulate our habits in their favor” (Cited in Jeurissena & Ven, 2006). The detail about the advertising and its types and role is discussed in chapter 2.

1.1.1 Advertising and Gender

Gender has an important role to play in modern Advertising (Jhally, 1987, p.135). It describes not only the socially constructed disparity between men and women, but also the stereotypes of masculinity and femininity (Dominelli, 2007, p. 29). Since ages men have been regarded as the financial providers of the family; whereas women as the loving wives and caring mothers happily doing household chores; but now these roles are quite modified. Both Feminist movement and Women liberation movement have also played a major role for redefining the long-established gender roles, especially changing the role and status of women in the society. Unprecedented numbers of women were participated in the workforce and became financially independent. But advertisements though are considered as the reflection of the society; they fail to depict this accomplishment of women that are evolving over the years; rather it prefers to follow the traditional gender stereotypes with the hypothesis that as they are well known to everyone, it will be easy for the recipient to comprehend the content of the message without any doubt (Kim & Lory, 2005). Generally the main attention of the advertisements is on men: their concern, their actions, their accomplishment, their woes, where the significance of the women are marginalized (Schaffter, 2006, p. 50). Thus woman with intellect, self-assurance, independently and productively undertaking the responsibilities and contributing efficiently in society was rarely seen in advertisements. Rather the body and body parts of the women are depicted

excessively and unnecessarily in advertisements. In India though the gender roles are getting little bit relaxed in household chores, many roles still remain firm (Jananpathy, 2002, p. 227). Bardwick and Schumann (1967) in one of the earliest studies on gender role portrayals in television advertisements found that in comparison to men women appeared mostly inside the home and as housewives in television advertisements. This study was followed by several other studies.

1.1.2 Status of Women in India

The status of women in any society and community is the true indicator of its advancement and a factor that helps to define and rank a nation (Towns, 2009). The influence of women since the days of Mother Eve can't be denied. According to Spencer (1873) any "increase of female influence, would affect the advancement of society 'in a marked manner (cited in Towns, 2009, p. 694)". Even Marx and Engels (1956) claimed that the "transformation of a historical era can always be determined by the condition of progress of women towards liberty" (Cited in Towns, 2009, p. 694). Status is understood through roles. Hence, the best way to evaluate the status of women of any group or category, is to examine different role played by the women and the trend and pattern of their performance (Ministry of Education, 1974, p. 7; cited in Ghosh & Roy, 1997).

India has a rich culture, where women were worshiped as incarnation of goddesses. According to Manu, one of the great lawgiver of ancient India, where women are honored there resides the God. Thus, Nandal and Rajnish (2014) rightly say that women constituted the root in the arch of Indian civilization. But the irony of the fate of the status of Indian woman is that many ups and downs due to prevailing conditions in different eras; thus has become a topic of debates. The journey of the Indian women from equivalent status in ancient times through the setback of the medieval period, to the promotion of equal rights by many social reformers, has been exciting. Although it is generally believed that from 19th

century onwards the status of women has improved, but according to the feminist writers, “modern development paradigm has marginalized women and their status and deteriorated it as compared to the pre-colonial times” (Rahman, 2005). This gives rise to much confusion regarding the status of women in India; as on one hand they are given equal power by the constitution as their male counterparts, the flipside is they still have to tolerate silently the social evils like dowry death, female infanticide, eve teasing, rape, domestic violence, low literacy rates, etc.

In traditional, patriarchal society like India a woman had a subordinate status; she is identified not by her personality; but by her role as a daughter, wife and mother in a family (Agarwal, 1994, cited in Ghose & Roy 1997). According to the first literary treatise, i.e. Rig Veda, though early Vedic families were patriarchal in nature, women were never denied to their rights, they have some control over the household and enjoyed equal status with men (Altekar, 1959, p. 10).

But in the Post-Vedic period there was a gradual decline in the status and position of women in India due to the prevailing customs and traditions of the society like child marriage, sati-pratha, widow harassment, mainly the patriarchal joint-family system, rules of ownership of the properties, etc. Women started losing their status in society, which they had attained in the Vedic age. The patriarchal family became very powerful during this period which began to restrict the activities of women. The majority of women were "looked down upon as a temptation and hindrance in their march towards higher development" (Kapadia, 1966, p. 28). According to Manu, the progenitor of Hindu race, girls are supposed to be in the custody of their father during their childhood, under the custody of their husbands when married and under the custody of their sons as widows; she should not demand for independence. Even the status woman is assessed as equal to that of a Sudra, the lowest in the caste hierarchy by the . Early law books (Basham, 2004, p. 179). From there arose a

tendency to picture woman as a weak minded individual who is prone to all infirmities and needs protection and disciplining throughout her life.

With the beginning of the medieval period in India, the status of women in India again got a push back. Pardah system not only prevalent among the Muslim women, but also practiced by middle class Hindus. Child marriage and sati also became widespread and polygamy was practiced. Muslim men could divorce their wives easily. The freedom of the women was restricted (Basham, 2004, pp. 180- 183; Janapathy, 2002, p. 146). The role of an ideal woman was defined by the Muslim writer as “an ideal woman speaks and laughs rarely and never without a reason. She never leaves the house, even to see neighbors or her acquaintance. She has no woman friends, gives her confidence to nobody, and her husband is her sole reliance... If her husband shows his intention of performing the conjugal rites, she is agreeable to his desires and occasionally provokes them” (Nefzawi, 1974; cited in Ghose & Roy, 1997).

During the British rule, the position of women in India again underwent a drastic change. Socio-religious movements, started by various social reformers against the social evils that led to the subjugation of women and resulted in various socio religious reforms. The participation of women in the freedom movement of India under the leadership of Gandhi helped the traditional house-bound women to emerge as a powerful instrument of political action. Educational institutions for women were set up in major cities. In 1947, with the freedom of India, the numerous provision of our constitution heralded a new era of equality for Indian women. There came a great change not only in the status but also in the position of women in the society. Women crossed the boundary of domestic sphere and became the career women. The new Indian woman is full of confidence and determination and financially independent. Hardly any aspect of life is left which she has not explored. But after more than fifty years of independence of India; the perception that women are

subordinate to men still persists. According to Arundhati Roy, “as Indian citizens we subsist on a regular diet of caste massacres and nuclear test, mosque breaking and fashion show, church burnings and expanding cell phone networks, bonded labor and digital revolution, female infanticide, and the Nasdaq crash, husbands who continue to burn their wives for dowry and our delectable pile of Miss World” (cited in Schaffter, 2006, pp. 47-48). In spite of all the constitutional and legal provisions, the representation of women in parliament is marginal. Still the value of a woman is judged by her outer beauty not by her intellectuality. Over eighty percent of picture appeared in media are obscene and vulgar (Janapathy, 2002, p. 223).

1.1.3 Women in Indian Advertisements

Advertisements are omnipresent and Because of their ubiquitous nature the message they convey to the society, especially about the image of women, carries much importance. The main purpose of advertising is making money by selling the images of perfection to its perspective consumers and that perfect images most of the time are women; who believe to have good brand recall value, to grab the attention (Schaffter, 2006, p. 119) and provide “desirable” images for the advertisements, irrespective of their relevance to the advertisements or products starting from alcohol to automobiles. Lundstrom and Sciglimpaglia (1970) have found that women were mostly shown as sex objects, physically beautiful and subordinate to men, in advertising. They were most often portrayed in home settings and for household products (Dominick & Rauch, 1972). After the industrialization as women started to work in increasing number, the gender role portrayals in advertisements have changed according to the changing roles of women in society. The image of the ideal woman began to be transformed. Women in advertisements became central characters and were portrayed as working outside the home, in nontraditional, progressive occupation (Belknap & Leonard, 1991). Sullivan and O'Connor (1988) claimed that coinciding with this

reduction in the portrayal of women in traditional homemaker and mother roles, there has been a 60% increase in the decorative role of women in advertisements.

With the passage of time, the role of Indian women in advertisements has also witnessed a transformation in accord with the changing roles of women in society (Sukumar & Venkatesh, 2011) and that has led to the birth of a personality of a new Indian woman; who is economically independent and has a better financial control over the family. There is a shift in the portrayal of woman in advertisements from a mere house wife to a career oriented and professional with independent identity and multiple identities, who is a super woman successful in balancing her personal and professional life (Sukumar & Venkatesh, 2011, pp. 128-129). In a patriarchal society like India, most of the people by nature they prefer to see the women in roles of mother, sister and wife or as the perfect home maker. Reddy et al. (2007) found that Indian men and women though are becoming modern, embracing the global culture; they have faith on their own tradition, which most of them don't want to lose (cited in Das, 2011). Advertisements are the mere reflection of the society. Hence, for the advertisers, it is easy and convenient to depict women as they are generally recognized by the society (Schaffter, 2006, p.58). Thus women in Indian advertisements are expected to be shown in stereotypical way. Munshi (1998) and Gupta and Jain (1998) found that Indian television advertisements emphasized the traditional and stereotypical images of women as subordinate to men. Das (2011) also explored that the parental and spousal roles are common in Indian advertisements in comparison to other Asian nations.

1.2 Scope and Objective

Women are continuously depicted in traditional roles and as sexual objects especially in advertisements. The trend and types of the portrayal of women in advertisements fluctuate over time (Michell & Taylor, 1989; Das, 2000). Thus it is essential to have the constant and

continuous study on this issue to explore the status of the women portrayed through the media over the period and to find out the views of the audience about it. Advertisements are selected for the purpose because of its persuasive and ubiquitous nature. Among the advertisements television advertisements are chosen for the study as they have a very powerful impact with wide coverage.

Though there are several studies on the content analysis of the role portrayal of male and female in print and visual advertisements (Courteney & Lockeretz, 1971, Lysonski 1985, Goffman, 1976; Ford, Voli, Honeycutt, & Casey, 1998; An & Kim, 2007) these portrayals are cross cultural in nature. Role portrayal of women in Indian and other Asian nation's advertisements differ from those of the western advertisements (Ford, Voli, Honeycutt, & Casey, 1998; Das, 2000) because of the difference in cultural values, beliefs and religions (Das, 2000). A study conducted by An and Kim (2007) explore that in South Korean advertisements women are most likely to be portrayed in main characters than those from the US. Das (2000) while conducting the study on Indian magazine advertisements find that women are portrayed less often as sex objects than that of the advertisements in western countries. (Das, 2011) claims that Indian women's notions of equality and feminism differ from those of other nations especially of western nations. As countries have their different religion, values, beliefs and norms (Das, 2000), it will not be fair to generalize the results.

Though extensive researches from the western countries contributed considerably in exploring the gender representation, especially the portrayal of women in various medium of advertisements, in Indian context their numbers are few. Of that very few, most of them are focused on Indian print advertisements. Mathew (1990) conducts a study on the role portrayal of men in Indian male market segmentation. Manushi (1998) explores the depiction of housewives that are more prevalent in Television advertisements of 1990s. The studies conducted by Das (2000; 2011) on Print and TV advertisements respectively find that though

the portrayal of women in advertisements have changed over the time; still they are portrayed stereotypically. But none of them had any scope to explore the perception of audience in this context. They only analyze the content of the advertisements; there is no further tool to cross check the result.

Dwivedy, Patnaik and Sur (2009) try to explore the responses of the younger group (20s-30s) on magazine advertisements and find differences on the basis of the gender. The recent studies of Sukumar (2014) and Nagi (2014) have tried to explore the general perception of the audience; but they didn't try to find out the perception difference among the audience on the basis of their gender, age or education. Besides these studies, the audience response to the gender role portrayal or especially portrayal of women in advertisements has not been studied in Indian context. Few studies examine the response of the audience over this issue but they are all based on the western context. As depending on the variation of age, education, occupation and gender, audience will respond differently to the same communication content in advertisements (Dwivedy et.al., 2009), it provides a wide scope to the present study to examine the same in Indian context as the values, norms, religions are different here and the perception of people is changing over the time.

The present study will bridge the gap by adopting the triangulation of methods to measure the construct i.e. the portrayal of women in Indian TV advertisements through two different methods, i.e. content analysis of the advertisements and exploring the perception and perception difference among the audience on the basis of their gender, age and education through structured questionnaire. It will also cover a wider age group ranging from 18 years to 60 years which further increase the significance of the study. The study further tries to look at the effect of cultivation theory according to which, what mass media is repeatedly showing are gradually taking shapes in the society with the constant exposure to it.

Though advertisements have many forms from print, billboards to television and internet advertisements, the focus of the study is on Television advertisements as it has a very powerful impact with wide coverage. It creates an environment that seems real through careful blend of verbal and visual components. As in TV, advertisements are repeated throughout the day they give a lasting impression on viewer's mind.

Objectives of the study

The study has two primary objectives and few secondary objectives that are derived from the primary objectives.

I. Primary Objective

The first primary objective of the study is to find out the types and trends of different Role portrayed by women in Indian TV advertisements

Hypothesis

H₀: There is no statistically significant association between different Role portrayed by women in Indian TV advertisements with other collarets of advertisements under study (Status, Setting, Credibility, Voice-over, Eye-Contact and Product Category)

Some sub-objectives are derived from the primary objective.

1. To find out the frequency of different Role portrayed by women in Indian TV advertisements.
2. To find out whether the Role portrayed by women has any association with their Status in advertisements
3. To find out whether the Setting of the advertisements varies according to the Role portrayed by women in advertisements
4. To find out whether the Role portrayed by women has any association with their Credibility in advertisements

5. To find out whether the Role portrayed by women in advertisements has any association with the Voice over of advertisements
6. To find out whether the Role portrayal of women has any association with their Eye-Contact in advertisements
7. To find out the association between the Role portrayed by women and the Product categories in the advertisements

II. Primary objectives:

The second Primary objective of the study is to find out the perception of the respondents' regarding different Role portrayal of women in Indian TV advertisements on the basis of their gender, age and education

Hypothesis

H₀: Age, Gender and Education has no impact on the perception of the respondents' regarding different role portrayal of women in Indian TV advertisements

Sub-objectives that are derived from the primary objective are:

8. To find out the general perception of respondents regarding different role portrayal of women in Indian TV ads.
9. To find out the differences in perception among the respondents regarding the role portrayed by women in Indian TV advertisements on the basis of their gender
10. To find out the perception difference among the respondents regarding the role depicted by women in Indian TV advertisements on the basis of their age group
11. To explore the perception difference among the respondents regarding the role portrayal of women in Indian TV advertisements on the basis of their educational qualification

1.3 Methodology

The research tools employed in the current research is the content analysis and the survey method through structured questionnaire. In the first part of the research, content analysis is used to find out the different type of Role portrayed by women in TV advertisements. Non-probability sampling, specifically systematic purposive sampling is used to have the sample for the study. Five top rated private TV general entertainment channels (GECs) are selected on the basis of their TRP ratings. Again on the basis of their GVT; from each channel one Hindi fiction/non-fiction serial is selected (the top rated serial of each channel is selected; one serial from one channel). Shows are watched during their prime time. Advertisements that are broadcast during the break of these shows are recorded and coded. Advertisements are coded with the help of the pre-coded categories including Status, Role, Setting Credibility, Voice over, Eye contact and Product category, The frequency of the variables are explored and association between the categories are established using the statistical tools.

For the second part of the study, a survey is conducted on 500 respondents ranging from the age group from 18 years of age to 60 years of age. The population for the study is drawn from the city of Delhi and Rajasthan; with the help of non probability convenient sampling. Besides some basic demographic questions, questions related to the different role portrayed by women in TV advertisements are asked to the respondents. Responses are recorded on five point likert scale. The result of the survey is tabulated to examine the general perception of the audience and the perception difference among them on the basis of their gender, age and education regarding the portrayal of women in Indian TV advertisements.

1.4 Overview of the thesis structure

The entire thesis is divided into six chapters. The *first chapter* is the introduction, which includes an overview of the portrayal of women in advertisements, the scope and objectives,

the operational definition of the key terms, delimitation of the study, a brief about the research methodology that to be followed and the significance of the study

The *second chapter* reviews the concepts and the theories related to the area of study. It starts its discussion with the definition of advertising, its types and functions, gender role portrayal in advertising, the journey of Indian women in advertising through ages, portrayal of women in advertisings of different media. Finally different types of the role portrayed by women in Indian advertisements especially in the Television advertisements are also discussed with reference to various existing literatures.

The study has used two research methods i.e. the content analysis of the TV advertisements and Survey method among the audience; *the third chapter* includes two parts. The first part of this chapter provides a justification of choosing the method of content analysis and how it is operated. It explains how categories are coded, code book and coding form designed, validity and reliability are examined and finally how data will be analyzed. The second part of the chapter explains about survey method, how questionnaire is formed, factors are formulated, sampling technique, sample size chosen, and the test used to meet the objective, etc.

The *fourth Chapter* again has two parts; the first part includes the tabulation and analysis of the recorded advertisements under the study with the help of the pre coded categories through content analysis; to know the frequency of the occurrence of the different role portrayed by women in Indian TV advertisements and the association of these roles with the other collarets of the advertisements. The second part of the chapter involves the analysis of the data related to the perception of the respondents' regarding the portrayal of women in television advertisements; which is collected through a survey with the help of a structured questionnaire. It also explores the difference in perception among the audience on the basis of their gender, age and education.

The *fifth chapter* of the study discusses the result in a systematic and objective manner. The findings of the study both through content analysis and survey methods are discussed according to the primary and secondary objectives of the study. The finding of the study is analyzed with the reference of the existing literature and theory.

The *sixth chapter* of the study concludes the whole research with a brief summary, i.e. the similarities and differences between the findings of the content analysis and findings through the questionnaire of the survey. It also includes the future implication, recommendation for future research in this area.

1.5 Significance

Advertisement is the mirror of the society; it reflects the values, beliefs and the norms of the society. Thus the way in which women are depicted in TV advertisements might be linked to their status in the society. (Ghosh & Roy, 1997). With the changes in time, there are changes in the society and also in the mindset of the people. So it is important to study the mind or attitude of the people constantly from time to time. The result of the study will make us know about the types of different role portrayal of women in contemporary TV advertisements; which will help to assess the depiction of women in TV advertisements whether are changing with time or not by comparing the past studies. The study will also help to know the perception of the audience on the portrayal of women in Indian TV advertisements across the gender, age group, education, so that the advertising agencies can develop their advertisements in a better way, keeping in mind the preference of the target population. The study will be noteworthy for the policy makers to formulate policies for improving the status and establishing equity for females in India. According to McLuhan the main problem is the message, how the message are decoded by the audience. Thus, the study could also be used as a base work for the educationalists, to develop and execute the media literacy programmes, which would help the audience to assess the media message critically.

Finally, the study may encourage the researcher of this area to conduct further research with broader perspectives.

1.6 Limitations

The study has following primary limitations:

- i. It focuses only on the television advertisements. It could have included other medium of the advertisements like the print advertisements, the outdoor (billboard and transit) advertisements and the online advertisements, but then the data would be huge to handle.
- ii. The recording of the advertisements was carried out only for four weeks because of paucity of time. It could be extended to two or three months of recording, which may have lead to a better generalized result.

1.7 Delimitation

Because of the financial and time constraints the study has its own delimitation. The following are the delimitation of the study:

1. Only five Hindi private cable channels are chosen on the basis of their TRP rating. No English or any regional channels (Das, 2011) are taken into consideration
2. Only five daily soaps are selected from the channels (selected) on the basis of their viewership ratings. It can be extended to more number of soaps or the other shows like reality show, movies, cooking show, award functions, etc.
3. Selected soaps are watched only during their prime time, not in their repeat telecast and advertisements that are broadcast during the break of these programmes (in prime time) are recorded. It can be extended to both prime time and repeat telecast time to draw a comparison between the two.
4. The study only analyze the role portrayed by the women in the advertisements. The role portrayed by the man or kid are excluded from the advertisements.

5. Public service advertisements, political campaigns, movie promotions, advertisements on kids (only), advertisements portrayed cartoon character, advertisements only with men are excluded from the final recordings of the ads.
6. Non-probability sampling technique is adopted by the study because of the time and financial constraints. The sample size is drawn through the purposive sampling.
7. The sample size for the study is only 500; 125 from each age group (four age groups are there). The respondents are above the age of 18. Those who are under the age of 18 are not taken into consideration.
8. The study included only those respondents who have a minimum qualification of higher secondary education and thus excluded those who are illiterate and below the higher secondary level of qualification.
9. The study only examines the perception of the people about the portrayal of women in advertisements, but not its effect on their buying behavior and their body image.

1.8 Operational definition of the key terms

The following words used in the study have been identified with a view to clarify the connotation in which they are used in the present study.

Advertising

Advertising 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, Thill & Dovel, 1995).

Role

According to Genilloud and Wegmann, (2000) role is an abstraction of the behavior of an object that consists of a subset of the interactions of that object together with a set of constraints on when they may occur. The term role denotes a set of expectations and

obligations associated with a vertical status position within a group or social situation (Pandya, 2008, p. 63). In advertisement world the part played by a character in an advertisement is defined as the role of that character. In the current study mainly four types of the role, i.e. the Family role, Working role, Freewheeler, the Decorative role, portrayed by women in advertisements are identified and examined.

Portrayal

Portrayal refers to the depiction of someone or something in a particular way, a representation. It dramatically represents the character by speech, action and gesture. (<http://www.thefreedictionary.com/portrayal>). The aim of the present study is to explore the type of the role portrayed by women in advertisements especially in Indian TV advertisements.

Status

Dictionary definition of status is the position of a person in relation to another or others, especially in regard to social or professional standing. Status is realized through roles. Thus the best way to assess the status of women of any group or category, or in any sub-system is to analyze the roles women are being called upon to play and the manner of their performance (Ministry of Education, 1974, p. 7; cited in Ghosh & Roy, 1997). In the present study the status of a woman in an advertisement mainly depends on her decision making power or authority about the use of the product, she advertised for. (Plakoyiannaki & Zotos, 2008; Dwivedy, et al., 2009).

Neutral Status

In the present study the status of a woman in an advertisement is considered neutral if she is portrayed with equal importance, equal status and in same footing with her male counterparts. (Das 2000; Dwivedy et al., 2009)

Free wheeler

Freewheeler woman is the woman/ girl who can think independently without taking the help of others and without caring what the other people are thinking about her. Sometime she is portrayed as the boss and has dominant role portrayal over man.

Sex object

It includes the portrayal of a woman in an advertisement where her body and body parts are used to sell the product. Women's body part was coded as sex object was determined by facial expression, posture, activity (caressing the objects or another person in a suggestive manner), make-up, etc. (Goffman, 1979; Lin & Yeh, 2009).

Credibility

Credibility of a person in an advertisement refers to the identification of the person as the user or authority of the product whether the person is advised by somebody or advised somebody to use the concern advertised product (Goffman, 1979; Furnam & Bitar, 1993; Das, 2011; Lee & Yeh, 2009)

Setting

Setting is the background in which the set of the advertisements were placed, the environment where the character in an advertisement is portrayed. The present study has identified the settings of the advertisements on the basis of home, occupational and outdoor.

Products

A product can be a service or an item and offered someone to satisfy a need or want or for sale. (<http://economictimes.indiatimes.com/definition/product>). In the present study product refers to the categories such as house-hold products, cosmetics products, food and beverages, health & hygiene, automobiles and related products, etc.

Perception

According to the Oxford dictionary, perception is the ability to see, hear or become aware of something through the senses or it is the interpretation of the sensory information to represent and understand the environment. When we interpret the things meaningfully, through the sensory input, the process is called perception. The current study tries to find out the perception of the audience about the portrayal of women in advertisements.

Content Analysis

Content analysis is a research technique for making replicable and valid inferences from text to the context of their use. It is a scientific tool and provides new insights and increases researchers understanding of a particular phenomena. (Krippendorff, 2004, p. 18)

TRP (Television Rating Point)

It is a toll to judge the viewership or the popularity of a particular channel or programme on TV. In order to calculate it, a device is attached to the TV set in a few thousand viewers house and the numbers are treated as sample from the overall TV owner. It records the time and the programme watched by a viewer on a particular day, and the average is calculated for 30 days, which gives the viewership status of a particular channel. (http://en.wikipedia.org/wiki/Target_rating_point)

Now the word TRP (Television Rating Point) has modified to TVT (Television viewership in Thousand); which implies that TV show are now coming in thousands (in actual numbers) instead of percentages (The Times of India , 2013).

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CHAPTER 2

REVIEW OF LITERATURE

This chapter briefly discusses the definition, objectives and types of advertisements with an emphasis on the TV advertisements, gender role portrayal in advertisements, and portrayal of women in advertisements with reference to the existing literature. It also discusses the result of the different studies conducted on the portrayal of women in advertisements. The aim is to find out the trends and patterns of the portrayal of women in television advertisements and to explore the audience perception regarding the same. Due to the unavailability of the vast literature in Indian context regarding the portrayal of women in advertisements, reference from the western literature is used.

Mass media has a prominent role to play in modern society. Through an intrinsic process of information and knowledge, diffusion of broadcasting information, it provides entertainment to a large audience. It includes newspaper, magazines, books, films, radio, recordings, television, billboards and internet. It also plays an important role in society in influencing the social, cultural, economic, spiritual, political and religious aspects of community. “It's main objective is to share ideas across a large number of audiences either at a given point or through an extended time frame and usually involves a professional communicator” (Folkerts & Lacy, 2004, p. 6).

2.1 Advertising

Advertisement is the most powerful means of social communication. It has the ability to control the market by creating diverse personal needs, changing attitude, self image and preferences. While some consider advertising as a mere economic activity with single purpose to sell, others considered it as the mirror and maker of the culture, which not only

reflects the past and present but also shapes the future. Advertisers believe that the advertisements create magic in market place. The most standard definition of advertising is that it “is the non-personal communication of information usually paid for and persuasive in nature about products, services or ideas by identified sponsors through the various media” (Bovee, Thill, Dovel & Wood, 1995). Advertising is a powerful tool used by the marketers to persuade, manipulate and shape behavior of the consumers. It is an attempt to persuade a consumer into a preference for a brand or a product over another brand or product. (Narendra, 2007, p. 86). Kotler and Keller (2009) have defined advertising as any paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor. Advertisers include not only business firms but also charitable, nonprofit, and government agencies. According to the American Marketing Association (AMA), advertising is "any paid form of non-personal presentation and promotion of ideas, goods and services by an identified sponsor". Britannica Dictionary describes it as a "form of paid announcement interested to promote the sale of commodity or services, to advance an idea or to bring about other effect desired by the advertiser". Wright and Warner (1966), explain advertising as a paid form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor (p. 4). Guinn, Allen, and Semenik (2006) define advertisement as a paid mass-mediated attempt to persuade (p. 9). So all the definition are focusing the persuasive nature of advertisements in promoting various product, service and ideas.

Evolution of Advertising

Advertising is hardly a new phenomenon. Over the centuries the evolution of advertising has been closely tied to the social, economic and technological changes that have affected the media.

The concept of advertising dates to early civilization. It has gone through a long journey through centuries before it attained its present form. The oldest known written advertisement is a 3000-year-old Babylonian tablet requesting the return of a slave (Narasimhamurthy, 2014). People in Egypt used papyrus to make sale messages and wall posters. Sometimes criers would entice buyers with flowery descriptions of the cargoes from newly arrived ships, which included rugs, spices, etc. (Bovee et al., 1995, p.17) As many people were not able to read, pictures and symbols were used to communicate the message. Lost and found advertising on papyrus was common in Ancient Greece and Ancient Rome. Greeks and Roman merchants used signs like spinning machine for weavers, golden boots for cobblers and a suit for a tailor to advertise their products (Presbrey, 1929, p. 4; Wood, 1958, pp.18-24).

In both France and England commercial carriers used to walk the streets, clanging their bells, for drawing the attention of the audience or prospective customers to provide them with the latest news of the bulletins and the message from the sponsor. Some traders painted commercial message on prominent rocks along the trade lanes. The signs extolled the wares they sold and were forerunners of modern outdoor advertising. Advertisements were also found on walls in the streets of the excavated Roman city of Pompeii. The evidence of a piece of papyrus preserved in the British Museum provides the earliest and direct reference to written advertisement (Wright & Warner, 1966, p. 17).

After the invention of Gutenberg's typewriter in 15th century, use of hand bills, posters and newspaper advertisements were started. Advertisers began to use printed shop bills and flyers to reach the mass. By mid 1700s printed posters appeared all over England (Bovee et al., 1995, p.17). The first printed advertisement in English appeared in 1477. By the middle of the seventeenth century, British newspapers had adopted advertising as an integral part of their contents (Narasimhamurthy, 2014).

The Industrial revolution in USA in 19th century and emergence of Consumer society further fueled the growth of advertising. The invention of photography gave the advertisers a new way of showcasing their products. The discovery of telegraph, telephone, typewriter, phonograph, and motion pictures opened up new avenues for personal and business communication. Wherever the newspapers and magazines reached, the advertisements reached along with them, as now the latter has become an integral part of the news carriers. Again with the introduction of powerful technology like, radio and television, the features of advertising changed forever (Bovee et al., 1995, p. 17; Wells Burnett & Moriarty, 2003, p. 21).

History of Advertising in India

In India, the history of advisement formally started with the development of the Indian press. However, archeological evidences show that advertising was an integral part of ancient India also. The seals discovered from the excavation of Mohanjodaro and Harrapa, the commercial purpose wall paintings or writings of 4000 BC, indicating slogan or stone engravings substantiate the role of advertising in olden days. The earliest advertisements are mostly used for religious purpose in the form of propaganda. Emperor Ashok of Kalinga set up rock and pillar edicts all over his territory to spread the teachings of Buddha during 563 and 232 B.C. which can be considered as the predecessor of the poster advertisements of today (Nair, 2013).

Advertising in India was not used for commercial purpose till the advent of the British rule. To popularize their goods, British started the culture of advertising in India first through the print medium. The first Printing press was established in 1556, used only for printing Christian literature. Formal Indian advertisements started appearing for the first time in print in Hickey's Bengal Gazette; the first English newspaper of India published in Calcutta on January 29, 1780 followed by the publication of India Gazette. By 1786, there were four weekly newspapers and a few monthlies published from Calcutta. In 1790, 'The Courier' ,

published from Bombay during that period, still exists in the country as one of the leading publication house, named as The Times of India. In 1971, the Government Gazette was started in which all the Government advertisements in different provincial languages were printed. The first newspaper in Indian language was started in 1833, but it took a long time to put advertisements in Indian languages. (Chaudhuri, 2007, pp. 1-27)

The origin of commercial advertising in India is a recent story. ' B. Dattaram and Co.' was the first advertising agency promoted in the country in 1905. Besides B Dattaram and Co., advertising agencies, like Ogilvy and Mather and Hindustan Thompson Associate agencies were formed in the early 1920s and in 1939 started entering foreign owned advertisement agencies. (<https://advertisinginindia.wordpress.com/2009/03/>) Though the growth of Indian advertising has been slow in the pre-independence era and mostly about ladies goods, gent's cloths, travelling, restaurants, entertainments, i.e. where the target audience were mainly the British people and people of the upper strata, it is only after independence advertisements in Indian print media achieved a considerable importance (Nair, 2013).

Again the outbreak of industrial revolution, improved transportation facilities, revolution in printing technology, discovery of new and powerful communication tools, i.e. radio and television brought a new revolution to the world of advertising. To monitor the role of advertising in competitive scenario, the advertising standard council of India (ASCI) was set up. In the 1950s, various advertising associations were set up to safeguard the interests of various advertisers in the industry. In 1967, the first commercial was aired on Vividh Bharati and the first television commercial was seen in 1978 (Narasimhamurthy, 2014).

2.1.1 The Role of Advertising

According to Jefkins and Yadins (2003) mass production requires mass consumption which in turn requires advertising to the mass market through the mass media (p. 2). Advertising is an effective mass communication tool, essentially paid by a firm or by an individual with the

ultimate purpose of giving information, developing attitude, which results in fruitful actions that are useful for the advertisers. It helps in informing the customers about the brands and their availability in the market. The main function of an advertisement is to communicate, to put across information, or an argument, or an impression and thus induce in the mind of the readers or viewers a change or reinforcement of attitude towards the advertised product (Wright & Warner, 1966, p.7). But while discussing the functions of advertising, Bishop (1944) in his book, 'The Economics of Advertising' mentions that majority of the advertisements are persuasive in nature and intention. He further adds that advertising is regarded as a vast apparatus which assails the eyes and ears of the public with cunning inducements to prefer certain products over the other or to buy certain products (p.19).

Advertising is omnipresent and is basically persuasive in nature. There is no escape from it. We see and hear them from the time we tune to the morning weather forecast, while dressing until we relax with television or a magazine at the end of the day (Wright & Warner, 1966, p. 4). It seems obvious and inevitable as it affects our lifestyle to a great extent. It injects certain problems in minds of the people and then provides their solution to them. Thus creates needs of the products which the customer actually does not need. Thus artificial wants are created. Taplin (1963) is right while mentioning that "advertisers are constantly trying to discover what people want, or to guess what they may want, to suggest new wants; or even to persuade people that they want things, when they do not really want them at all" (p. 13). Thus, it is condemned by its critics as an array of sins, but still advertising is a million dollar industry as it plays a significant role for sustaining honest and ethically responsible competition which contributes to the economic growth in the human development. It informs the public about the availability of the new products and their improvisation upon the existing products, which prompts the perspective consumers to take decisions towards the new products over the old one, thus helping in lowering the price of the products and thus improves the standard of living of the people. (Gauntlett, 2008, pp.2-

3). Sometimes advertising generates the constructive message of faith, patriotism, tolerance, charity, health and education to motivate people in a beneficial way.

As advertising has both positive and negative impact on the society in its various forms, its role in the society is a debated topic. Though it has a number of benefits, it is still a mere instrument in hands of the marketers. Its benefits can be measured on the basis of its use (how it is used). Advertisers are always condemned for manipulating the psychological needs of the consumers and for exaggerating the information. So the people should be careful enough to judge how ethical the advertisements are. The regulatory bodies are also there to check that advertisements are not crossing their limits. (Sharma & Singh, 2009, p. 410)

2.1.2 Classification of advertising

Advertising falls into three major categories: business ads, public service ads and political ads. The business advertising tries to persuade the people to buy something; the product, service or ideas that the business support. Sometimes they aim at building the corporate image. Public service advertising promote behavior and attitude that are beneficial to society and its members. These advertising are either local or national. Political advertising aims at influencing the voters to elect a candidate of a particular party or to support any legislative issues (Folkerts & Lacy, 2004, p.103). These advertisements run at local, state and national levels. The current study will explore only the business advertisements, i.e. the advertising that is used for the commercial purpose.

2.1.3 Advertising Media

Advertising reaches us through a channel of communication i.e. the medium. An advertising medium is any paid means used to present an advertisement to its target audience; and included several mediums like, print, radio and television; outdoor and social media.

Print Media

Print media comprised of mostly the newspapers and magazines. Newspapers mainly target the generalized audiences within a local geographic area (Folkerts & Lacy, 2004, p. 144) and most accessible to the wider range of advertisers (O'Guinn, et. al., 2006, p. 534). Advertisements in newspapers are relatively cheap as compared to other media. It can be scheduled on any day of the week and can occupy the space ranging from inches to multiple pages. Magazines and journals are also a good medium for advertisements as magazines are read at leisure when the reader is mentally receptive enough for the advertisements. It also offers a wide range of creative approach because of the flexibility in size of the advertisements, in using colors and white space in magazines (O'Guinn et al., 2006, p. 532-534).

Broadcast Media:

The broadcast media that transmit sounds or images electronically comprises of radio, television, and internet based media. Radio is the first national electronic mass medium. Though the introduction of television industry took consumers and advertisers away from the radio industry back in the 1940s and 1950s (Randle, 2007) but with the inception of FM, radio Mirchi, in early 2000s, the audience for the radio substantially increased. As radio is mobile and handy, the audience find it more convenient to use it. Radio advertisements are flexible in nature as they can be recorded and placed on air within few hours and can also be changed quickly. Radio advertising is a low cost option for a local firm. (Sharma & Singh, 2009, p. 364).

Outdoor media

Outdoor advertisements are the oldest established form of advertising. It includes billboards, signs on vehicles, park benches, sports arena, the paper posters that are placed inside or on

transit vehicles and in transit station (transit advertising) and blimps flying over during the sport events. For local companies, billboards are the excellent medium of advertising. Outdoor advertising is a low cost media outlet, as it has long life, offers a broad reach and high level of frequency, if multiple billboards are purchased. Its major drawback is short exposure time and limited opportunity for creativity and segmentation opportunities.

Web/ Online media

With the advent of technology and wide use of internet, on-line advertising is gradually gaining popularity as an alternative to media advertisement. It includes email marketing, search engine marketing, social media marketing, display advertising and mobile advertising. It offers the advertisers a precise way to target market segments. They can even target the audience on the basis of geographic regions, time of the day, computer browser. Internet advertisements are very convenient as it is delivered 24 hours a day and across seven days of the week (O'Guinn, Allen & Semenick, 2006, pp. 571-575).

Television Media

Television, the first practical device for transmitting the likeness of the object over a distance, became a household appliance in late 1940s and early 1950s in the U.S. and Europe. In other parts of the world, it gained its popularity in late 1960s, though was available in many parts of the world even in late 1950s (Vilaniyam, 2006, p. 148). The structure of the television industry has undergone massive changes with the world wide introduction of cable connection (Wells et al., 2003). Among the media vehicles it is the most powerful and successful medium ever as it can reach more people more quickly than any other medium (Bovee et al., 1995, p. 20). According to Wells et. al. (2003) in comparison to the other media, television has three key advantages: its influence on consumer's test and perception is pervasive; it can reach a large audience at a time in a cost effective manner; and, its sound and moving images create a strong impact (p. 280). A strong relationship

exists between television and human behavior as it has the power to control the social attitudes and changing human behavior, living style, moral thoughts and consequences (Narasimhamurthy, 2014).

The influence and impact of television are manifold. But its influence is likely to be even more significant in the country like India the third largest television viewing market in the world (Bowman, 2004, p.10). According to Ciochetto (2013), over the years Doordarshan reached 107 million households compared to with 85 million households that get satellite and cable television (p. 73). People in India spend an average of 3/6 hours a day staring at television and now-a-days viewing television is becoming a major part of the culture (Gupta, 2012, p. 90). In India Television was introduced in late 1950s. The first television centre was established in Delhi in 1959 with the joint venture of All India Radio and UNESO. In 1972 TV stations were opened in Bombay and Madras; in 1973 a relay station started operation in Pune. In the mid-year 1980, another centre was started in Delhi (DD-2) (Vilani, 2006, pp. 152, 155). Over the years, television has become an important medium in Indian society. The introduction of private satellite channels increased its popularity to a great extent. The number of television channels has grown from six in 1991 to more than 230 in 2006 (Bowman, 2004). First India-targeted satellite channel, Zee TV started its broadcast in 1991(Narasimhamurthy, 2014). Besides the Prasar Bharti owned Doordarshan, around hundreds of TV Channels exist to provide news, music, films, serials, sports, religious preaching, education and so on (Sharma, 2005). Satellite television has led to massive changes in entertainments, in awareness of global trends and lifestyles. The increased domestic and international programmes led to increased interest in television programs among the common viewers (Bowman, 2004, p. 11).

Television is often called the king of the advertising media (Anwar, 2012). Advertisements are the integral part of it. Because of its ubiquitous nature, it is regarded an excellent medium

for demonstrating a product or service. In 1976-77 the Doordarshan (DD) started accepting advertisements. Commercial advertising on television was introduced in a small way on 1st January, 1976 the revenue from commercial advertising has shot up at an astronomical rate. In 1978 the first television commercial was seen, which paved the way for various companies to start advertising on television (Narasimhamurthy, 2014). But till mid 1990s foreign advertisements were not allowed on the national channel of the state television network, Doordarsan; thus, the level of television advertising was quite low. End of the state owned broadcasting in early 1990s and the arrival of the satellite television in 1990s gave a push forward to the growth of television advertising (Ciochetto, 2013, p. 72)

The early television advertisements were merely still with voiceovers or short versions of cinema advertisements. But over the years the quality of television advertisements improved a lot. The careful blend of verbal and visual components offers creative flexibility and presents life like representation of the product, service or ideas, which creates an emotional impact on the mind of the perspective customers and helps them to identify them with the products. It has the power to attract the audiences of all age groups, literate and illiterate and of all the strata of the society. As the advertisements are repeated throughout the day, they give a lasting impression on viewer's mind. Companies with wide spread distribution use television to reach the mass market and deliver their advertising message at a very low cost per thousand.

According to Bruzzone and Tallym (1997), television commercials are enlisted with a staggering array of sensory and sensual rich images and computer graphics – all designed to draw emotional response of the viewers, which help to grab their attention and to communicate the advertising message. Chittithaworn, Islam, and Thooksoon (2011) describe television advertising as a familiar and trusted medium of communication which has an important role in people's lives by bringing information and entertainment into living rooms.

Mai and Schoeller (2009), conducted a study to find out the effect of advertising on consumers and explore that different levels of emotions such as warmth, love, longing and desire, happiness and amusement are elicited by different TV commercials. Anwar (2012), states that television advertisements have a significant impact on consumer buying behaviour. Jupiter Research In-Market Media Usage Survey 2007, finds that 23% of people made definite purchase after seeing television advertisements.

Advertisements are omnipresent and have a mass appeal, they have some ethical values too. The mixing of art and facts in advertising communication are subservient to ethical principles (Nagamani & Asha, 2014). Advertisements in their initial stage had high ethical values as much importance had been given to the products, but slowly advertisement agencies, to attract the viewers, started using catchy words, sentences, phrases, beautiful models and popular celebrities which divert them from informative advertisements; thus the ethical value no longer holds the primary attention for advertisers (Pavithra, 2012).

2.1.4 Ethical aspects of Advertisements

Ethics are the moral principles and values that govern the actions and decision of an individual or group. Like any other field of business, advertising is exposed to some ethical issues and challenges. According to Belch and Belch (2004) “Ethical issues must be considered in all integrated marketing communication decisions. Advertising and promotion are areas where a lapse in ethical standards or judgment can lead to highly visible and damaging to a company and society at large (p. 752). People differ in their perceptions as they belong to different values, believe and interests. Even sometimes some actions are within the law but may not be ethical. Thus the role of advertising in society is controversial. Advertisers are often criticized for using techniques that are deceptive, exploitative, controversial, offensive and often perpetuate stereotyping (O’Guinn & et al., 2007; p. 124; Belch & Belch, 2003, p. 753).

Advertising as untruthful or deceptive

The main ethical issue in advertising is to avoid deception. But ironically it is one of the major complaints against advertisements. Using superlative degrees, like The Best, The Most, The Strongest, is a regular practice in advertisements. It is legal as the use of the superlative degrees by the advertisers is well understood and interpreted by the consumers as the simple standard language of advertising (O'Guinn et al., 2007, p. 125). This is called puffery which involves the exaggerated or impossible claims and is considered legal. The task lies in determining the subtle difference between legal and deceptive.

Emotional appeal is another area of debate regarding the truth in advertising. It is mainly related to the beauty and prestige enhancing quality of a brand. Advertisements of beauty products usually make false and misleading claims or promises by quoting misleading prices or giving false testimonials by the celebrities and common people. Hunt (1976) argues that advertisers should have the right to present the positive part of their product and not to be restricted to some point. Thus, Guinn et al. (2007) are right to say that the ethical issues in advertising are not clear-cut.

Advertising the Controversial product

Advertising some products like tobacco, alcoholic beverages, gambling and lotteries raised concern on the ethical aspects of the advertisements. Critics argue that Tobacco and alcoholic beverages companies are targeting not only the adolescents (Belch & Belch, 2003; O'Guinn et al., 2007), but also the teenagers. In India, according to the seventh rule of the cable Television Network rules, 1999, advertisements that promote directly or indirectly the sale or consumption of cigarettes, tobacco products, wine, alcohol, liquor or other intoxicants, infant milk substitution, feeding bottle or infant food are not permitted. Still many brands of these products sell other products like CDs, mineral water, golf accessories under their brand name in order to develop the brand association of the viewers with the

other products. These types of advertisements are called the surrogate advertising which are legal but controversial (Sharma & Singh, 2009).

Advertisements as offensive or in bad taste

Advertisements are commonly criticized by the consumers as bad in taste, offensive, irritating (Belch & Belch, 2004; O' Guin et.al., 2007). Sometimes consumers are irritated to see the advertisements for contraceptives and personal hygiene product and even most of the media did not accept the condom advertisements until the AIDS crisis forced them to reconsider their restriction. Advertisements of feminine hygiene products are also considered poor in taste, irritating and most hated (Hume, 1988). The most irritating commercials are for female hygiene products and advertisements for women undergarments (Aaker & Bruzzone, 1985). Rehman and Brooks (1987) have conducted a study on the acceptability of several products, being advertised on television and found that two products, i.e. contraceptives for men and women, were seen as unacceptable by college students.

Besides the advertisements of the product type, the consumers also feel offended by the type of appeal the advertisers use. Of all the appeals in advertisement, sex appeal and the use of nudity is the most criticized one, which advertisers generally use to grab the attention of the viewers first towards the person and then it is transferred to the product. The common criticism of sexual appeal is that it can demean the woman (man) by portraying them as sex object or decorative object (Belch & Belch, 2003; p. 756). In shock advertisements, advertisers also use sex appeal and nudity, which may offend many people but catches the attention of the consumers immediately and generate publicity for the company.

Advertisements that perpetuate stereotyping

Advertising is often accused of perpetuating stereotypes through its portrayal of women, ethnic minority and other group. Various research studies conducted over the years show the

constant prevalence of gender stereotype, with a little variation through the years. The results of these studies explored that over the years women are portrayed either preoccupied with the household jobs, like cooking or health & hygiene of the family and beauty or as the decorative or sex objects in advertisements (Lundstrom & Sciglimpaglia, 1970; Goffman, 1979; Bardwick & Schumann, 1967). Sometimes the women also have to represent the product to which they are not at all related with. Even body parts of women are objectified to sell the products starting from alcohol to automobiles. In contrast, men are portrayed as constructive, adventurous, and powerful. Though the masculine and feminine roles are quite modified with the times, advertisements mostly failed to depict them. Manusi (1998) after examining the role of Indian women in T.V. advertisements found that gender stereotype in Indian advertisements is prevalent. Das (2000; 2011) has different studies on the print and television advertisements and found the same result.

Comparative advertisements

Comparative advertisements are legal and used by different companies frequently, especially in testimonial advertisements. In Comparative advertisements, advertiser makes a comparison between the firm's brand and the competitor's brand by showing the competitor's product as a weaker one. While doing this, sometimes the company may indulge in unfair comparison which is considered illegal. In advertisements it is not allowed to use the competitor's product, service, brand name and logo as point of references. These guidelines are set up by the American Association of Advertising Agency to be used for comparative advertisements (Balkas, 2006; O'Guinn et al., 2007, p. 130)

There is a very fine line that differentiates the Do's and Don'ts for the advertisers. Some guidelines are framed keeping in mind the interest of the advertiser, advertising agency, the media, consumer and the society; which should be followed by the companies while advertising their product, service and ideas.

Ethics in Electronic Media

Now a day's ethics in communication of Indian electronics media, especially their content, treatment, timing are the most debated topic. Albarran (2011) states that ethical decision-making in the electronic media can be a complicated and challenging process involving many aspects of an organization and different types of practitioners. The ethical aspects even differ from one channel to another. It is not that electronic media including television do not follow ethics in their day to day functioning, policy making, practices and programs. Technological changes in the society, changes in the ideology of the public, extreme commercialisation of Indian network, the heavy race for TRPs has created doubts on ethics as the principle of living. Many innovated broadcast regulatory bodies like the News Broadcasters Association (NBA), Indian Broadcasting Foundation (IBF) or the Broadcast Content Complaints Council (BCCC) have refocused in maintaining ethical functioning of Indian television (Ravi, 2013).

Over the years there is a decline in media standard. Telecasting and publication of obscene, indecent advertisements clearly show the percolation of western culture in India. Though there are a number of legal provisions and self regulatory bodies to control and regulate advertisements, failure of proper implementation, has led to a decreased quality in advertisements day by day (Nagamani & Asha, 2014). According to Nahida (2014) the lack of training of the journalist, change in media structure and ownership, commercialization of media, has led to the decline of ethical standard in media. She further said that if media is expected to maintain the ethical standard, it should be provided with necessary power for controlling the same.

Thus advertisement thus has diverse perspective; when in one hand it is criticised by many for deceiving the consumers, advertising controversial products, sometimes are offensive in nature and bad in taste, perpetuating stereotyping, advocating comparative advertisements;

and therefore need some guidelines from the regulatory bodies to perform under certain limitation; on the other hand the flip side is the purpose of advertising is to lure the customer to sell the product, service or ideas by persuading them. In order to persuade them they need to know the perception of the audience regarding different segments of advertisements like the creativity, the idea of the advertisements, the jingles used in it, the background, the portrayal of men and women in particular advertisements. Perception is a process of acquiring and processing information and researches prove that (which will be discussed below) the demographic profiles like gender, status of the family, age, income, education and traditionalism are significantly correlated with audience perception about the portrayal of women in advertisements. All have moderating effect on the degree perception to portrayal of women in advertisements. Thus many research studies have been conducted to know the perception of the audience belong to different target groups. The present study also tries to explore the perception of the audience regarding the portrayal of women on the basis of their gender, age and education.

2.2 Audience Perception

Lundstrom and Sciglimpaglia (1977) have done an analysis of attitudes of men and women consumers towards sex role portrayals and find that women are of more critical attitudes toward sexual role portrayals than men. They generally feel that neither men nor women are portrayed accurately in advertising. They further highlights that women from higher income and occupational status households, younger women, more highly educated women and women who are less traditional are the strongest critics of contemporary role portrayals. Parallel results are also found by Ford, LaTour and Lundstorm (1991) as the study reveals that younger, educated and feminist oriented women are negatively affected by the offensive advertising and which affects their purchase intension.

The study of Bhullar (2000) indicates that the respondents do not equally like all roles in which women are portrayed in advertisements, rather liking for some roles, is much higher than for other roles. A study conducted by Zimmerman & Dahlberg (2008) finds that the young, educated women were less offended by the portrayal of women as sex objects in advertisements in comparison to the women of previous generations. Another study by Aruna, Kotwal and Sahni (2008) find out the perception of adolescents on portrayal of women in TV advertisements. It reveals that majority of the respondents felt that advertisement depicts women in stereotype roles and are not representing the personality of Indian women. The presence of female model in the advertisement influenced the liking of both the genders for a particular product. While boys felt that the model in the advertisements stays on their mind and they wanted women to be projected in fashionable and glamorous roles; girls felt that their fashion trends are influenced by these models and majority of them wanted women to be shown as confident, independent and empowered individuals.

Lee (2012) reviewed 70 articles related to magazine and TV advertisements and finds parallel results with Lundstrom and Sciglimpaglia (1977) and Ford et.al. (1991). The study reveals that the younger and better educated women are more likely to be offended by the offensive sex role portrayal of women in advertising. The study further highlights that sex role portrayal varies according to the culture and product categories.

Daechun (2013) explores and examines though the majority of Koreans are offended by the traditional portrayal of women in advertisements, Korean women in comparison to men are more offended by these types of portrayal. The survey conducted by Asemah, Edegoh, and Ojih, (2013), concludes that women are not satisfied with the way and manner they are portrayed in television advertising. They are mostly portrayed in traditional role of a mother or beauty or sex symbol and which do not represent women's diversity. They were over-

represented in advertisements for cosmetics and were less likely to appear in advertisements for cars, trucks and related products.

The study by Mehmood and Malik (2014) reveals that most of the respondents do not like the depiction of western women in Pakistani advertisements as it does not match the cultural value of their country. The respondents felt that women in men's product advertisements are mostly shown as the sex objects, which may lead to negative perception about advertisements as well as those brands.

Advertisements are considered as the mere reflection of the society, it reflects the gender equation of a particular society. Interpretations of gender are presented and reinvented in accordance with the social and cultural changes in the society. The way men and women are portrayed in advertisements is an indicator to measure the attitude of the society towards Gender (Milner & Higgs, 2004). Again the gender portrayal in TV advertisements influence how society view the appropriate role for men and women (Courtney & Whipple, 1983) and especially the younger people learn from it the appropriate gender behavior and attitude. Thus in the present days situation when Television advertisements use to cover a wide ranged audience, both in rural and urban India, it is important to have a discussion on how gender roles are portrayed in television advertisements.

2.3 Gender and Advertisements

2.3.1 Gender

Gender is a socially constructed identity that rests on a binary dyad and is constituted by both men and women. It describes not only the socially constructed differences between men and women, but also the stereotypes of masculinity and femininity (Dominelli, 2007, p. 29). According to Gauntlett (2008), "masculinity is seen as the state of 'being a man'; whereas femininity is not necessarily seen as the state of 'being a women'; instead it's perceived

more as a stereotype of a woman's role from the past" (p. 11). Gendered behavior, as well the concepts of masculinity and femininity, are scripts which are dictated by the environment that consciously and unconsciously are learned and performed by persons in order to play their appropriate roles in society (Goffman, 1979). Within a family, while men perform the role of bread earners, women function as homemakers (Parsons & Bales 1955). This difference between the man and woman generates common gender role stereotypes (Eagly, 1987). Gray (1992, cited in Gill, 2014) mentions that men and women are the creatures from different planet; when men are from Mars and women are from Venus. Raghavulu, (1999) describes women as nature and man as culture. Men control the nature through culture and thus superior to women (p. 93).

Through the ages men have been considered to be financial providers, career-focused and independent, whereas women is the gender around having domestic responsibility linked in to her role as loving wife, caring mother and low-positioned worker, undertaking the bulk of house hold work (Walby, 1990; cited in Dominelli, 2007, p. 29). Situations have changed with time. Feminist movement had a deep impact in changing the role and status of women in the society. Women's liberation movement also fought for the rights of women and for redefining traditional gender roles. As a result of which today's family model is based on a partnership rather than on patriarchy. Despite the changes in this 21st Century, by far men still like to fit in the role of masculinity, but for modern women, being and fitting into the role of femininity, has not been a very important need. "Femininity is now not a core values for them rather a swishy kind of glamour, utilized by confident women who know exactly what they are doing" (Gauntlett, 2008, p. 13). But while elaborating the perspective of cultural dualism, Whyte and Whyte (1982; cited in Mishra, 1999, p. 9) said that it is very difficult for women to manifest, their autonomous individuality and their feminine destiny at the same time. It differs according to cultural-historical context. While Western women seek

liberation as an individual, the Asian women seek greater satisfaction by improving the economy of her family and her status within the family. A study by Ruby (1975, cited in Mishra, 1999, p. 93) on Latin American women finds that, since, women are trained from their childhood to consider wife and mother as their primary role; they have contradictory ideas when they get in to profession. They consider their profession as their secondary role, while fulfilling their obligation for the primary role. Though at present both men and women are leading highly complex lives with multiple societal roles, the societal role of both still defines men as the bread earner and women as the home maker (Chisholm, 2014, p. 91). Despite the steady development of the society towards modernization, the conventional thinking still persist -role of men and women are definite. However with social and economical development, the gap is narrowing down.

Gender plays an important role in advertisements. Advertisements being the mirror of the society; they show what the society expects from them to show. Thus advertisers often have used traditional gender stereotypes in their commercials with an assumption that they are well known and will be accepted by everyone without any doubt.

2.3.2 Gender role portrayal in advertisements

Advertisements have portrayed gender in distinct and predictable stereotypes. According to Goffman (1979, p. 8) gender representations in advertising reflect “fundamental features of the social structure,” such as values, beliefs, or norms. Advertisements are the reflection of the gender equation of a particular society. Though gender roles are getting refined and narrowed over the years, advertisers often use traditional gender stereotypes in their commercials based on the hypothesis that as people are well acquainted with such type of images, it helps the receivers to understand the content of the message without any doubt.

Bardwick and Schumann (1967), in one of the earliest studies on gender role portrayals in television advertisements find that women (compared to men) appeared more often as home

bound and as housewives in television advertisements. This study was followed by several others that examined the gender stereotyping in advertisements. Lundstrom and Sciglimpaglia (1977) conducted a survey and explored the same pattern that women were portrayed mostly as sex objects, physically beautiful and subordinate to men, in TV advertisements. They were the traditional housewife, mother and clerical worker who would perfectly and happily solve household problems. The study by Courtney and Whipple (1974) explores a significant difference between the role portrayal of women and men in TV advertisements. The study finds that women were over-represented in advertisements for cosmetics, kitchen and bathroom products and were less likely to appear in advertisements for cars, trucks and related products. Women, as compared to men, were mostly portrayed in home setting to convey the message that the women's place is at home.

Men in advertisements of consumer products are often posed in commanding position, or in an action position, where as women are rarely presented in a commanding pose, and are rather positioned as an object of stare. Kilbourne (1986) explains, "he needs the product with a drive that comes from his masculinity, but at the same time she needs the product to bring alive her universal femininity". Thus gender representation in advertisements highlights the ideology of the active and public male and the passive, dependent, domestic female (Kilbourne, 1999; Williamson, 1986). Williamson states them as the representation of male-work-social and the female-leisure-natural. Thus, Matlin was right when saying that women's bodies are used differently from men's bodies in advertisements (1987).

Furnham and Mak (1999) have conducted a study comparing fourteen different studies on gender role portrayal in TV advertisements across different countries and find that some results are consistent across the countries: like, in comparison to men, women are more likely to have dependent roles; while men are often presented as voiceovers, and women are more likely to be presented visually. The study of Kellerman, Miller, and Kellerman (1998)

finds a limited improvement in the role portrayal of women in advertisements and highlights that though there has been some upgrading of the jobs in which women were portrayed, still in comparison to men, women are less likely to be portrayed in a working role.

Advertisements portray the body language of both man and woman in a different manner, when man in advertisements are shown as expressing a level of power, control, and dominance, women are shown as shy, dreamy, gentle, likely to be manipulated and helpless (Ford & La Tour, 1996). Brett and Cantore (1998) also explore the similar trends in advertisements that men are usually shown as strong, independent and achievers, whereas, women are shown as nurturing, empathetic, but softer and dependent. Bartsch, Burnett, Diller and Williams (2000) analyze trends in gender representation in television commercials and conclude that unequal gender representation is still present in television commercials. Advertisers generally try to communicate to a target audience with existing beliefs, which they believe is easier way to communicate and to sell their products than the use of multiple, realistic values and beliefs. So men and women are recognized as a prominent dichotomy of action vs. appearance or active male vs. passive female, hence exhibits a definite gender display in advertisements. When the definite feature of female representation is appearance, more often in passive and submissive pose, the defining feature of male representation is action or activity in advertisements (Shields & Heinecken, 2002, p. 46).

The study of Stafford, Royne, Spears, and Chung-kue (2003) on print advertisements, explores that when the male celebrities are generally associated with the visual plus verbal presentation style and functional product benefits, female celebrities are associated more with the visual presentation style and with psycho-social product benefits. Lindner (2004) following the coding scheme of Goffman (1979) examine the images of women in general interest and fashion magazine advertisements from 1955 to 2002. The study reveals that the stereotypical roles of the women have remained fairly constant throughout the years. They

find advertisements show frequent objectification of women, women as subordinate to men, women as mentally withdrawn from the larger scene, which according to him, reinforce the unequal power relation between men and women.

Contrary results are also found in some of the studies. The findings of Caballero & Solomon, (1984), explore that though women are portrayed as young in majority of television commercials and rarely in professional roles, their decorative roles for men's product are declining and neutral role portrayal of women is increasing. Women are shown as acting independently of men in choosing recreational activities and as product representatives in advertisements. The study further highlights that women are no longer confined to the kitchens or bathrooms. Addressing the positive side of the stereotypical roles, Kolbe and Langefeld (1993) claim that the viewers want to see some products with stereotypical roles as they are being suited more to that product; hence, these products or advertisement or role should not be criticized for depicting the stereotypical roles as they do give rise to negative perception about the advertisements. The study conducted by Lee (2003) explores that though traditional gender role stereotyping is still present in modern Singapore, women are depicted in more diversified role, ranging from homemaking and childcare, to endorsing beauty products and working in offices. The study of Vela, Manzano, Boluda and Lopez (2007) explores similar kind of results which shows that, though the stereotypical depictions of men and women still exists in Spanish magazine advertisements, they have become less prevalent. It indicates that both men and women are equally depicted in neutral roles and in independent roles.

Besides this, a vivid analysis of advertisements has also been made by Erving Goffman, one of the prominent sociologists of his time, on the prevalence of the gender stereotypes in advertisements highlighting the portrayal of women. He has categorized the stereotype that is prevalent in advertisements against women in to six categories. The present study adapted

the categories of Goffman with some modification to suit the Indian context, to analyze the advertisements that are under study to meet its first objective. Though his theory of Gender stereotype is dated 1979, still his frame work has been used by several researchers of the current time, which in details are given afterwards.

2.3.3 Erving Goffman's Theory of Gender stereotype

Erving Goffman, the great sociologist of his time, is highly popular for his works on analysis of human interaction starting from "The presentation of self in everyday life" (1959) to "Behaviour in Public places" (1971). He studies each and every facet of human life to understand their deeper meaning and implications. Goffman in his ground breaking study *Gender Advertisements* published in 1979, made a vivid analysis of gender role portrayal especially the representation of women in magazine advertisements. He analyzed nearly 400 advertisements to explore how we as a culture, expect to see the behavior of men and women. He explains gender role in advertisements tries to convey us the message about how men and women are, or want to be, or should be, not only in relation to themselves, but in relation to each other (Gornick, 1979; cited in Goffman, 1979, p. vii). He defines gender displays in advertisements as conventionalized portrayals of the correlation between biologically defined sex and culturally defined gender (cited in Shields & Heinecken, 2002, p. 22). According to Paul and Sheets (2012), he believes that the values, norms and beliefs of the society are reflected and regulated through the images of advertisements. Though several other studies have been conducted on gender role portrayal in advertisements, for his deep analytical abilities Goffman's research study stands out from the other studies of his time and is considered as one of the classic studies of advertisements and gender role portrayal. While Kilbourne's famous documentary "*Killing Us Softly*" focused on the sexual objectification and commodification of women's body, Goffman's focal point was gender displays and the nuances of body positions and movements, e.g. positioning of hands, knees

and eyes, rather than the words. Sirakaya and Sonmez (2000) claim Goffman's framework "is the only reliable source to date that systematically investigates nonverbal gender displays in advertising" (p. 354). On the basis of his analysis, Goffman classified the depiction of women into following six categories.

1. Relative size

Goffman noted that difference in size will correlate with difference in social weight. He found that in advertisements during the social interaction between the genders; men are always portrayed taller than women. Thus in advertisements, men's usual superiority of status over women are expressed through his greater girth and height. He further concludes that on very few occasions, women are shown taller than men (Goffman, 1979, p.28).

2. The feminine Touch

According to Goffman, women more than men, are pictured using their fingers and hands to trace the outlines of an objects or to cradle it or to caress its surface. He added that this touch is different from the utilitarian kind that grasps, manipulates or holds of. Instead of hands sometimes faces are used and self touching is also shown which imply a sense delicacy and preciousness about the body (Goffman, 1979, pp. 29-31).

3. Function Ranking

In advertisements, when a man and a woman come face to face in a professional Scenario, the man mostly plays the executive role. This hierarchy of function is pictured both within an occupational frame and outside of occupational specialization. Even for the household products, advertisers portrayed men in role of instructors or the endorsers who tout the efficacy of the products. He further noticed that when women are busy in household works, men are shown to be sitting or relaxing. The depiction not only interprets the subordination of women but also shows how men avoid the subordination to female work. (Goffman, 1979, pp. 32-36)

4. The Family

Goffman found that advertisements generally showcase nuclear families; there is a special bonding between father-son and mother-daughter. The fathers in the advertisement according to him are shown to be standing little apart from the physical circle of family members and mothers are shown as mingling and involving with the family members.

5. The Ritualization of Subordination

Holding the body erect and the head high is stereotypically a mark of being unashamedness, superiority and disdain. In advertisements, women are shown lowering themselves physically in some form or other. Goffman elaborates that in comparison to men, women and children are pictured more in lying on beds and floors, which are considered as less clean. Women more frequently than men are posed in bashful knee bend, lowering head, canting head or body. The configurations of canting postures are considered as an acceptance of subordination, an expression of ingratiating, submissiveness and appeasement. Women in advertisements are less seriously presented in a social situation than men. Women, more than men, are shown spending much more time in shopping clothes and being concerned for appearances. In advertisements, while men are shown walking straight and steady, women are shown usually holding hands, leaning on shoulders, overtly showing their affection, thereby implying that women are much in need of support, help and protection. These show the subordinate and dependent status of women.

6. Licensed Withdrawal

Women more than men are shown engaged in involvement, which remove them psychologically from the social situation at large, leaving them disoriented and dependent on the protectiveness of others who are present in the situation. Women, often in advertisements, appeared to withdraw themselves from the social situations through

involvement in telephonic conversation, showing emotional response by covering their face or mouth with hands, shocking or biting fingers, averting head/ eye, lowering of heads, in close physical touch with men, withdrawing their attention from the scene and mentally drifting them from the physical scene around them and thus, they avoid direct eye contact with the viewers (Goffman, 1979, pp. 28-82).

Goffman's theory of gender stereotype gives an overall view of the representation of women in advertisements as precious or fragile, passive, submissive, and in need of the protection or good will of others (Wallis, 2010). Goffman's analysis gives a clear idea that gender differences in function and status not only carry over from the real world to the advertisement world but may find their purest expression there (Kang,1997). Because of its wide popularity the framework of the study has been referred widely by different sociologist like Belknap and Leonard (1990), McLaughlin and Goulet (1999) Kang (1997), and Wallis (2011) to compare the gender role portrayal in advertisements. All of them found no significant change in gender role portrayal in advertisements since 1979.

Lazier (1988) uses Goffman's framework to study depictions of women in magazine advertisements of 1986 and 1987 and finds the rare prevalence of relative size, function ranking, and family scenes and concludes that these categories are no longer applicable for advertisements. She further explored that the category ritualization of subordination is the most occurred category in advertisements and this according to her is the most demeaning thing done to women.

Belknap and Leonard (1991) extended Goffman's categories and analyzed magazine advertisements. They explored the prevalence of gender stereotype in magazine advertisements. Feminine touch and the ritualization of subordination particularly, seemed to be more prevalent in modern magazines than traditional ones, whereas, relative size and function ranking are found to be less frequent in them.

Kang (1991), after twelve years of the Goffman's analysis, revisited his theory to make comparisons of gender display between the years 1979 and 1991 in magazine advertisements and finds similar results as Belknap and Leonard (1991) that there is no significant change in images of women in 1991 advertisements from that found in 1979, except the change in the dispersion of stereotypical portrayal of women. The study highlights that the stereotyping of women were found more in the categories of licensed withdrawal and body display from 1979, two of Goffman's categories relative size and function ranking were found to be not prevalent in magazine advertisements.

In the study conducted by McLaughlin and Goulet (1999), family scenes were found to be the most common category in magazine advertisements targeted on European Americans and African-Americans. The other commonly observed categories are ritualization of subordination, relative size, and function ranking. Licensed withdrawal and feminine touch were not found in the advertisements.

Theory of Goffman (1979) is also used by Sirakaya and Sonmez (2000) to study the portrayal of men and women in advertisements for vacation information packages across the United States. The study concludes that though depictions of men fit most of Goffman's categories, women were still portrayed unrealistically in stereotypical roles. Bell and Milic (2002) replicated Goffman's theory of images in American magazines and concluded that gender role stereotypes had not significantly changed from images found in 1979 advertisements.

Lindner (2004) used Goffman's framework to examine advertisements published between 1955 and 2002 in magazines like *Time* and *Vogue* and found that women are depicted more stereotypically in advertisements of *Vogue* in comparison to *Time*. He highlights that over the period, there has been only a slight decrease in the stereotypical depiction of women in advertisements.

Following Goffman's (1979) theoretical construct of gender display, Wallis (2011) conducted a study to analyze the nonverbal displays associated with subordination, domination, sexuality, and aggression in music videos of U.S. Findings revealed that the female performers were shown touching their hair and themselves (self-touch), which was consistent with Goffman's (1976), Belknap and Leonard's (1991) and Kang's (1997) findings regarding gender displays of feminine touch in magazine advertisements. The study mentions that though women have gained equality in real world, they are still continue to be portrayed as fragile, as sexual objects and in need of men's protection, and hence subordinate to men. On the contrary males are portrayed as aggressive.

Though Goffman's study was followed by many, his theory is severely criticized for his methodology, especially for the sample technique. Goffman's sample technique is a non random controversial sample, and his categories are mutually exclusive (Smith, 1996). He is merely stating the obvious (Cioffi, 2000, p. 97). Instead of randomly selecting advertisements for his content analysis, he drew a purposive sampling from newspapers and magazines. He deliberately selected those advertisements that have shown gender differences and are fitted to his categories. According to Kang (1997) his findings cannot be generalized. But still with all these criticisms Goffman's work has been extremely influential and has been adapted by many even in present time.

Though portrayed mostly in stereotypical roles; women constituted an important part of the advertisements, both as the consumer and as an influencer. In present day advertisements they are seen in almost all types of advertisements, be it for the feminine or for the masculine products. They can be fit in to all kinds of roles, thus become the subject of criticism and research.

2.4 Portrayal of Women in Advertisements

Traditionally, the roles of wife and mother have been seen as a woman's destiny and her only career choice. For years, she has remained under the control of her father in childhood, under husband after marriage and under son during her old age. Thus it was the man who was taking the sole responsibility of the family and was represented as the consumer for the whole family and thus a target for marketers. In those times she was depicted in the role of either ideal housewife or as the object of desire. In the last few decades due to globalization, growing market economy and the rapid development in education and employment there is a drastic change not only in role but also in the status of women in the society. There is a shift from the woman totally dependent on a man, confined to the domestic sphere to an independent career woman of the 21st century. Now they are equally contributing for the development of their family and the society. They are responsible for the everyday purchases of their homes. Marketers are quick to catch this trend and as far as the notion of consumers is concerned, marketers target women and are increasingly portraying them in their advertisements. Women have become the main target group for the advertisers both as the product users and service providers. Though women were entering into the work force in unprecedented numbers, advertisements have failed to depict this achievement of women. Women still are dominantly restricted to the age old gender constructions and traditional roles.

Dominick and Rauch (1972) explore that women were mostly portrayed in the role of housewife/mother and often presented in home settings and for household products. They further add that women portrayed in occupational role were substantially less as compared to men. Silverstein and Silverstein (1974) find that women in Television advertisements were mostly shown in home setting, their occupational role is rarely evident, and eight times more likely to be portrayed in subservient roles in their interactions with men. McArthur and

Resko (1975) also claimed the same, that women were most likely to be defined not by occupational or other roles, but in roles that defined them in terms of their relationship with others, i.e. as spouse, girlfriend, parent or friend. Belkaoui and Belkaoui (1976) and Sullivan and O' Connor (1988) conclude that in the magazine advertisements of UK, women are portrayed as dependent, in need of protection, homemaker and sex object.

Scheibe (1979) concludes that though there is an increase in number of the professional roles of women in Television commercials, their number is only half in comparison to the men. Similar results are found by Courtney and Whipple (1983) and Sullivan and Connor (1988). Courtney and Whipple (1983) while analyzing the Television commercials of 1980s, find that though the difference between the portrayal of men and women is less in comparison to 1970s, women are still being portrayed in a home setting. Sullivan and Connor (1988) studied the role portrayals in magazine advertising from 1953 to 1983 and find that the difference in role portrayals of men and women has reduced from 1970s. There is a progress in the depiction of women in occupational roles and a decrease in traditional role, but at the same time there has been a 60% increase in advertisements in which women are portrayed in decorative and sex roles. Lysonski (1985) reveals that in advertisements women are predominantly shown as concerned with their physical attractiveness, as housewives and as objects of sexual gratification. Demarest & Garner (1992) analyzed articles in women's magazines to trace the change in the representation of American woman over the past 30 years and found that though there is a decline in showcasing them in a traditional theme, like a mother, wife, and daughter, there was no significant increase in portraying them in a political, social, economic, themes either.

The study of Ganahl, Prinsen and Netzley (2003), explores that U.S. Television advertisements Women are underrepresented as primary characters during most prime time commercials except for health and beauty products. They are still depicted as younger and

supportive counterparts to men. Milner and Higgs (2004) find that, in international television advertisements, women were most frequently portrayed as young, and in the home, in mid-managerial and white-collar roles and in dependent roles. A study by Plakoyiannaki, Mathioudaki, Dimitratos, and Zotos (2008) explore that in online advertisements throughout the world women are generally portrayed in a stereotypical way. The study of Plakoyinnaki and Zotos (2009) analyze the magazine advertisements in UK and find that women are mostly portrayed in decorative roles and highlights an association between the product category and the female role stereotypes. A study by Shahwar (2013) finds that the women are excessively and unnecessarily portrayed in the commercials. They are used as an attractive and eye-catching element to capture the attention of viewers. However, Zotos and Tsihla (2014) in their recent study allude to a decline trend of female stereotyping and an increasing trend of casting multiple gender roles; yet find female stereotyping still existing with different type and pattern.

Contrary to these, studies have also challenged the prevalence of stereotypical images of women in advertisements. Klassen Jasper and Schwartz (1993) find that since the early 1980s, traditional depictions of women have been decreasing. Though the traditional portrayal of women as dependent and housewife, still exists, their number appears to decrease in favor of decorative images. Stephen (1992) explains that gender portrayals during primetime advertisements are different from the advertisements of other time, since it represents a more sophisticated and balanced portrayal of gender. Women are more likely to be shown in positions of authority and in settings away from the home, where as men, in contrast, are more likely to be portrayed as a parent or spouse and in home settings during primetime than they were at weekends.

The study of Mitchell and Taylor (1990), reveals that though images of women in decorative roles prevail in female oriented magazine advertisements, a declining tendency of their

portrayal in domestic and sex object roles is being observed. This result is supported by the study of Zotos and Lysonski (1994), reporting a decrease of the portrayal of women in household roles and in roles of dependency, but an increase in decorative roles and less portrayal of women as professionals, in occupational settings. Even in case they appear as professionals, they are not seen as executive professionals, decision makers and entrepreneurs; rather, they are seen in clerical, sales and service types of jobs.

Shields and Heineken (2002), explain that the advertisers seem to have recognized that women are now tired of their unrealistic portrayal. They realized the fact that women are becoming more conscious about their role portrayal and blindly striving towards the idealized body in advertisements is no more their motto. Thus they have started their campaigns addressing the women's concern on one hand, while on the other hand, offer a wink towards women, which suggest that the social equality for women has already been achieved. They describe wink as the traditional conservative ideals which are recycled in to a more portable feminist or progressive framework, achieving no real significant change in how women are represented (p. 175).

Though researches proved that globally women in advertisements are portrayed in stereotypical roles, still their portrayal differs according to the culture of the country, different religion, values, beliefs and norms (Das, 2000). Thus it is important to have a picture on the portrayal of women in different countries followed by the portrayal of women in Indian Advertisements.

2.4.1 Portrayal of Women in Advertisements across the Countries

Many research studies have been conducted on how gender roles are portrayed in advertisements across different countries. Wee, Choong and Tambyah (1994) have conducted a comparative study of Singapore and Malaysia on Sex role portrayal in television advertising. They explain how the depiction of men and women in advertising being

influenced by several factors like the culture and the target audience. The study highlights that in conservative and traditional society of Malaysia, men are portrayed in macho image, with independent role and exciting work in television advertisements, whereas women are portrayed as young, as housewives, who stay back at home to take care of the house and children. Women are mostly seen in relation to others and mostly promoting personal and beauty care products. On the other hand in Singaporean Television advertisements the stereotypes of women is less stringent, they are more concerned about looks and beauty. Though women are found to be employed, they are mainly found in white-collar and service occupation. Ford, LaTour and Honeycutt (1997), conducted a survey on random samples of adult women from New Zealand, Japan and Thailand and find that women in New Zealand are most critical followed by the US, Japanese and Thai samples regarding the portrayal of women in advertisements.

Furnham and Mak (1999) while comparing fourteen different studies to explore the gender role portrayal in television advertisements across countries find hardly any change in the portrayal since 1970s and conclude that there is a worldwide prevalence of gender stereotyping in television advertisements, which is not identical all over the world. They further add when gender stereotyping in western world seems to decline, Asian television advertisements show more gender stereotype in comparison to the European advertisements. The findings of Neto and Pinto (1998) also support such trend that more gender stereotypes are found in traditional society.

The study by Al-olayan and Karande (2000), tries to find out the differences in the portrayal of women in magazine advertisements between the United States and the Arab world and finds that Arabic advertisements mostly show pictures of the women in advertisements wearing long dresses covering their bodies than U.S. advertisements. In Arab, world women are used in magazine advertisements mainly when their presence relates to the advertised

products; such as cosmetic, household products like food and cleaning products and medicines. Ganahl, Prinsen and Netzley (2003), analyze the prime time U.S. Television advertisements and reported that Television commercials perpetuate traditional stereotypes of women and men. Women are underrepresented as primary characters during most prime time commercials except for health and beauty products.

The study of Milner and Higgs (2004) finds the stereotypical portrayal of women in Australian television advertisements, which are far from the actual experiences of women. A study by Nelson and Paek (2005), examine how sexuality is portrayed in contemporary print advertising and finds that when Chinese advertisements show much lower degrees of sexuality than the other countries, whereas Thai and French advertisements show the highest levels of sexuality. Kim and Lowry (2005) also have found the parallel results in Korean television advertisements and conclude that though Korean society has changed a great extent, still women in advertising are portrayed as young, dependent, nurturing children and often were portrayed in the home setting. They further highlight that the prevalence of stereotypical images of women in television advertisements of many countries. An and Kim (2007) find that in South Korean advertisements, women were mostly portrayed as central characters in comparison to those of the U.S .

Morris and Nichols (2013) while comparing the U.S. and French Women's Fashion Magazine advertisements, explore overarching differences in advertising between the two. While the U.S. advertisements value traditional gender roles and have more non-working women and women as a decoration object; the French advertisements display contemporary gender roles and show more men being with family.

Thus gender role portrayal in advertisements is cross cultural in nature. Representation of gender role in advertisements mainly depends on the cultural values and gender norms of that respective society. As feminism and liberty in case of Indian women developed as

family centric rather than individual centric like the western countries, the role portrayal of women in Indian and other Asian nation's advertisements are different in comparison to Western advertisements (Cutler et al., 1995; Ford, et al., 1998; Das, 2000). Hofstede (1980) also identifies that the cultural values of Asian nations are significantly different from those of countries like the United States, Canada, and Britain. Dang and Vohra (2005) find similar trend that the portrayal of men and women in Indian Television advertisements differ from those found in Western nations. Overgaard (2010) indicates that Indian culture is very different from the cultures of Western Europe and the USA. Further, though India like the other Asian nations scored high on masculinity and power, because of the dominance of Hinduism (80%), it is considerably different from them in terms of religion, values, beliefs and norms (Hofstede, 2001; Das, 2011).

2.4.2 Gender Role Portrayal in Indian Advertisements

Gender roles across the world have been more or less similar till the age of industrialization. After industrialization, while in the Western world, the differences in the gender roles have considerably narrowed, in India they have merely been modified to adapt to new interesting dimensions of modern Indian society. Women's movement helped the women in enhancing her image and to treat herself not as a victim of the circumstances but rather as an active agent of change (Koushik, 1999, p.118). Rath (1987) said, "Now a-days men and women do not live in water tight compartments of bread winning and home making. The women help in keeping the family, society and life together.....She is no longer a mere housewife." The boundaries of the gender division of labor between the productive and reproductive roles are narrowed down as women have started entering in to previously male subjugated region. (Pandya, 2008, p. 61). Advertisers failed to capture these developments that evolved over the years. Women still are portrayed in stereotypical images; which is quite evident from the findings of the study conducted by Shyama and Sarddha (2012) to assess the gender role

portrayals through decades and find the consistency in the prevalence of the gender role stereotype in Indian TV advertisements from 1970s to 2000s. They claim in 1970s men and women are depicted in highly stereotypical roles; whereas in 1980s though women were expected to depict in contemporary roles in advertisements, the study find the contrary as women were found to represent the same stereotypical roles. Surprisingly, similar trends are also noticed in advertisements of 1990s and 2000. Though few studies have observed changes in gender stereotyping particularly in portrayal of women (Munushi, 1998, Das 2011, Dwivedy et al., 2009), over the years the process is very slow. Indian society is basically a patriarchal society, which believes in the subordination of women. This belief is rooted deeply at psychological, cultural and material levels. Gender roles are not static, yet any desirable change in the status of women in societies like India may be considered as a risk to the existing stability without sufficient ground level preparation (Raghavulu, 1999, p. 99).

2.4.3 Portrayal of Women in Indian Advertisements

India has been a traditionally conservative patriarchal society (Hofstede 1980), where sex role is strongly related to the prevailing religious and cultural backdrop. Society and family also play a key role in the sex role development of individuals (Nyrop et al., 1975). In India a woman's image has been casted and shaped by years of male supremacy and female-subservience (Adhikari, 2014). Though over the years feminine and masculine roles are quite modified yet the stereotyping of women still exists somewhere in the minds of the people in the society. Bharat (1995) claims that Indian men and women, irrespective of their educational level and career status somehow hold conservative perceptions about the role of women within the family.

Though traditional Indian concepts of gender roles has changed with time, most Indian women still have faith in their old customs (Hofstede 1980; Triandis 1998). Munshi (1998)

finds that in India though women are portrayed as liberated, but at the same time, they are traditional. They still have the household responsibility of nurturing and caring for others. She described this as an indigenously developed sense of modernity with corresponding notions of the 'New Indian Women'. Wolf (2002) claims that, the notions of gender equality in the Indian context have evolved very differently in comparison to western nations. Equality is seen in India not in individual-centered but in family-centered ways. She further adds that claims to equality do not negate women having value roles in the home or prizing family above all.

After globalization, though in India, the consumer culture and materialism have become more evident; the image of the Indian women – the self-sacrificing husband worshipper whose single purpose in life is to make her husband and family happy has changed (Adhikari, 2014). Though Indians are becoming modernized and embracing the western values, they still have believe on to some of their traditions (Overgaard, 2010). Being a mere reflection of the society, advertisers are influenced to portray men and women in the same way and so fail to depict the new developments that evolve in gender roles at verge of globalization. Women in advertisements are still likely to be shown in stereotypical way. Dwivedy et.al. (2009) are right while saying the changes that have taken place in the status of women in Indian society after globalization, creates a dilemma for the advertisers whether to portray men and women in traditional roles or depict them in modern and liberated roles.

Journey of women in Indian Advertisements

After independence in 1947, advertisements in India were mainly for the print media since television reached the country in late 1960s. During those time (1950s and 1960s) men were portrayed as bread winners, decision makers and professionals, whereas, women were portrayed as ones cooking meals, taking care of household activities or being concerned with Physical appearance, (Shelat, 1994; cited in Patowary, 2014). According to Trivedi (2014) in

late 1940s and 1950s, movies, television and advertisements promoted motherhood and home-making as women's highest goal (p.51). Komisar (1971) describes the image created by the advertisers in 1960 as a combination of sex objects, wife and mother whose main purpose is to take care of the family and to look beautiful for men. During 1970s women in the advertisements represented a society, what especially the men of society, hold as the ideal image for a woman, a perfect homemaker, whose role is limited to housewives, dependent on men, with negligible purchasing capacity, and rarely as professionals (Sukumar & Venkatesh., 2011; Rana, 2007, p. 94; Yakkaldevi, 2014). Gupta (2012) describes similar scenarios in 1970s where women were often portrayed as housewives, bandaging wounds or feeding their husbands and children, as sex objects, without any identity, as dependent where they need men to solve their problems, and seldom as professionals (p. 101).

In 1980s, modern education, expansion of the outlook and the result of the feminist movement, brought changes in the role and status of women not only in the society but also in the way they were portrayed in the advertisements, i.e. from the image of a mere housewife to a professional. Women were shown as independent individuals in advertisements (Sukumar & Venkatesh., 2011). The best example is Lalitaji, in late 1970s who is depicted as a smart housewife, quite independent while choosing the detergent for her family, knows how to extract the best value of her money. Since 1988, advertisers have become increasingly sensitive to the issue of stereotype- there is less portrayal of women as physical objects and a trend towards portrayal using either "family" or "independent" cues are visible (Rana, 2007, p. 94), which is reflected in the advertisements of Asmi diamond, Titan Ragga, Ponds and Whisper. There is a growing trend of independent, single, working women and a similar life style portrayal can be seen in advertisements.

1990s saw the beginning of liberalization, which opened up Indian economy to the world, introducing new information technology, software, hardware, (Gogula & Sreedhar, 2007, p. 165), and these had a profound effect on women's life and status. Entry of Satellite television to Indian homes makes international advertisements and programmes more accessible, some of the paradigms of Indian families slowly began evolving, so also the portrayal of women saw a subtle shift in media (Sukumar & Venkatesh, 2011).

Women have undergone a sea-change in advertisements from that of a docile homemaker endorsing for the household product and health and hygiene product to a more confident, liberated, individualistic career oriented women of today, portraying in the non- traditional and progressive activities. Several factors like modernization of Indian joint family, interaction of traditional value, urban living, the sexual and power equation, new social mores, together contributed to the birth of a new representation of Indian femininity, which is especially visible in advertisements in India (Patnaik, 2007). Present day advertisements represent smart mom's independence and passion, the super wife's assertion in choice, the young girl's choice of education over marriage, the modern women's balance between the professional and personal life (Jha, 2007), but at the same time women are portrayed increasingly as highly sexualized and decorative objects. Women in advertisements were used to represent those products with which they were not at all connected with (Aldin, 2010).

A new type of beauty and self-image emerged for the women through advertisements, i.e. of a tall, skinny, woman with perfect skin (Sukumar & Venkatesh, 2011). Advertisers started spreading the message (through the cosmetic product advertisements) that beauty and body image should be the main concern of the women and girls; on the basis of which they can attain anything in life (Roy, 2012;cited in Patowary, 2014). Features that were beyond imagination before some years are now commonly accepted with this new portrayal of

women. Decades ago, the advertisements of Lyril bathing soap featuring skimpily clothed women bathing under the waterfalls, Sanitary napkins were not so well received by viewers when aired during the prime time on television, but today no eyebrows are raised against such advertisements on television (Gandhi, 2001; cited in Patowary, 2014). Today's woman is an icon of beauty, her role in the advertisements of the present day is that of a super woman; who is successful both at home and at work place.

There have been very limited studies on role portrayal of women in advertisements in Indian context. Munshi (1998) examines the way Indian housewives have been portrayed in television advertisements in India in the 1990s and finds that though the portrayal of women had changed slightly over the years “the representation of the Indian woman has not been changed in a substantial way. The process is very slow. They still are portrayed primarily as housewives, the roles she has fulfilled from way back.

Gupta and Jain (1998) find that Indian television advertisements mainly have emphasized the traditional and stereotypical images of women as subordinate to men. Bahuguna's (1999) study of four main English dailies of India finds that women's issues accounted two percent of the total items in one of the dailies and even less in the other three. Now- a –days the most disturbing part is the growing trend in media to portray women as victims. The women in Indian media are depicted generally as scrupulous, religiously intolerant, craving only for their own family, politically naïve, socially inevitable and culturally ultra-modern. Sex and sensation is their primary motivation. Newspapers covers mostly the news related to rape, crime, politics, scandals, sports and discussions on issues related to women in general are completely missing. Depiction of women are found in colored pages where scandal about actress of TV. serials or film stars along with some offensive photographs are notably visible (Sharma, 2005).

Das (2000) examines the role portrayals of men and women in Indian magazine advertisements from a wide range of magazines in 1987, 1990, and 1994. The result indicates that though over the period the portrayals of men and women have changed, they still are portrayed in stereotypical ways. Although some stereotypical portrayals i.e., housewives, concerned with looks, decreased in the nineties, portrayal of women as sex objects increased. She has also noticed the increase of non-traditional portrayals of women in advertisements, which she states will help to soften the female role portrayals in advertisements.

The study of Dang and Vohra (2005) on gender role portrayal in television advertisements find the parallel results with Das (2000) that women are portrayed in stereotypical ways in Indian advertisements. They further add that women as compared to men, appear more often in television advertisements, more often for household products and personal or beauty products and seldom as being employed. Haripriya (2005) states that when a renaissance is going on for the Indian women, advertisers failed to capture the true picture and thus fail to depict the true portrayal of women. Schaffter (2006) analyzed 200 advertisements over a 12-year period from 1994 to 2005. She reveals the similar trend as that of Dang and Vohra (2005) that sexism and gender stereotyping are still prevalent in the Indian advertising industry. She mentions that women are mostly shown in domestic roles and as beautiful models in advertisements. Which is far from actuality, though quite a good number of women in India are professionals, advertisers fail to show these developments. She apprehends that these stereotypical and offensive representations of women in advertisements are detrimental to the society. She further adds that, it seems in India advertisers have no respect for women as a person and portrayed them as if they have been created only to attend to man's comforts.

Dwivedy et. al. (2009) analyze fourteen hundred advertisements of Indian magazine of 2006-2007 and explore that though there is a change in contemporary role portrayal, the progress is very slow. In present-day advertisements while men are portrayed in authority figures, career-oriented, and outdoor roles; women are primarily portrayed in traditional roles such as concerned with physical attractiveness, housewives and sex objects. The study further highlights that when women are portrayed in highly traditional role in Men's magazine; women's and general interest magazine depicted women in more contemporary roles. Parallel results are also found in the study of Das (2011). She analyzes the Indian television advertisements of three regional languages to find out the gender role portrayal and explores the prevalence of gender stereotypes in Indian TV advertisements. She finds that in Indian television advertisements women are mostly shown as young, in relationship roles, less often as central characters or voiceovers, frequently in advertisements for female oriented products, predominantly in home settings and rarely as professionals and as authority figures. She also noticed the similar trend of gender stereotype in other Asiatic nations.

Another study by Dwivedy et. al. (2009) explores the audience perception on the gender role portrayal in Indian print advertisements and finds difference in perception between men and women. The result implies though irrespective of gender of respondents neutral portrayals are perceived as most attractive, meaningful and vital; men favor the traditional portrayal of men and women in advertisements as the most accepted portrayal where-as women consider Neutral portrayal as the best.

Media mostly tries to go with deep rooted traditional beliefs, rather than the newly evolved ideology in fear of the criticism. Even Indian Television Serials instead of portraying the real life women, they are depicting women in stereotyped roles involved in conspiracy, premarital, extra-marital, post material illicit affairs, wearing costly, heavy golden, and diamond Jewelry, perpetuating their religious fundamentalism, spending time is family

feuds, suicidal love affairs, mega parties, palatial houses, luxury cars, sleek mobiles, elegant, make ups, little care about anything else than the individual matters, and above all hardly care about the outside world (Sharma, 2005). Another study on the portrayal of women in Indian TV serials by Kaul and Sahni (2010) find the consistent result with Sharma (2005) that TV. Serials do not depict the reality of women's role in society; rather women are mostly portrayed in stereotypical way according to the rules set by men.

Sharma (2012) describes the images of women in Television advertisements as beautiful bodies and faces, in smart clothes, make up and accessories, efficient housewives, loving daughters-in-law, caring mothers, without having any individuality, happy to attend the household chores. She further added fifty years ago, women were essentially good wives and mothers and that time their depiction was also like that in advertisements. But in the contemporary modern society when women have gone through drastic changes, still the media is not able to inculcate this positive development. Nagi (2014) conduct a survey on the print and online advertisements during 2000 - 2007, to know the perception of the audience regarding the role portrayal of women and explores that the portrayal of women in advertising is mostly stereotypical in nature and women were mostly restricted to the household chores.

The survey conducted by Sukumar (2014) reveals that though advertisements portrayed women as independent and their role is no longer limited to the four walls of a house, but they still are represented mostly as fashionable, attractive, decorative and sexual objects. Very few advertisements portrayed women as career oriented. A UNESCO report lists some words with which women are described in the media like, 'the glamorous sex kitten, the sainted mother, the devious witch, the hard-faced corporate and political climber'(cited in Adhikari, 2014). Thus Yakkaldevi (2014), is right to point out that the portrayal of women in advertisements seems to have deteriorated over time and it often swings between the two

edges: the “mother India” and the “glamour girl” image. Shyma and Shivani (2015) analyze the print and television advertisements and explore the dominance of the female stereotyping in Indian advertising that women are mostly depicted as housewives, promoting mainly household products.

From the discussion of the above studies, it is observed that not much change has occurred regarding the portrayal of women in Indian advertisements over the years. Though the portrayal of women as traditional housewife decreased to some extent, simultaneously the role of women as decorative and sex object increased. Sociologist blamed the influence of the western culture and values which imported through the process of globalization into the Indian market. Sharma (2005) claims that being influenced by the western culture of consumerism, the electronic media, especially the advertising industry in India has started depicting women in undignified manner. Similarly Chatterji (2007) states that western culture and values are increasingly imported to Asia and these concepts are imposed on Indian advertisement scripts which need not necessarily represent the social norms and values of an Indian society. Supporting the claims of Chatterji, Trivedi (2009) states that Globalization took over a lot of challenges by dispersing the consumer culture through television, films and advertisements, to serve the big companies and thus destroy norms, values and social traditions (p.16). Roy (2012; cited in Patowary, 2014) mentions that earlier images of Indian women were erected on the nationalist discourse which portrayed women, as educated, politically aware and yet innocent of western cultural modes. This image of Indian women gains support from cultural nationalism which portrays women as, ‘chaste, demure and sexually sanitized’. He further states that due to globalization, the idea of consumerism has entered into the Indian market and thus physical fitness, smartness and good looks, and fair complexion are becoming the secret formula to continue in the market. Women in advertisements are often portrayed in revealing clothes for variety of products

starting from toilet cleaner to automobiles; Dwivedi (2014) is right while mentioning that the success of advertisements is subject to the commodification of women and reinforcement of age old stereotypes.

Some contrary results are also found from the studies of Indian context. Fathima's (2013) opinion on portrayal of women in TV advertisements is totally a different from the earlier studies. She mentions the depiction of women in Indian advertisements have changed, improved and is becoming better over the years. In contemporary advertisements women are depicted as confident, outgoing person, leading, aspirants and having go-got attitude rather than being a housewife washing clothes, utensils, cooking, taking care of the health and hygiene of the family members etc. Women are portrayed in more multifaceted roles in advertisements ranging from taking care of family to endorse variety of products. She adds that women in India have a reputable place than in any other countries and people in India still want to see women as homemakers neatly dressed in saris and salwar kameez, and advertisers are trying to go with this notion and expectation of the audience. The study again highlights advertisements that depicting women just as an object of embellishment and sexual gratification are slowly decreasing. The old belief that woman supposed to keep on doing the household chores sacrificing their comforts without getting tired is fading now. Khare, Srivastava and Srivastava (2011) also have the similar views, that Indian advertisements witnessed a significant transformation in the portrayal of women. present-day advertisements portray women in a more positive way being as independent, self-confident, enjoying life and a career woman, rather than as a commodity or as a representation of sex symbol. The study of Moorthi, Roy and Pansari (2014) indicates that the role of woman in television advertising has slightly changed over the decades. Though, women still are portrayed in stereotypical roles in Indian television advertisements, there is a change in product categories advertised by them. Now-a-days they are shown endorsing the products

that previously coming under the male realm. Nagi (2014) claims that though women in Indian TV advertisements still are represented in stereotypical way; due to influences from the west, the familial norms are changing from being patriarchal to more egalitarian and advertisers now-a-days have started depicting women in neutral role where both men and women are taking decisions and contributing equally.

Although Indian society is changing, it is still a patriarchal society, the land of Sita, Sati and Savitri, the role model for most of the Indian women, who consider their husbands as Pati Paremashwar (the status of God) and observe fasts for their long life. These traditions are stabilized, institutionalized and handed down from generation to generation (Mcmillin, 2002). Most of the Indian women, on the other hand, irrespective of their educational level love to maintain their tradition. So any change in role portrayals of women have to be done “while being posited clearly within dominant ideology” (Munshi, 2000, p. 587). Dramatic changes may not be accepted easily in Indian society (Das, 2000). Portraying women in neutral way may be acceptable but portraying them in nontraditional ways may not be. This may be reason that the traditional portrayals of women as mother and housewife irrespective of gender, scores high in the study of Dwivedy et.al. (2009).

The main objective of the present study is to find out different roles portrayed by women in Indian TV advertisements. Different studies have been conducted worldwide to identify different role portrayal of women in advertisements. On the basis of the previous studies, different types of the role portrayals that are prevalent both in television and print advertisements are identified. Though the focus of the current study is to examine the TV advertisements, still some magazine advertisements are also discussed to have better and broader coverage of the role portrayal of women in advertisements.

2.4.4 Types of the role portrayed by Women in advertisements

Portrayals of women as house wife/in family role

Most studies (Das, 200 & 2011; Manushi, 2000; Sharma, 2005; Dwivedy et al., 2009; Khare et al., 2011; Sukumar, 2014; etc.) report the overwhelming representation of women in family role, which includes the role of woman in advertisement as wife, mother, daughter, daughter-in-law, and other relationship roles, busy in taking care of the health and hygiene of the family members. Showing women performing domestic tasks and using household products in their homes is not objectionable. But the endless repetition of such portrayal in comparison to the other role portrayals suggests however that women's place is only in home and she is born only to do the household work. Komisar (1971) mentions that the audience could never know the reality of women's lives by looking at advertisements, as women are mostly shown either at kitchen, or in laundry room (p. 301). However, the trend appears to be on the decline in magazine as well as in TV-advertisements over the years (Sukumar, 2014). While in terms of quantity, the portrayal of women as housewives appears to be changing for the better, the quality of the housewife image shows less sign of improvement. Housewives are often shown as incapable of performing simple tasks, and dependent on male advice. They are allowed to take decision only for detergents, spices, soap, hygiene, cleaning etc, but for the decision of the high value products like cars, loans, shares, men are shown as the decision makers.

Portrayals of women as decorative and sex object

Studies cite that advertisements overly and unnecessarily depict women in sensuous manner. The decorative role is an image that signifies beauty and symbolizes the physical ideal. The portrayal is glamorous and appealing and serves as a decorative focal point in the advertisements. Woman as sex object can also be defined as decorative, sexually attractive or alluring (Trivedi, 2014, pp. 101-103). Thus, Plakoyannaki and Zotous (2007) categorize

both physically attractive role and the sex object as decorative role. The present study also follow the same pattern categorizing the concern for physical beauty and women as sexual object as decorative role of women.

Women are often shown in a sexual or vulnerable position in order to sell the product, whether it is an advertisement for shaving cream or alcoholic beverage. Physical appearance and beauty are often emphasized in advertisements rather than the product. Girls are told by the advertisers that they should give importance to their perfume, their bodies, their clothing, their beauty (Kilbourne, 1999, p. 133). Thin ideal is constantly advertised. Most of the models in advertisements are comprised of exaggerated features and are extremely thin. Dwivedi (2014) claims that in Indian television advertisements women are treated as an object or commodity. Advertisements frequently commodify women by exploiting their sexuality and by fragmenting their body into different parts. In exchange between the commodity and woman, a woman becomes the commodity.

growing market economy and the rapid development in education and employment,

Portrayals of women as professionals

Due to liberalization, growing market economy, rapid development in education and employment, the role and status of women has undergone a drastic change. Though quite a good number of women all around the world are getting empowered in different field of life, contributing both towards their family and society, but still advertisers fail to capture this evolved norms. According to studies women are rarely seen as professional in advertisements. If they are shown as professionals, most of the time is depicted in clerical jobs, jobs of the sales women, nurse, aganbadi workers, airhostess (not as pilot) and teacher rather than in executive roles presenting some business agenda, solving business problems, heading meetings etc. Though today's advertisements have started showing women as doctors, as business leaders, in army, but their numbers are few and countable. Trivedi,

(2014, p. 78) is right to mention that her role remained unchanged even if she is portrayed as professional women. Even if she is shown as doctors their patients are their children or as doctors their responsibility is to find out the suitable soap for their families or kids. The present study also include this category for evaluation.

Portrayals of women as Independent entity

Due to globalization, economic liberation and women movements, the role and status of women has undergone a drastic change, advertising industry though have started recognizing this change very late, yet the portrayal of women in advertisements is modified with their changing role in the society. Women with independent views, as career oriented, in untraditional activities are visible in advertisements. In contemporary advertisements, though small in number, women are shown in professional roles, making decisions on items and topics other than household, hygiene or beauty products, and sometimes they are portrayed as autonomous and equal to their male counterparts. Though stereotypical role is still there, they are shown in more sophisticated manner (MacKay & Covell,1997; Sukumar & Venkatesh, 2011). Advertisements have started portraying women in progressive and empowered role; sometime portrayed in better position with better decision making abilities in comparison to their male counterparts. Women are shown in driving seats, as brand ambassador for automobiles, endorser for insurance policies, who believes in herself and is contributing immensely to society, along with contributing towards their home and work. The present study has also incorporated this category but with different name i.e. the Free wheeler but with the same characteristic.

The advertising industry, as a part of the capitalist system, owned by the rich and influential people (mostly male) and is guided by market and consumerist values. The stereotyped and sexually aggressive portrayal of women is a profitable trend in a new market economy. On the other hand advertisers assume that the use of stereotype would make easy

communication of their message and easy to sell their product to a targeted audience. MacKay and Covell (1997) claim that absence of more women than men in decision making position in media organizations has led to an illusion of true role of women in the society.

Advertisement is the mere reflection of the society. It has a wide reach thus, its effect on society can't be ignored. According to a good number of researches the continuous stereotypical portrayal of women by the advertisements are putting regular pressure on women whether it is their social status or beauty and led to several types of social problems. The stereotypical portrayals of women in advertisements are responsible for giving an idea to the society that women are the weaker sex and are not able to take any important decision; they are viewed as dependent on men, whose primary job is to take care of the family. If she is independent, going out, earning money for her family, then she is portrayed in a super woman image in advertisements, where even with her full time job she is supposed to do each job with perfection. Though in real life it cannot be possible, the continuous portrayal of women with such image raises high expectation of the society for women. The power of advertisements also shapes men's expectation for finding women who are over five feet and six inches tall but less than hundred pounds, who looks great in tight dress and demure and submissive (Rajagopal & Gales , 2002).

Advertisements take advantage of the Indian mentality of craze for fair skin especially for girls. Young girls are made the target of various fairness creams and encouraged to become fair to either to get husband or to have job (Patel, 1998; Munshi, 2001, pp. 87-88). The objectification of women's body, the use of women as the sex object in scantily dress to promote the products to which they have no connection, the comparison of women's body and body shapes with the products like automobiles, alcohol bottle, perfume bottles, bottles of body lotion; not only devaluating the self esteem of women in the society but also led to violence against women in the society (Kilbourne, 1999, pp. 234-250).

The biggest problem is that advertisements tell women how they should look like and what the socially accepted standardized beauty is and how to get it. Ultra thin models are constantly advertised in almost all the advertisements starting from the automobile to toilet cleaner. Beautiful models provide a good brand recall, hence, advertisers use them. Advertisers emphasize more on the beauty and body image of the model than the product to attract the consumers. These models act as the ideal role model and set a social standard of beauty for women. Women being repeatedly exposed to those advertisements, try to imitate the model by using the advertised product without realizing its negative side effects. As a result of which they started practicing unhealthy behaviors ranging from excessive dieting to self-induced vomiting, which later on resulted in body dissatisfaction, a negative body image and low self-esteem. Kilbourne claims women are portrayed in advertisement only as an object of beauty and sex by highlighting certain parts of their body and this fake image of woman persuades the other women in the society to buy certain beauty products (Kilbourne, 1999). Adolescence and college going girls are found to be affected more by this problem. Cultivation theory argues that as females constantly view images of tall, thin women in most of the advertisements, there is a cumulative effect over time that many women adopt this unrealistic standard of beauty as reality and spend their time and money to achieve that standard, which ultimately lead to body dissatisfaction and eating disorder.

Cultivation theory is a social theory developed by George Gerbner and Larry Gross which examines the long term effect of television viewing. It suggests that television is responsible for shaping or cultivating viewers' conceptions of social reality. (Gerbner, 1969; Shanahan & Morgan, 1999). It has a long term effect which is small, gradual, indirect but cumulative and significant. Thus the present study has used this theory to map the perception of the audience regarding the portrayal of women in Indian TV advertisements.

2.5 Cultivation Theory

McQuail (2010) defined media effects as the intended and unintended consequences of exposure to mass media for behavioral, attitudinal and cognitive processes and cultivation theory maps the magnitude of these effects. Initially the theory was developed to observe whether continuous viewing of violent activities in TV cultivates the idea that the world is more violent than it really is (Gerbner & Gross, 1976). Gradually its use expanded and it has started to include perception effect of heavy viewing of a variety of media genres. Gerbner divides the audience of TV as heavy viewers and light viewers on the basis of their TV viewing levels, i.e. how much TV one views. Heavy viewers of television watched atleast four hours of television per day; whereas light viewers averaged two hours or less of television per day (Dainton & Zelle, 2005). Television viewers who are more exposed to TV programme are predicted to be more likely exhibit perception and beliefs that reflect in the message of TV in comparison to the viewers who are less exposed to TV programme (Potter, 1994, p.1). Cultivation theory treats TV not as a window or reflection of the world, but as a world in itself' (McQuail & Windahl ,1993, p. 100).Cultivation theorists argue that heavy TV viewers have a tendency to view the world as it is portrayed on television. Their attitudes are more consistent with the world of television than the real world (Chandler, 1995). The study of Hawkins and Pingree (1980), find that age, viewing habit and psychological conditions influence the cognitive ability and perception of a person on television reality. Television as a medium of mass media is dangerous as it is close to reality and provides the viewers with a multitude of feelings and experiences, which prompted the audiences to believe the world of television as real world (Gupta, 2012, p. 97). This theory is relevant for the study as advertisements are an integral of the TV.

Cultivation theory argues that images that portray women who match the socio cultural ideal of beauty (extremely beautiful and thin) are extremely prevalent in popular media. As

females constantly view images of tall, thin women that are shown in almost all the advertisements, there is a cumulative effect over time that many women adopt this unrealistic standard of beauty as reality. Thus most of the women consider ultra-thin females as normal, and determine those who do not live up to this ideal as abnormal (Schooler, Ward, Merriwether & Caruthers, 2004; Tiggemann, 2003). They even try their best to achieve that beauty and body image by using the respective advertised product endorsed by the models. Which ultimately lead to low self esteem, dissatisfaction with their own bodies, a strong desire to be thinner, and disordered eating behavior (Schooler, et al., 2004). Gupta (2012) claims that the perception of a young woman about her body can be changed by thirty minutes of television viewing. This implies the power of advertising which is successful in convincing the society, how women are, or want to be, or should be (p. 88).

2.6 Summary

This chapter has provided a brief discussion on advertising and its perspectives, Ethical issues in advertising, regulatory bodies, the theories which are the base of the present study, gender role portrayal in advertising, especially the portrayal of women in advertisements across the world, and about the portrayal of women in Indian advertisements.

This literature review has presented mainly a discussion on the previous research conducted on the gender role portrayal and portrayal of women in advertisements across the world. The portrayal of women both in magazine and television advertisements is discussed. There is a consistency in the findings of the studies that women are continuously depicted in traditional roles and as sexual objects especially in advertisements. She is depicted as dependent on men, doing the household chores inside the home, rarely portrayed as a professional and as a career oriented women. She rarely appeared as the authority for the high value products and only represents the products related to cosmetics, health and hygiene and kitchen. It is observed that though after the globalization the Indian society has gone through drastic

changes and so has the status of the women; and though women now-a-days in unprecedented numbers are participating in workforce still advertisements have failed to capture this trend and women still are portrayed rarely in equal status with men, as professionals and as independent decision makers.

However, the studies have also proved that the portrayal of women in advertisements varies over the time. Though the process is very slow; it has changed over the years. Thus the issue needs constant and continuous study on this. Keeping this in mind research questions are framed to explore the types and trends of the portrayal of women in contemporary TV advertisements and audience perception on the same which will be described elaborately in the next chapters.

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CHAPTER 3

RESEARCH METHODOLOGY

The purpose of this study is to explore different types and trends of portrayal of women in television advertisements and to find out the perception of the audience regarding the portrayal of women in advertisements. In the previous chapter the studies related to the portrayal of women in different countries and media were discussed. This chapter discusses the methodology adopted for the study which includes research design, research instruments employed and the research procedures followed. The methods used to meet the objectives of the study are also justified.

3.1 Research Design

Once the theoretical framework has been established, the next step is to specify the research design to be followed to meet the objectives of the study. Research design is a conceptual framework within which research is conducted. The present study is an exploratory study. In exploratory research, researchers often use qualitative techniques for gathering data and they are less wedded to a specific theory (Neuman, 2005). According to the nature of the objectives of the study, triangulation of methods and various kinds of the statistical analysis has been used.

Denzin (as cited in Johnson, Onwuegbuzie, & Turner, 2007) defined triangulation as the combination of methodologies in the study of the same phenomenon. The agreement between two methods enhances the belief and validity of the result. This method can be used both in qualitative and quantitative research. There are several types of triangulation i.e. triangulation of measures, triangulation of theory and triangulation of methods (Neuman, 2005, p. 150). In the present study triangulation of methods is used, it implies that the results

of an investigation employing a method associated with one research methodology are cross checked against the result of using a method associated with the other research strategy (Bryman, 2008). In the present study the portrayal of women in advertisements is measured from different angles or viewpoints. The study first tries to explore different types of portrayal of women that are prevalent in Indian TV advertisements and their association with other collarets of the advertisements through content analysis of the advertisements and then to substantiate the result, it aims at finding out the perception of the respondents regarding these portrayals through a survey by the help of the structured questionnaire. By following these two methods the study will assume to have a complete picture about the portrayal of women in Indian TV advertisements. Data analysis has been done using statistical tools to find out the frequency of the occurrence of the different role portrayals of women in TV advertisements and to find out the perception of the audience on the basic of their age, education and gender regarding the same.

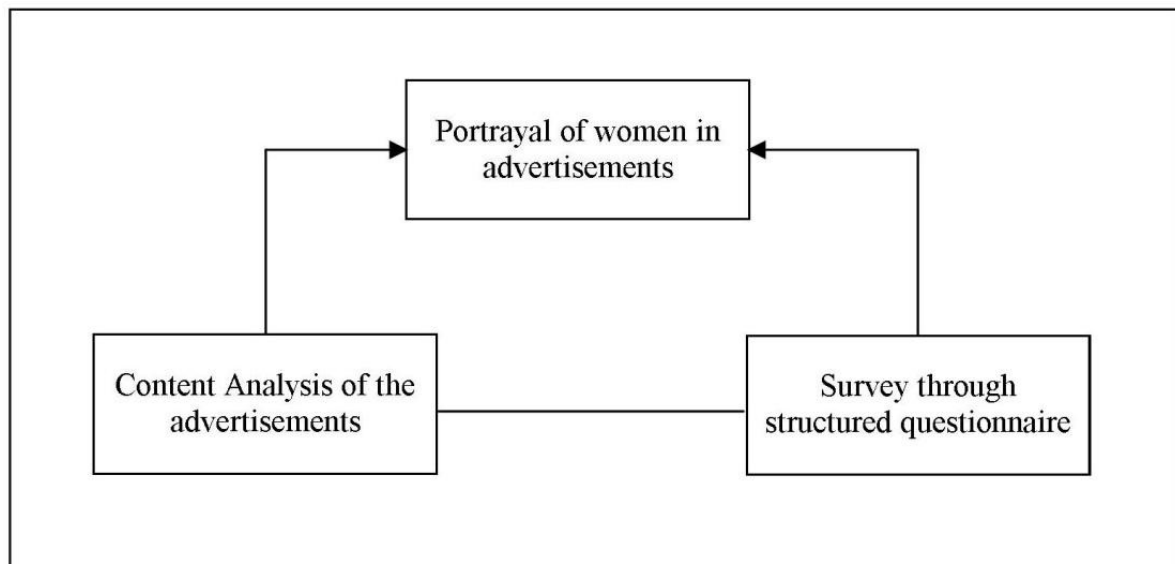


Figure 3.1: Triangulation model (Sabina and Khan, 2012)

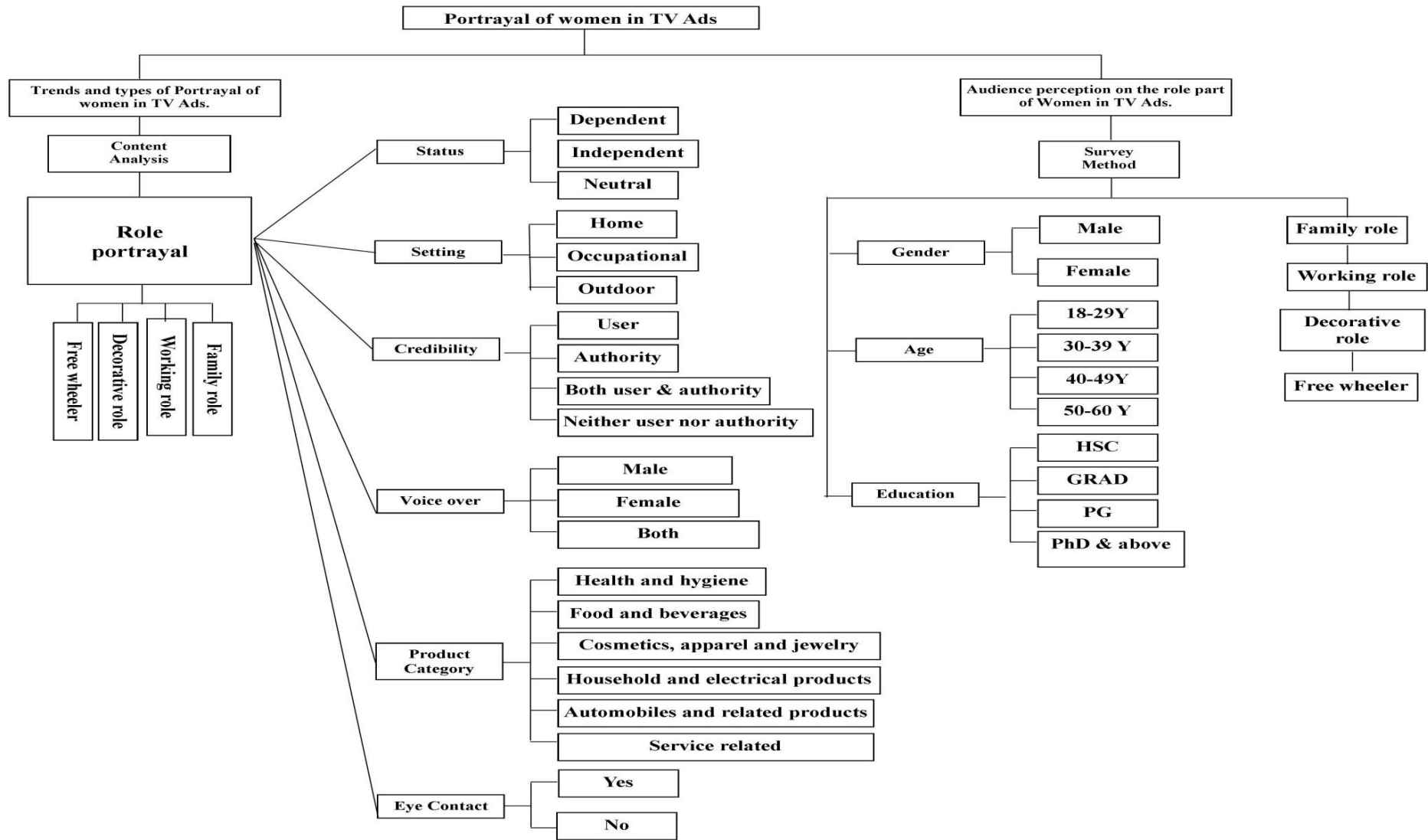


Figure 3.2: Conceptual framework of the study

In the present study, two research tools are used. Contents of the television advertisements are analyzed to find out the recent trend and the pattern of different types of the role portrayed by women in Indian TV advertisements and then the structured questionnaire is used to explore the perception of the audience regarding the portrayal of women. For the first part of the study, content analysis is used as the research technique to analyze the advertisements that are selected for the purpose. Most of the studies have used content analysis as their research technique to find out the different types and trends of the role portrayal of women in advertisements, which is presented in a tabular form (Table - 3.1) in the latter part of the chapter.

3.2 Content Analysis

“Content analysis is a technique for gathering and analyzing the content of the text and content refers to words, meaning, picture, symbols, ideas, themes or any message that can be communicated” (Neuman, 2006, p. 322). It is a systematic research tool and its primary focus is on examining the communication content (Riffe, Lacy, & Fico, 2005, p. 23). It is a research method that empirically examines the characteristics of text by clarifying the hidden connection among the concepts ((Thayer, Evans, McBride, Queen, & Spyridakis, 2007). According to Krippendorff (2004), It “entails a systematic reading of a body of text, images and symbolic matters” (p.3). Content analysis as a research methodology has its root in the study of mass communications in the 1950s. Its application for studying communication message first started by Berelson (1952), gradually its adaptations has been spread to different discipline. As a technique, it involves specialized procedure for making replicable and valid inferences from text to the context of their use. It is a scientific tool and provides new insights and increases researchers understanding of a particular phenomena (Krippendorff, 2004, pp. 17-18). It is applied to both quantitative and qualitative study and even sometimes to the mixed model (White & Marsh, 2006).

Scholars have defined content analysis differently at different times and each of these kinds lead to a particular way of conceptualizing content consequently of proceeding with an analysis. Berelson's (1952) definition of content analysis believed to be the first definition of its kind. He defines content analysis as "a research technique for the objective, systematic and quantitative description of the manifest content of communication' (p. 18). He gives no importance to the explanation of the crucial concept of the content; which is opposed by Krippendorff. According to him if the sources, receivers and content analyst have different interpretation of the same message, it then restricts the content to what everyone agrees or can agree to. Gerbner (1985) starts from the similar assumption and goes beyond Berelson's notion and mentions that the mass media audiences are affected by certain statistical properties of the mass produced messages of which neither the mass producer nor the mass audiences are conscious. Shapiro and Markoff (1997) defined content analysis as a "scientific method with scientific measurement as well specifically with any systematic reduction...of text to a standard set of statistically manipulable symbols representing the presence, the intensity, or the frequency of some characteristics relevant to social science" (p. 14).

The development of categories is an important aspect in a content analysis study (Krippendorff, 2004, p. 18). Kassarian (1977), the pioneer in the field of the content analysis stated that, "the quality of the content analysis research is dependent on the description of the categories, as the categories represent the conceptual plan of the content analysis study". Thus the categories under the present study are carefully defined with particular reference to the role portrayal of women in TV advertisement. The unit of the data collection is the element on which each variable is measured, whereas the unit of the analysis is the element on which data are analyzed and for which findings are reported (Neuendorf, 2002).

Table 3.1: Studies used Content analysis and the categories used by them

AUTHOR & PUBLICATION	MEDIA TYPE	ROLE PORTRAYAL				STATUS			SETTING				CREDIBILITY		VOICE OVER		EYE CONT ACT		PRODUCT CATEGORY						CONTENT	
		FMR	WOR	DECR	FRW	DEP	INDEP	NET	HM	OF	OUT	CANTC	USE	AUTH	MA	FEM	YES	NO	H&H YG	F&B VG	CJA	HP& EC	AM& REL	SER		
Courtney & Lockeretz; 1971	print ads	Y	Y	Y																Y	Y	Y	Y	Y	Y	Roles portrayed by women in Magazine Advertisements
Wagner & Banos; 1973	Print ads	Y	Y	Y																					Roles portrayed by women in Magazine Advertisements	
McArthur & Resko; 1975	TV ads	Y	Y						Y	Y	Y		Y	Y						Y	Y	Y	Y	Y	Portrayal of men and women in American TV advertisements	
Belkaoui & Belkaoui 1976	print ads	Y	Y	Y																Y	Y	Y	Y	Y	Y	Roles Portrayed by Women in Print Advertisements
Goffman 1976	print ads	Y	Y	Y		Y	Y		Y	Y			Y	Y											Gender Advertisements	
Mary C. Gilly 1988	TV ads	Y	Y			Y	Y		Y	Y	Y		Y	Y						Y	Y	Y	Y	Y	Sex roles in Advertising	
Michell & Taylor 1989	Print ads	Y	Y	Y	Y	Y	Y	Y					Y	Y						Y	Y	Y	Y	Y	Y	Female role portrayal in UK advertising
Ferguson et al; 1990	Print ads	Y	Y	Y	Y															Y	Y	Y	Y	Y	Y	Sex Role Portrayals of Women in Advertising
Furnham and Bitar 1993	TV ADS	Y	Y	Y		Y	Y	Y	Y	Y	Y		Y	Y						Y	Y	Y	Y	Y	Y	The stereotyped portrayal of men and women in British television advertisements
Tambyah 1995	TV ADS	Y	Y	Y		Y			Y	Y	Y		Y	Y		Y	Y								Sex role portrayal in TV advertising	
Kang, 1997	Print ads	Y	Y	Y		Y	Y		Y	Y	Y		Y	Y										Y	Y	The portrayal of women's images in magazine advertisements

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AUTHOR & PUBLICATION	MEDIA TYPE	ROLE PORTRAYAL				STATUS			SETTING				CREDIBILITY		VOICE OVER		EYE CONT ACT		PRODUCT CATEGORY					CONTENT
		FMR	WOR	DECR	FRW	DEP	INDEP	NET	HM	OF	OUT	CANTC	USE	AUTH	MA	FEM	YES	NO	H&H YG	F&B VG	CJA	HP& EC	AM& REL	
Kellerman & Kellerman (1998)	Print ads	Y	Y	Y	Y																			Role portrayal of men and women in General interest magazine advertisements
Ford et al, 1998	Print ads			Y		Y	Y	Y										Y	Y	Y	Y	Y	Y	Gender role portrayals in Japanese advertising
Shrikhande (1998)	TV ads	Y	Y									Y	Y					Y	Y	Y	Y	Y	Y	Stereotyping of women in TV advertisements
Milner & M.collins (1998)	TV ads					Y	Y					Y	Y											Sex role portrayal in Turkish TV advertisements
Neto & Pinto (1998)	TV ads	Y	Y						Y	Y	Y	Y	Y	Y	Y			Y	Y	Y	Y	Y		Gender stereotype in Portuguese TV advertisements
Furnham & Mak (1999)	TV ads	Y	Y						Y	Y	Y	Y	Y					Y	Y	Y	Y	Y	Y	Sex Role stereotypes in TV commercials
Chia- Wen -chi (1999)	Print ads	Y	Y	Y																				Gender Stereotypes in magazine Advertisements
Das (2000)	Print ads	Y	Y	Y	Y	Y	Y	Y										Y	Y	Y	Y	Y		Men and women in Indian magazine advertisements
Bartsch et.al. (2000)	TV ads											Y	Y	Y	Y			Y	Y	Y	Y	Y	Y	Gender Representation in TV commercial
Furnaham et al (2000)	TV ads	Y	Y						Y	Y	Y	Y	Y	Y	Y				Y	Y	Y	Y	Y	Gender stereotyping in TV advertisements
Dallmann (2001)	Print ads	Y	Y	Y	Y	Y	Y																	women in German and Japanese magazine advertising
Bresnahan et al. (2001)	TV ads								Y	Y	Y			Y	Y			Y	Y	Y	Y	Y	Y	Changing gender roles in prime time commercials in Malaysia, Japan, Taiwan, united states
Tan, Ling & Theng (2002)	TV ads	Y	Y															Y	Y	Y	Y	Y	Y	Gender Role portrayal in TV commercial

AUTHOR & PUBLICATION	MEDIA TYPE	ROLE PORTRAYAL				STATUS			SETTING				CREDIBILITY		VOICE OVER		EYE CONTACT		PRODUCT CATEGORY					CONTENT	
		FMR	WOR	DECR	FRW	DEP	INDEP	NET	HM	OF	OUT	CANTC	USE	AUTH	MA	FEM	YES	NO	H&H YG	F&B VG	CJA	HP& EC	AM& REL		SER
Uray & Burnaz (2003)	TV ads	Y	Y	Y		Y	Y		Y	Y	Y		Y	Y					Y	Y	Y	Y	Y	Y	portrayal of gender roles in Turkish television advertisements
Ganahl, Prinsen & Netzley (2003)	TV ads																		Y	Y	Y	Y	Y	Y	A Contextual Framework of Gender Representation
Centre for advocacy and Research (2003)	TV ads								Y	Y	Y														Contemporary Woman in Television Fiction
Linder (2004)	print ads	Y	Y	Y														Y	Y						Portrayal of women in print ads
Milner & Higgs (2004)	TV ads	Y	Y						Y	Y	Y		Y	Y	Y	Y			Y	Y	Y	Y	Y	Y	Portrayals in International Television Advertising
Gun & Celik (2004)	Print ads	Y	Y	Y																					Gender role portrayal in magazine Advertisements
Lee (2004)	TV ads												Y	Y	Y	Y			Y	Y	Y	Y	Y	Y	Gender role stereotyping in television commercials
Frith, Shaw, Cheng (2005)	Print ads			Y															Y	Y	Y	Y	Y	Y	Cross-Cultural Analysis of Women's Magazine Advertising
Lee (2005)	TV ADS	Y	Y						Y	Y	Y		Y	Y					Y	Y	Y	Y	Y	Y	Gender Role Stereotyping in Television Commercials
Kim & Lowry (2005)	TV ADS	Y	Y										Y	Y											Gender Role Stereotypes in Korean Television Advertising
Michaelids [thesis] (2005)	Print ads	Y	Y	Y		Y	Y						Y	Y				Y	Y						Advertising and the Message
Ahlstrand (2007)	TV ads	Y	Y						Y	Y	Y		Y	Y					Y		Y	Y		Y	Gender Stereotype in TV Advertisements

AUTHOR & PUBLICATION	MEDIA TYPE	ROLE PORTRAYAL				STATUS			SETTING				CREDIBILITY		VOICE OVER		EYE CONTACT		PRODUCT CATEGORY					CONTENT	
		FMR	WOR	DECR	FRW	DEP	INDEP	NET	HM	OF	OUT	CANTC	USE	AUTH	MA	FEM	YES	NO	H&H YG	F&B VG	CJA	HP& EC	AM& REL		SER
vela, Manzano & Lopez (2007)	Print ads	Y	Y	Y	Y																			Gender role portrayals and sexism in Spanish magazines	
Hung, Li, Belk (2007)	Print ads	Y	Y	Y		Y	Y																	Perceptions of the New Woman in Chinese Advertising	
Stankiewicz & Roselli, (2008)	Print ads			Y																				Women as Sex Objects and Victims in Print Advertisements	
Lin (2008)	Print ads			Y												Y	Y							Female Role Portrayal Preferences in Taiwanese Print Ads	
Palkoyinnaki & Zotos, (2008)	Online ads	y	y	y	y	y	y	y											Y	Y	Y	Y	Y	Y	Images of Women in Online Advertisements
Plakoyiannaki & Yorgos (2009)	Print ads	Y	Y	Y	Y	Y	Y	Y											Y	Y	Y	Y	Y	Y	Female role stereotyping in Print advertising
Lin & Yeh (2009)	Print ads	Y	Y	Y								Y	Y					Y	Y					Media-Portrayed Idealized Images and Physical Attractiveness	
Dwivedy, Patnaik, & Suar (2009)	Print ads	Y	Y	Y	Y	Y	Y	Y																Role portrayal of men and women in print ads	
Khairullah & Khairullah, (2009)	Print ads	Y	Y	Y		Y	Y																	gender roles: Indian and US advertisements	
Gosia Gizycki(Thesis) (2009)	Print ads	Y	Y	Y								Y	Y					Y	Y					Female stereotypes in 21st century news and business magazines	
Skorek & Schreier (2009)	Print ads	Y	Y	Y		Y	Y	Y				Y	Y											A comparison of gender role portrayals in magazine advertisements	

AUTHOR & PUBLICATION	MEDIA TYPE	ROLE PORTRAYAL				STATUS			SETTING				CREDIBILITY		VOICE OVER		EYE CONT ACT		PRODUCT CATEGORY					CONTENT
		FMR	WOR	DECR	FRW	DEP	INDEP	NET	HM	OF	OUT	CANTC	USE	AUTH	MA	FEM	YES	NO	H&H YG	F&B VG	CJA	HP& EC	AM& REL	
Furnham & Paltzer (2010)	TV ads	Y	Y						Y	Y	Y		Y	Y										Portrayal of Men and women in TV advertisements
Kaul & Sahni (2010)	TV serial	Y	Y	Y	Y																			Portrayal of Women in Television (TV) Serials
Holtzhausen, Jordaan & North (2011)	TV ads	Y	Y	Y								Y	Y											The portrayal of women in South African television commercials
Rhein (2011)	TV ads								Y	Y	Y							Y	Y	Y	Y	Y		Gender Representation in Thai Television Advertising
Das (2011)	TV ads	Y	Y	Y	Y				Y	Y	Y	Y	Y	Y	Y	Y		Y	Y	Y	Y	Y	Y	Gender role portrayals in Indian television Ads
Ali et al, (2012)	TV ads								Y	Y	Y							Y	Y	Y	Y	Y	Y	Gender Role Portrayal in Television Advertisement
Chan and Cheng (2012)	Print ads	Y	Y	Y														Y	Y	Y	Y			Portrayal of females in magazine advertisements
Reichert, Childers & Reid (2012)	Print ads			Y														Y	Y	Y	Y	Y	Y	How Sex in Advertising Varies by Product Category
Shyama (2013)	Print ads	Y	Y	Y	Y				Y	Y	Y	Y	Y	Y				Y	Y	Y	Y	Y	Y	Female portrayal in Indian magazine advertisements
Morris & Nichols, (2013)	Print ads	Y	Y	Y	Y							Y	Y					Y	Y	Y	Y			A content analysis of U.S. and French women's fashion magazine advertisements
Kotseva, (2014)	TV ads					Y	Y		Y	Y	Y		Y	Y	Y	Y								TV commercial representation of women
Moorthi, Roy & Pansari (2014)	TV ads	Y	Y	Y	Y				Y	Y	Y		Y	Y				Y	Y	Y	Y	Y	Y	Changing role portrayed by women in Indian Advertisements
Zotos & Tsihla (2014)	Print ads	Y	Y	Y	Y	Y	Y	Y							Y	Y								Female Stereotypes in Print Advertising

AUTHOR & PUBLICATION	MEDIA TYPE	ROLE PORTRAYAL			STATUS			SETTING				CREDIBILITY		VOICE OVER		EYE CONT ACT		PRODUCT CATEGORY					CONTENT		
		FMR	WOR	DECR	FRW	DEP	INDEP	NET	HM	OF	OUT	CANTC	USE	AUTH	MA	FEM	YES	NO	H&H YG	F&B VG	CJA	HP& EC		AM& REL	SER
Prieler, Ivanov. & Hagiwara (2015)	TV ads								Y	Y	Y								Y	Y	Y	Y	Y	Y	Gender Representation in East Asian Television Advertising
Arslan, (2015)	TV ads	Y	Y	Y					Y	Y	Y			Y	Y			Y	Y	Y	Y	Y		Characters Portrayed in Turkish Television Commercials	

FMR: Family role; WOR: Working role; DECR: Decorative role; FRW: Free wheeler; DEP: Dependent; INDEP: Independent; NET: Neutral; HM: Home; OF: Office; OUT: Outdoor; CANTC: Can't code; USE: User; AUTH: Authority; MA: Male; FEM: Female; H&HYG: Health & Hygiene; F&BVG: Food & Beverages; CJA : Cosmetic, Jewelry & Apparel; HP & EC: House hold products & Electronic device; AM & REL : Automobiles & related products; SER: Service ads

3.3 Components of the content analysis

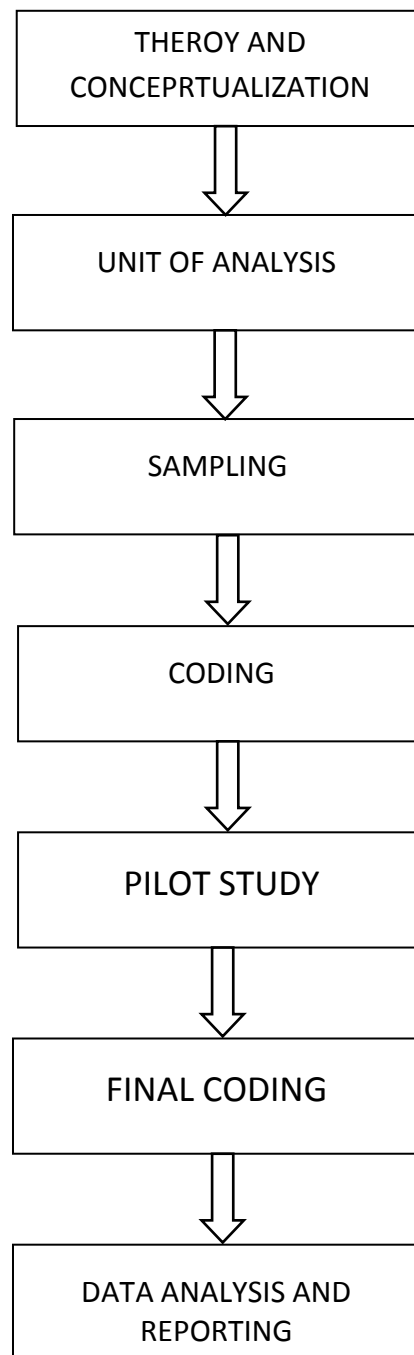


Figure 3.3: Components of content analysis
(Neuendorf, (2002), pp. 50-51 and Krippendorff (2004), p. 83)

The process of content analysis is started with the theory and conceptualization, followed by the unit of analysis, sampling process used in the study, the coding system. Pilot study is conducted to check the reliability and validity before the final coding. Finally, the process concludes with the tabulation or analysis of the data.

3.3.1 Step1: Theory & conceptualization

Theory and conceptualization of content analysis is the theoretical background to the study, which is already discussed in literature review chapter.

Objectives

The first primary objective of the study is to find out the types and trends of different Role portrayed by women in Indian TV advertisements.

Hypothesis

H₀: There is no statistically significant association between different Role portrayed by women in Indian TV advertisements with other collarets of advertisements under study (Status, Setting, Credibility, Voice over, Eye contact and Product Category)

Besides the primary objectives, some sub-objectives are derived from the primary objective.

1. To find out the frequency of different Role portrayed by women in Indian TV advertisements
2. To find out whether the Role portrayed by women has any association with their Status in advertisements
3. To find out whether the Setting of the advertisements varies according to the Role portrayed by women in advertisements
4. To find out whether the Role portrayed by women has any association with their Credibility in advertisements
5. To find out whether the role portrayed by women in advertisements has any association with the Voice over of advertisements
6. To find out whether the Role portrayal of women has any association with their Eye-Contact in advertisements

7. To find out the association between the Role portrayed by women and the Product categories in the advertisements

Statement of the problem

Advertisement plays a significant role in communicating messages. It sells us a lifestyle and ideology that benefits a consumer culture. Though women are the integral part of the advertising world both as user and service provider; it hardly depicts true picture and role of women in our society. Rather, the consumer culture is growing at the cost of the feminine aspirations. Advertisements are often condemned as a great source of gender stereotyping as women are portrayed in stereotypical roles either as housewives or sex objects to sell products with an ideal body image and fair skin, irrespective of their relation to the advertised product (Schaffter, 2006, p. 119). Though after globalization there is a shift in the portrayal of woman in the society from a mere housewife to a professional with independent identity, even sometimes with multiple identities, pursuing the financial independence, balancing between the home and workplace successfully, and actively participating in public affairs and politics (Sukumar & Venkatesh., 2011), advertisements fail to reflect this phenomenon, rather continuing to portray women in age old stereotypical roles.

Studies unanimously have agreed on a point that women are continuously depicted in traditional roles of housewives, nurturing the family and family members and as sex object attracting the attention of the viewers towards the respective products they advertise for (with reference to the second chapter). But at the same time it is also an agreed fact that there has been a shift in portrayal of women over time though progress is very slow. Now women are becoming the integral part of advertisements both as the consumer and the influencer. Thus, it is important to explore their portrayal in advertisements in continuous basis.

Extensive studies have already been conducted on the issue, but most of them in western context. Ford, Voli, Honeycutt, and Casey (1998); Das (2000), have found that portrayal of

women in Indian and other Asian nation's advertisements differ from those of the western advertisements because of the cultural values, beliefs, norms and religions. It will not be fair to generalize the results. In Indian context the number of the studies on this issue is few and most of them target the Indian Print advertisements. Only few studies are available on TV advertisements and none of them have addressed both the analysis of the content of the advertisements and perception of the audience on the issue. The present study will bridge the gap by addressing the both. Thus the statement of the problem is to find out different type of the portrayal of women in Indian TV advertisement and to explore the audience perception on the same.

3.3.2 Step 2: Unit of Analysis

In content analysis, unit is an important component that serves as the basis for identifying the population and drawing a sample for the measurement of the variables and for reporting analysis. Units can be words, characters, theme, time period (Carney, as cited in Neuendorf, 2002, p. 71).

The data or unit for the present study is the advertisements. As the world of advertisements is huge, it is not possible to explore all of these; the requirement is to break down the advertisements into smaller units. Data for the content analysis can be broken down in to units of sampling, data collection unit and analysis units (Neuendorf, 2002; White & Marsh; 2006)

Sampling Unit

The purpose of the sampling unit is to identify the population for the study and to establish the basis for sampling. According to Krippendorff (2004) "Sampling units are units that are distinguished for selective inclusion in an analysis" (p. 98). The sampling units are drawn from the complete body of content which should be large enough to represent the objectives

under investigation (Neuendorff, 2002, p. 73). In the present study the sampling units are the advertisements that are broadcast on Indian television.

Data collection Unit

Krippendorff (2004) explains the data collection unit as the recording unit, which is “typically contained in sampling units, at most coinciding with them, but never exceeding them.” In this present study the units of data collection are the advertisements that are broadcasted during the breaks of the popular daily and week-end TV shows.

Unit of Analysis

Units of analysis are the variables that are analyzed to meet the objective of the study (Riffe, et al., 2005, p. 68). It is the amount of text that is assigned to a code (Neuman, 2006, p. 327) and is the basis on which data are analyzed and findings are reported. In the present study the units of analysis are the variables that are investigated, i.e. Role, Status, setting, Voice-over, Credibility, Eye contact and Product Category. Proper definitions of these variables are given in the code book and coding form which are discussed later on in this chapter.

Variables in the Study

According to Leeuwen and Jewitt (2008) the variables that generally used in the content analysis are like size, represented participants, settings, priority, duration and depicted role consist of the set of options which are of the same class or type as defined for the purpose of the research.

The important variables of the study are the role categories of the women in advertisements, their status, the setting in which they are portrayed, their representation as voice over of the advertisement, their credibility in advertisements, the eye contact they have and the product categories for which they advertise. The variables involved in the first part of the study are as follows:

Independent variable

In the first part of the study role portrayal of women in advertisement is the Independent variable.

Dependent variables

Dependent variables are the variables which are observed and measured to determine the effect of the independent variables. In the present study different collarets of the advertisement i.e. status of women in advertisements, setting in which she is portrayed, her credibility in advertisement, as the voice over, her eye- contact, and product category that are advertised in advertisements are the dependent variables. The aim of the study is to explore the association of the independent with the dependent variables.

3.3.3 Step 3: Sampling

The sample for the current study is advertisements. As it is not possible to explore all advertisements, the need is to follow a proper sampling process to have a manageable subset of the units, which will be conceptually the true representative of the population of interest (Krippendorff, 2004, p. 84).

Sampling population

The sampling population is defined as the “the population or the universe from which a sample is drawn” (Saunders, Lewis & Thronhill, 2007, p. 205). The population for the current study consists of all the advertisements that are broadcasted in Indian Television. From this huge number of advertisements, a sample of advertisements is drawn following a suitable sampling method.

Sampling Techniques

Purposive sampling, specifically systematic purposive sampling is used to have the sample for the study. McArthur and Resko (1975) drew their sample from a randomly selected day of the week. The present study also uses the same procedure. A date is chosen randomly to draw the sample or to record the advertisements for the study. Data is collected by coding

each advertisement that is broadcasted during the breaks of the popular Hindi fiction and non-fiction serials. GVT of the TV shows are taken from 1st week to 52nd week of 2013 (Indian Media and Entertainment Industry Report, 2014; p. 28).

Five top rated private TV general entertainment channels (GECs) i.e. Star plus, Zee TV, Colors, Sony and SAB TV are selected on the basis of their TRP ratings (<http://www.televisionpost.com/television/four-hindi-gec-shows-touch-10-mn-tvts-for-first-time/> ; <http://www.bestmediainfo.com/2015/06/gec-watch-all-top-5-channels-grow-in-week-24/>). So the multiplicity of the advertisements that are coming in different channels can be captured. The study conducted by Kaul and Sahni ((2010) explores that soap operas are the most watched programmes of the Indian TV. 60 percent of the audience are watching TV serials and next to it 14 percent of the audience are watching comedy shows. It is found that the advertisers mostly prefer primetime for advertising their product and the audience also prefer to watch the programmes during their prime time telecast. According to FICCI-KPMG Indian Media and Entertainment Industry Report (2014) Hindi and Regional GECs (General Entertainment Chanel) are the key drivers of television viewership which accounting for 48 per cent of total viewership in 2013; Hindi GECs have dominant position with a 30 per cent share of viewership in 2013 and 27.1 percent of advertisements (highest from the rest of the channel categories) are broadcasted in these channels (Hindi GEC) (p25). Thus the study decides to draw the sample size of the advertisements that are coming during the break of the top rated TV serials (in their prime time) of the selected channels.

Then on the basis of their GVT; from each channel one Hindi fiction/non-fiction serial is selected (the top rated serial of each channel is selected; one serial from one channel). The ratio of fiction and non-fiction serial in Hindi GECs is 80:20 (Media and Entertainment Industry Report; 2014; pp.26, 28). Thus Finally Four Hindi fiction i.e. *Diya Aur Batti Hum* (Star plus), *Jodha Akbar* (Zee TV), *Taarak Mehta Ka Ooltah Chashmah* (SAB TV) *CID* (Sony TV), and one non-fiction serial i.e. *Comedy Nights with Kapil* (Colors) are selected.

TRP ratings of the channels and TV shows are referred from the popular websites. standard.com/article/beyond-business/diya-aur-baati-hum-is-no-1-among-top-ten-shows-in-2013-113122400767_1.html;http://listcrux.com/top-10-best-hindi-tv-serials-2014/; standard.com/article/beyond-business/diya-aur-baati-hum-is-no-1- among- top- ten- shows- in- 2013-1131 22400767_1.html; http://www.tellychakkar.com/tv/features/2013-top-10-shows-hindi-gecs).

Table 3.2: Viewership by genre (Indian TV) -2013

Name of the genre	Viewership (%)
Infotainment	1.2
English News	0.1
English entertainment	1.1
Hindi news	3.3
Hindi GEC	30
Hindi movies	15.1
Music	3.6
Regional Music	1.7
Regional news	3.6
Regional GEC	18
Regional movies	3.4
Sports	2.6
Kids	7.5
Others	8.6

(Note : TAM; HSM 4+ Week 1 to 52, 2013; Copyright reserved with TAM MEDIA RESEARCH PRIVATE LIMITED; cited in FICCI-KPMG Indian Media and Entertainment Industry Report 2014, pp. 26, 28)

Table 3.3: Viewership ratings of the Indian private General entertainment TV channels and shows

Rank	Network name	Name of series	Air time	Air date	GVT
1	Star plus	Diya Aur Baati Hum	Mon-Friday 9.00 pm	All the years	9,696
2	Zee TV	Jodha Akbar	Mon-Friday 8.00 pm	All the years	7,391
3	Colors TV	Comedy Nights with Kapil	Sat-Sun 8.00 pm	All the years	16,056
4	SAB TV	Taarak Mehta Ka Ooltah Chashmah	Mon-Friday 8.30 pm	All the years	6,916
5	Sony	CID	Sat-Sun 8.30pm	All the years	8, 944

(Note : TAM; HSM 4+ Week 1 to 52, 2013; Copyright reserved with TAM MEDIA RESEARCH PRIVATE LIMITED; cited in FICCI-KPMG Indian Media and Entertainment Industry Report 2014, pp. 26, 28)

Serials are watched during their primetime (not in their repeat telecast) and advertisements are recorded that are coming during the breaks, every day for two weeks from 3rd March (Monday) to 17th March (Monday) 2014. In case of time clash among the TV shows the advertisements of the next two weeks are recorded. While recording the advertisements for two weeks, it was noticed that almost all the advertisements are repeated. In order to include more number of advertisements in the sample size, a break of three weeks is taken from the recording of the advertisements and after three weeks again advertisements are recorded for two weeks from 31st March (Monday) to 14th April (Monday), 2014.

Nearly 406 advertisements are recorded. Out of which 268 advertisements are selected as the sample for the study on the basis of the inclusion and exclusion criteria.

Inclusion Criteria

- Advertisements those have at least one female character either as central or supportive role (not in the crowd, at least doing some noticeable activities, either speaking or having an exposure on screen for duration of three seconds or more).
- Maximum two main female characters per advertisement are coded (McArthur & Resko (1975).

Exclusion Criteria

- Repeat advertisements and advertisements with cartoon characters, animals, only children, fantasy figures (McArthur & Resko 1975; Neto & Pinto 1998; Furnham et al., 2000) are excluded.
- The advertisements without the female character are excluded.
- All repeated advertisements, advertisements for the promotion of television show and movie, local and political advertisements, public service announcements are not included in the sample of the study (Gilly 1988; Neto & Pinto 1998; Bartsch, Burnett, Diller, & Rankin, 2000; Furnham, Babitzkow, & Ugucioni, 2000)

After the finalization of the advertisements some advertisements are also added to meet all the categories of the study as some categories are missing from the sampling advertisements.

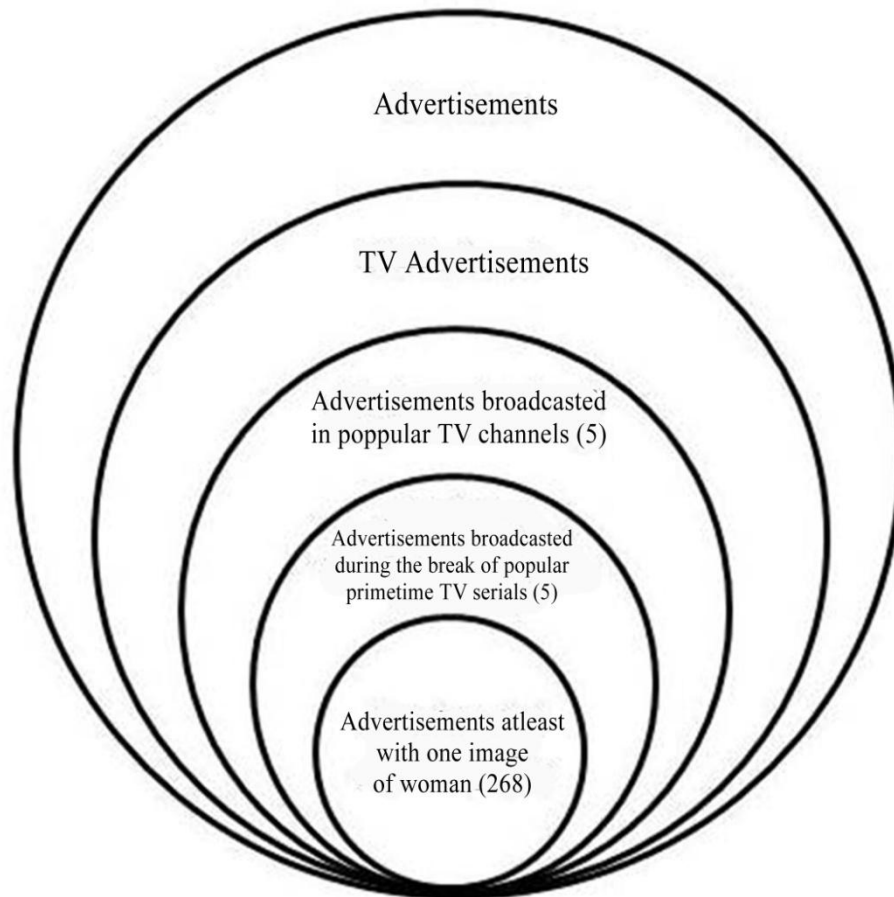


Figure 3.4: Sampling Procedure

3.3.4 Step 4. Coding

Coding is one of the important components of the content analysis. According to Krippendorff (2004), “Coding refers to the careful reading, observation, finally the interpretation or findings of the analyst in the formal terms of an analysis. The coding process needs to decode the target text or content based on the pre-established variables (Neuendorf, 2002, p. 52).

Coding is of two types in content analysis; manifest coding and latent coding. The former is the coding of the visible, surface content in a text (exploring the list of the present of a word or a phase in an article); the latter looks for the underlying meaning of a text. It mainly

depends on the coder's knowledge of language and social meaning (Neuman, 2006, p. 326). The present study uses the latent coding to code the advertisements under investigation. The coding book and coding forms are prepared which include proper definition of the categories used by the study and guidelines for the coders to code the advertisements without any confusion.

Code book

The purpose of the codebook is to provide the rules for the analysis to have the uniformity in coding. It contains the clear description of all aspects that are relevant in the content analysis. According to Neuendorf (2002) "the main aim of creating codebooks and coding form is to make the set complete and unambiguous; to eliminate the individual differences among the coders (p. 132). The categories that are described in the code book must be represented in the coding forms. According to Neuendorf (2002) categories of the particular variables under study should be exhaustive, mutually exclusive and as well as adhere to a suitable measurement level (nominal, ordinal, interval, and ratio).

The categories described in such manner that they do not overlap with the other categories and are clearly distinguished from the other categories. The present study uses the nominal scale as the measurement level. In the present study, the category descriptions are clearly defined. As role portrayal of women in advertisements includes all the necessary aspects that need to define a particular role. Each category is defined a specific role portrayal. All the categories are mutually exclusive, to avoid the confusion. In advertisements sometimes women are portrayed multiple roles (more than one role), in that case dominant role portrayal is taken in to account.

In Everest masala advertisement though the woman is shown in a working environment, yet the whole day she is thinking about preparing a new dish for the dinner for her family members and finally the advertisement shows how she is preparing delicious food for her

family by using varieties of Everest masala and eventually becoming successful in making her family happy. Though she is portrayed in a professional role and in a working environment for the first few seconds in the advertisement, she has not done any constructive work in her working place, rather than thinking about how to please her family members. Thus here her Family role proves to be more dominant over her Working role, hence in this advertisements the role of the women is coded as family role and the setting as home.

In the present study though the main focus is on different types of role portrayed by women; the status of women, the setting, her credibility, product category, voice over, and eye contact, are also analyzed to explore the complete picture. Descriptions of all the categories are discussed below.

Coding Categories

Advertisements are coded with the help of the pre-coded categories. Very few studies have been conducted on the role portrayal of women in TV advertisements in Indian context. Of these few studies, most of them are on gender role portrayal in advertisements and on print advertisements. Thus along with the Indian studies, some studies from outside that have also looked into the same are consulted (McArthur & Resko 1975; Goffman 1979; Vela, Manzano, Boluda, & Lopez, 2007; Plakoyiannaki & Zotos, 2009; Das 2010; Dwivedy, Patnaik, & Suar, 2009) to develop the base for categorization of the variables. The categories that are used in the study are mainly adapted from the Goffman's theory of gender stereotype. There are seven pre – coded categories including status, role, setting credibility, voice-over, eye contact and product category. Definitions are provided for the terms used in the coding form to avoid confusion.

Operational definition

According to Marczyk, DeMatteo and Festinger (2005), an operational definition takes a variables from the theoretical or abstract to the concrete by defining the variables in the specific terms of the actual procedures used by the researcher to measure the variables” (p. 96).

1. Role:

It refers to the role that is portrayed by a woman in an advertisement. The term role denotes a set of expectations and obligations associated with a vertical status position within a group or social situation (Pandya, 2008, p. 63). In advertisement world the part played by a character in an advertisement is defined as the role of that character. The categories for the role portrayal used in the present study are based on the previous studies (Courtney & Lockeretz, 1971; Goffman 1979; McArthur & Resko 1975; Vela et. al., 2007; Das 2010; Dwivedy et. al, 2009). Some modifications are made to make the categories suitable for the present study. The role portrayal of women in advertisement is classified into four broad categories: Family role, Working role, Decorative role and Free wheeler. The Decorative role is again divided into two parts: concern for look and beauty and as sex object. The categories under the role are not mutually exclusive as a woman in a single advertisement can portray in multiple roles. She can have both the family and working role at a time. As stated above in this case the dominant role in an advertisement or the role that covers most of the part of the advertisement is taken as the lead role (Lee, 2004).

- **Family Role**

Goffman finds in advertisements while the fathers are shown sometimes standing little outside the physical circle of the other members of the family, mothers most of the time are shown close to the family taking care of the kids, health and hygiene of the family members,

serving or cooking food or any other domestic activities (p. 39). McArthur and Resko (1975), have separate categories for the role portrayed by women as spouse, as parent and as homemaker; Das (2000, 2011) has also used similar categories as the role of women as parent, as spouse and in other relationship role; whereas Dwivedy et al., (2009) categorize all such role as traditional which includes the role of a caring mother and wife, concern with the task of housekeeping, whose place is mostly at home; But the traditional category of Moorthi, Roy, and Pansari (2014) comprises of the categories like wife, daughter, mother, home maker and decorative. In another study Dwivedy et al., (2009) categorize the same portrayal as housewife. Trivedi (2014) has made separate categories for women as housewife and women as mother or nurture. (pp. 85-99).

The present study has incorporated all these role into one i.e. women in Family role; which includes the depiction of woman as spouse, mother, in relationship role like daughter, daughter-in-law, mother-in-law, sister etc. engaged in any type of domestic activity such as cleaning, serving food, cooking and taking care of the health and hygiene.

- **Working Role**

Goffman (1979) noticed that when a man and a woman collaborate face to face in advertisements, most of the time the man is in the executive role (p. 32). He categorizes this stereotypical portrayal of women as function ranking. Researchers have already proved that advertisements rarely portrayed women as professionals and as career oriented, which has been already discussed in literature review chapter. If in any advertisement women are portrayed as professionals, they are mostly the clerical roles or subordinate roles. Das (2000, 2011) in her studies uses career oriented and employment role which includes women engage in professional/nonprofessional occupations; as committed to their jobs and concerned with their performance. Trivedi (2014) also used this category as work related role of the professional women, the laborer and office worker, where her clothing,

environment and props signify a working role (pp. 77, 103). This category has already been used in several earlier studies (Courtney & Lockeretz 1971; McArthur & Resko 1975; Vela et al., 2007; Neto & Pinto 1998; Gilly 1988; Furnham et al., 2000)

In the present study the category of women in working role includes the portrayal of women as professionals like doctors, lawyers, politicians, sportsperson, interviewer, model or in any other profession, which is considered to be of a professional nature (but not shown as experts/spokespersons, as the study has a different category for this) and whose main focus is on work related activities. The advertisements in which women are attending meeting, working in her workplace, having the presentation, addressing the public, taking interviews, shown in professional dress are considered as working.

- **Decorative role**

Martin's (1987) sixth stereotype states that in advertisements women's body is used in a different ways than the men. Goffman, while describing Feminine touch, stated that women in advertisements are pictured using their fingers and hands to trace the outlines of objects or to cradle it or to caress its surface, which is different from the utilitarian kind that grasps. He further adds that instead of hands sometimes face are used and self touching is also shown which implies a sense delicacy and preciousness about the body (Goffman, 1979, pp. 29-31). He also notices that women spend most of their time and concern in shopping for clothes and preparing for appearance (p. 51) and added that women more than men are depicted in advertisements as lying on bed, sofa or on floor, this recumbent position according to him is a conventionalized expression of sexual availability (p. 41). Plakoyiannaki and Zotos (2009) categorize both the physically attractive role and the sex object as decorative roles. The physically attractive role is ascribed to a woman when she is aiming for physical beauty and the sex object is specifically related to sexual allure (Trivedi, 2014). She further describes women as a sex object, refers to the portrayal of a woman in an advertisement in a sexual

manner, usually dressed in revealing clothing or in provocative poses. Sometimes she is purely ornamental and her presence and appearance are not related to the products (p. 86). According to Lin and Yeh, (2009) woman as a sex object is determined by her facial expression (women's look suggested sexual desire), Posture (woman was positioned with her legs spread open), Activity (Woman caressed another person in a sexually suggestive manner), Make-up (Woman wore bright red lipstick). Besides the above mentioned studies, this category has been used in studies conducted by Das (2000) and Dwivedy et al. (2009), in Indian context.

Similar to the study of Plakoyiannaki and Zotos (2009), the present study categorizes both concern for look and beauty and sex object as decorative role.

- Concern for look and beauty: It refers to the portrayal of a woman in an advertisement where the main focus is on physical beauty or to look glamorous and attractive. Women appearing more appealing and youthful concern with looks as mostly in advertisements of fashion cosmetics and Jewelry.
- Sex object: Sex object in the present study refers to the portrayal of women in advertisements where her body and body parts are used to sell the products. Sometimes women as a sexual object is determined by her dressing style, provocative posture, activity like caressing the objects or another person in a suggestive manner. Women as the sex object are mostly shown in advertisements of alcohol, men's undergarment, deodorant advertisements, in advertisements where comparison of automobiles and perfume bottles with women's body and body parts are made.

- **Free wheeler**

Free wheeler as a category for the portrayal of women in advertisements has similarities with the non-traditional role portrayal of women in advertisements used by Das (2000); Vela et al., (2007); Dwivedy et al., (2009). These roles includes the situation where her appearance

considered by the society as non-traditional, i.e. women engage in buying car, fixing appliances, engage in sports and adventure, bossing over man, dominant over man (taking better decision than man)

Free wheeler woman in the present study is the portrayal of a woman in an advertisement who can think independently without taking the help of others. She is the independent decision maker; she does what she wants to without thinking what the other people would be thinking about her. Sometime she is portrayed as the boss and has dominant role portrayal over man.

Women in advertisements are pushing the ambulance out of the pit, helping her husband to follow the traffic rule, raising voice against corruption and eve teasing, being the boss who can order her husband to meet the deadline.

2. Status:

In the present study, status is one of the variables. The status of a woman in an advertisement mainly depends on her decision making power or authority about the use of the product, she advertised for. It involves three sub-categories like, dependent, independent and neutral.

- **Dependent**

Research proves that women in advertisements are mostly portrayed as dependent; therefore incapable of taking decisions independently. Plakoyiannaki and Zotos (2009) describe the dependent status of a woman, where she does not make any crucial decision, who needs security and reassurance. Goffman (1979) categorizes this role as ritualiation of subordination that includes actions like tilting of body or head, leaning on others, holding the hands, resting her face on shoulder of a man in need of reassurance. This implies that women are always in need of support, help and protection, i.e. the subordinate and dependent status of women (pp. 40-56). This category is also used in several studies (Plakoyiannaki & Zotos

2009; Neto & Pinto 1998; Das 2000; Dwivedy, et al., 2009). While some studies use this category as one of the categories of the role portrayal of women and some combine the housewife and dependent role together as housewife; the present study associates this category with the status of women in advertisements which is based on the decision making capacity of a woman in an advertisement.

In the present study dependent status of the women in an advertisement refers to the role where a woman depends on man's decision/protection/ in need of reassurance. In an advertisement a woman is advised by her husband to use the washing powder of a particular brand instead of the powder she is using or in the insurance policy advertisement where she is shown resting her head on the shoulder of her husband.

- **Independent Role**

It depicts the role where the woman herself is taking the decision regarding the use of the product, service and ideas, without taking anybody's help. For e.g.: if in an advertisements the woman herself taking the decision about what health drink or which brand rice, or what insurance policy, etc. will be better for her family member, her status in that advertisement is independent.

- **Neutral**

In the present study this category is a part of the status of women in an advertisement. Various studies (Das 2000; Dwivedy et. al., 2009; 2009) have used this category; that includes the portrayal of women in an advertisement is in equal status with the man present in the same advertisement. Both women and men are shown equal.

In the present study if both man and woman in an advertisement are portrayed in equal status or on same footing (in that advertisement) the status of woman is neutral. **Both** are sitting

across the table and enjoying the coffee in a restaurant or, both are taking unanimous decision about the use of the product, service or ideas.

3. Setting

Setting is the background in which the set of the advertisements are placed, the environment where the character in an advertisement is portrayed. It plays an important role in creating a context and helps to identify the role portrayed by the character in advertisements. The common finding for most of the research is that women are mostly portrayed in domestic residence in television advertisement which makes an assumption that women's role and activities are limited only to their homes. This category has already been used by earlier research studies (McArthur & Resko 1975; Furnam & Bitar 1993; Neto & Pinto 1998; Lee 2004; Malika Das 2011; Tridevi 2014). Setting under the study can be classified in to following types:

- **Home**

This setting will be applicable if the advertisement is set in the home environment and the woman appears in home setting

- **Occupational**

This setting is applicable if the advertisement is set in the occupational setting and the woman appears in her office or working environment. The women as a model if appears in the ramp; the setting is also considered as occupational

- **Outdoor**

This setting includes the outdoor set like shopping malls, restaurants, park, fields, on roads, etc.

- **Can't code**

Sometimes advertisements are set behind the wall paper and which do not come under the above setting and even not possible to code. In current study as only one advertisement fell in this category that advertisement is deleted from the sample. Therefore in the study setting has only three categories.

Nito and Pinto (1998) and Furnam et al. (2000) use Leisure as one of the subcategory of setting instead of outdoor. Like the role portrayal; in setting also, categories are not mutually exclusive as a character in a single advertisement can appear in more than one place. e.g. a character can be portrayed both in office and home or outdoor and office. To deal with this problem the dominant setting has been considered prime over the rest (having the longest screen presence) (Lee, 2004).

4. Credibility

In advertisements women are mostly showcased as the user of the product and rarely as the product authority. For the product related to health and hygiene, toiletries or for the kitchen appliances, they appear as the product authority (Bardwick & Schumann, 1967). Her credibility in advertisements also has an impact on her role and status. It helps to identify whether she is advised or advising somebody to use the advertised product. Goffman also notices that in most of the advertisements men are depicted in the role of instructor for women and women are more commonly pictured as receiver of such instructions or in general help from men (pp. 32-36). In the present study credibility of women in advertisements is categorized on the basis of the previous research (Goffman 1979; Furnam & Bitar 1993; Das 2010; Lee & Yeh 2009; Tridevi, 2014) under the following heads as: user, authority, both user and authority and neither the user nor the authority.

- **User**

In an advertisement if a woman is being advised to use the product, and afterwards she is using that product or accepts the suggestion happily, she is the user of that product.

- **Authority**

In an advertisement if a woman is advising or convincing somebody to use a product, service or ideas by describing its benefits, she is the product authority

- **Both user and authority**

In an advertisement if a woman is simultaneously an user and advocator of a product, in that case she is both the user and authority. e.g.: most of the cosmetic advertisements fall under this category.

- **Neither user nor the authority**

If in an advertisement the woman is shown neither using the product nor convincing the audience to use the products, in that case she is neither the user nor the authority. e.g. the presence of woman in advertisements of alcohol, men's deodorant and undergarment.

5. Voice over:

Voice overs are used in advertisements to convey information or to aid the communication of factual messages. Researchers have found that woman voiceovers are found mostly for the kitchen, health & hygiene and cosmetics related products rather than the high value products (automobiles, share market, insurance, and real estate). This category has already used by the studies conducted by Dominick and Rauch 1972; McArthur and Resko 1975; Gilly 1988; Neto and Pinto, 1998; Furnhm et al., 2000. In the present study Voiceover is coded as Female, Male, Both and No voiceover at all.

- **Female** In an advertisement where a woman is conveying the factual information about the product, service or ideas

- **Male**

In an advertisement where a man is conveying the factual information about the product, service or ideas

- **Both**

Where both man and woman are conveying the factual information about the product, service or ideas

- **No voice over at all**

In an advertisement where no voice over is there; the factual information about the product is conveyed through jingles, actions, etc.

6. Eye contact

Goffman's (1979) theory of Licensed Withdrawal implies that women in advertisements always try to remove themselves psychologically from the situation. They are not making direct eye contact rather try to cover their face and mouth, lowering their heads, withdrawing their gaze from the scene (pp.78-82). All these imply that women are less confident and are dependent on men's protection. Lin, (2008) and Lin and Yeh (2009) have also looked in to this aspect in their respective studies. Thus the present study tries to examine whether woman in advertisements under study is making direct eye contact with the viewers or not.

- **Yes**

If the women in an advertisement making eye contact for more than three seconds at a time with the viewers

- **No**

In an advertisement there is no eye contact or the eye contact is for less than three seconds

7. Camera Angle and Camera Distance

The study also included Camera angle and Camera Distance as its variables. These are also used by Lin (2008) and Lin and Yeh (2009) in their respective studies. When Camera angle

is divided into high, low and horizontal angle; Camera distance is subcategorised into long, medium and close.

Camera Angle

- **High**

When an advertisement is shot from high angle the camera is above the subject and looking down. This position makes characters look weak, submissive, diminutive, frightened, less powerful, in compromised position. In most of the cosmetics advertisements, like Lux soap, L'oreal shampoo, Veet hair removal cream, men's deodorant advertisements like, Axe effect, wild stone, contraceptive advertisements women are shot from high angle.

- **Low**

When an advertisement is shot from low angle i.e. camera is below the actor's eyes and it points upward from below. This makes characters appearing as larger, more looming, more significant, more powerful, dominant, aggressive, or ominous. In the advertisements like Nirma washing powder: ambulance, Stay free sanitary napkins: Army, Bournvita : Tayari jeet ki, women are shot from low angle.

- **Horizontal**

Advertisement is shot at the eye level when the camera is placed at the subject's height. The characters in the scene are interpreted in equal status with the others who are present at the same place (Bowen and Thompson,2013, pp. 55-59) In Bru coffee advertisement a couple is shown sitting across the table and enjoying their coffee. The camera is shot at the eye level, indicating the equal status of both.

Camera Distance

- **Long**

In long shot the frame of the advertisement includes the character along with the surroundings. There background is dominating, the character appears to be small and it helps to establish the relative position of the character with the surroundings.

- **Medium**

A medium shot shows the subject in relation to its immediate surroundings; there the overall surroundings are not as evident as in a long shot. The facial expression of the character is not evident but the hand movement or the body gesture of the character is clearly visible.

- **Close**

The close-up shot show no surroundings. Focus is entirely on the character in the frame. The viewers can notice the physical details of the character, his/ her emotions, facial expression (Belavadi, 2008, pp. 14 -15).

Most of the advertisements of the products related to cosmetics, Jewelry are shot with close and medium camera distance as the focus is on the face of women. Whereas most of the products related to food & beverages (Dawat Basmati rice, Ashirvad Atta, Saffola cooking oil) and health & hygiene (Harpic toilet cleaner, Lizol floor cleaner, Dettol hand wash, health drink) advertisements are shot with long camera distance to cover mostly the background to show the concern of the women in those advertisements for their family members.

8. Product Category

It includes the product category being advertised in the advertisements. Product category in research also has an important role to play. According to Goffman (1979) the study of the portrayal of women should not only concentrate on unraveling the prevalent gender pattern but also consider the key elements of advertising message, including the product. As they are (product category) the signifiers of meaning (Lazar, 2006), It greatly influences the role portrayal. If a woman in an advertisement is portrayed for the kitchen product, then her portrayal is stereotypical or traditional, but if she is portrayed for automobiles, share market, or sports item then her portrayal is non-traditional (Dwivedy, et al., 2009). The base for the

product category for the present study is drawn considering studies conducted by Neto and Pinto (1998); Das (2010); Lee (2004); Trivedi (2014).

In the present study the product categories that are advertised in the sample advertisements of the study are classified under the following heads:

- **Health & Hygiene**

Products for the health & hygiene like toilet cleaner, hand wash, mosquito repellent, mosquito coil, detergent, etc.

- **Food & Beverages**

All types of food, frozen, fast food, soft drinks, alcohol, etc.

- **Cosmetics**

Products that are used for the physical appearance and upkeep/ All fashion cosmetics for both men and women

- **Apparel**

Apparel of both men and women

- **Jewelry**

Both gold and diamond Jewelry

- **Household & furnishing items**

It includes manmade objects that are used as fixtures in manmade structures. These include furnishings for homes, offices, carpets, house paints, dinner set etc.

- **Electrical portable device**

Products that require electricity in order to operate like T.V., refrigerator, mobile, microwave, washing machine, Iron.

- **Auto-mobiles & related products**

Products used as modes of transport, more specifically modes of transport that requires an engine to function. Products that used for the upkeep, maintenance and running of

automobiles are also included in this category. (Both two wheelers & four wheelers; tire, engine oil)

- **Services**

Advertisements that features services like, financial services (Products that address monetary planning, maintenance, and upkeep like banking and investment services ads), Institutional/public services (services offered by the state and all related agencies, that are provided by the state include housing, public education, and transport) etc.

Coding Form

Coding form is used to code the variables in the study. The coding form can be prepared manually or computerized. In the present study the coding form is prepared manually on paper. Researchers have flexibility to put all the measurement details in the code book or the coding form. Though some studies have put all instruction and measurement details in the coding form leaving little for the code book (Naccarato & Nuendorf, 1998); the most common practice is to include all the details in the codebook leaving the coding form for numeric information (Lombard et al., as cited in Nuendorf, 2002, p. 133). In the present study detailed information are included in the codebook and the coding form has the numeric information only (Appendix# A). After the preparation of the coding form next step is to identify the coders and arrange training for them so that they can code the text easily without any confusion.

Coders' Training

For the present study eight Indian coders were selected, who directly or indirectly are associated with marketing communication, especially advertisements, and feminism. While four of them are male coders, other four are women coders. Training for a week (two hours each day) is provided to the coders. The training includes the understanding of the interpretation of categories under study, the proper use of the code book as the guideline for

the coding process. According to Harwood & Garry (2003) “discussion is a common tool to achieve consensus in content analysis”. Thus few items are coded by the coders followed by discussion sessions to ensure that the coders have a clear understanding of the entire process. Pilot coding is completed on a sample of 30 advertisements, which is drawn from the sample selected for the study. This sample is the true representative of the data for the study as it consists of at least one advertisement from each category that is under the study. This pilot coding is served as the trial or base for the final coding.

3.3.5 Step 5: Pilot Study

According to Nuendorf (2002), “pilot study is one of the important components of the content analysis and should be completed before the final coding, so that researcher can define the variables or categories more clearly or can mention if any new variable is coming out of the study” (p. 51). It also helps the researcher to trace the problems in coding process and coding instruments like finding out the new variables if any or to remove the variables that are inadequate to be coded, provided the complexities of measurements they inherit. The sample for the pilot study is drawn from the entire data. 30 advertisements are coded during the pilot study on the basis of the nine defined variables, Role, Status, Credibility, Voice-over, Setting, Eye-contact, Camera angle, Camera distance and Product category (Following the guidelines mentioned in the codebook). Results are mentioned below.

The Figure 3.5 shows the percentage of different role portrayal of women in TV advertisements. Different roles portrayed by women in advertisements are coded on the basis of the dominance of the role in that advertisement. If a woman is depicted in multiple roles in an advertisement the dominant role portrayed by the women has been taken in to consideration as her role portrayal.

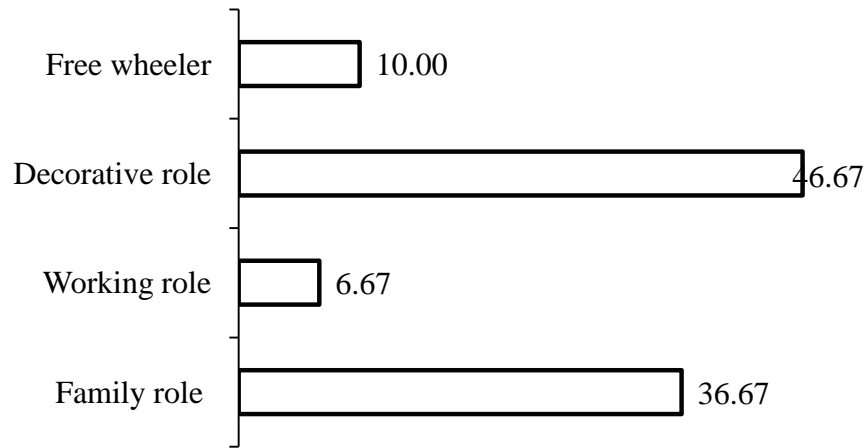


Figure 3.5: Percentage of the different Role portrayal of women in TV advertisements

Of all the role portrayal, Decorative role (47%) is the dominant one portrayed by women in TV advertisements followed by Family role (37%), freewheeler (10%) and Working role (7%). The Table 3 below shows the detailed result of the pilot study.

Table 3.4: Percentages of different categories in the pilot study

variables	Categories	Percentages(%)
Role	Family Role	37
	Working Role	7
	Decorative Role	47
	Free wheeler	10
Status	Independent	30
	Dependent	63
	Neutral	7
Setting	Home	43
	Office	7
	Out door	47
	Can't code	3
Voice over	Male	50
	Female	30
	Both	7
Credibility	AB	13
	User	30
	Authority	10
	Both	33
	Neither	27

variables	Categories	Percentages(%)
Eye contact	Yes	20
	No	80
Camera Angle	High	77
	Horizontal	13
	Low	10
Camera Distance	Close	3
	Medium	73
	Long	24
Product Category	Health & hygiene	17
	Food & Beverages	20
	Cosmetics	27
	Apparel	3
	Jewelry	6
	Household furnishing	6
	Electrical appliances	7
Automobiles & related products	7	
	Service	7

The result of the pilot study summarized as in table 3.4 indicates that women in advertisements are mostly portrayed in dependents status (63%), mostly in decorative roles (47%), in home setting (43%), mostly advertise the cosmetic products (27%) and rarely having direct eye contact (20%) with the viewers.

Thus the result of the pilot study, as presented in the above table, indicates that women in Indian TV advertisements are mostly portrayed as dependent, decorative, inside the home; advertising for cosmetic products, shot from the high camera angle from medium camera distance and rarely making eye contact with the viewers.

For testing the inter-coder reliability and validity of the data eight independent coders code the data, following the guideline mentioned in the code book to trace the possible problems in the coding process and coding instruments.

3.3.5.1 Validity Assessment

Reliability and validity are the two important aspects of the content analysis. According to Neuendorf (2002, p.112) “validity is the extent to which a measuring procedure represents the intended, only intended concepts”. It is the match between the conceptual definition and operational definition. It examines whether what we are measuring is matching to the research questions or objectives of our study or not; whether the categories under study are covering each and every aspect or not and simultaneously whether the measurement approach measures what is supposed to measure (Marczyk, et al., 2005, p. 164).

The present study use content validity to check the validity of the categories under study. It is a psychological test where the researcher tries to cover all the aspect or dimension of the concept that the test wants to measure (Krippendorff, 2004, p. 315). According to Krippendorff (2004) content validity can be assessed either through sampling validity or semantic validity. The present study uses sampling validity which is most commonly used by the content analyst. Sampling validity refers to the test of a sample that exactly represents the population from which it is drawn. In the present study a sub-sample of advertisements is drawn randomly from the sample (which is the true representative of the items that are being studied) to test the validity of the items. It is commonly agreed that there is no set standard for deciding the size of the sub-sample. Wimmer and Domnick (as cited in Neuendorf, 2002, p. 158-159) suggested between 10 to 20 percent of the sample under study can be acceptable as the sub-sample.

In the present study a sub-sample of 28 advertisements is drawn from the text and Lawshe’s (1975) formula is used to have the result for the content validity. This method requires a panel of experts to render some judgments (Crocker, Llabre, & Miller, 1988). According to Leeuwen and Jewitt (2008) two coders may agree in their judgment purely by chance (p.23), thus for the present study eight external coders are selected to code the advertisements. Each

coder is given 28 advertisements to code. The cluster of advertisements created carefully to incorporate at least one advertisement from each sub-categories, was made available to the external coders and they were asked to rate the item as:

Essential =2, Useful but not essential (somewhat essential) = 1, Not necessary=0

Responses from all the panelists are pooled and the number indicating "essential" for each item is noted in a excel sheet. The content validity ratio (CVR) is calculated using the

formula:
$$CVR = \frac{N_e - \frac{n}{2}}{\frac{n}{2}}$$

The CVR is= Content validity Ratio

N_e = number of panelists indicating essential

n = total number of panelists

Using the above formula of Lawshe CVR for each of the items is calculated. Only those items with CVR values meeting the minimum value are retained in final test. According to Lawshe (1975) this formula can result into four possibilities. Firstly if the item is perceived as essential by more than half of the panelists it has some degree of content validity; secondly if less than half of the panelists consider the item as essential, then the CVR is negative; thirdly, CVR is computed as zero, if half panelists say essential and half say not essential and lastly if all the panelists agree on the essentiality of the item the CVR is computed to be 1.00; which is adjusted to .99. The data Table provided by Lawshe (1975) indicates that when a content evaluation panel is composed of 8 members, a minimum CVR of .75 is required. The items that have less CVR than the recommended value are deleted from the final coding list. Following is the CVR of the items/ categories of the present study.

Table 3.5: Content Validity Ratio (CVR) of the variables under study

S.N.	Categorized Variables	CVR (percentage)
1	Role Portrayal	0.87
2	Status	0.75
3	Setting	0.94
4	Credibility	0.99
5	Voice over	0.75
6	Product category	0.97
7	Eye Contact	0.75
8	Camera Angel	-0.75
9	Camera Distance	-0.25

On the basis of the agreement of the panelists items such as Status, Role, Setting, Voice over, Credibility, Eye contact, Product Category are retained for the final test; whereas Camera angel and camera distance are deleted from the study as both of them have negative value. After the items have been identified for inclusion in the final test, the content validity index (CVI) is computed for the whole test, which is simply the mean of the CVR values of the retained items. For the present study the CVI of the whole test is .86

3.3.5.2 Reliability

According to Krippendorff (2004, p. 211) “a research procedure is called reliable if it produces the same result in different circumstances.” And among the types of reliability reproducibility is a far stronger measure of reliability. It refers to the process where the data is examined by different coders independently at different situation and time with the same measuring instrument. It means two or more than two coders are agreed on the same point while analyzing the same body of content. There is no set standard for the sub-sample for reliability assessment. The study follows the guideline given by Wimmer & Dominick (1997), i.e. the researcher can take 10 to 20 percent of the total sample as the sub-sample (as cited in Neuendorf, 2002, p. 158-159). According to Thayer et al., (2007) the quantity of text

for inter-coder reliability should ideally be 5 to 10 percent of the total amount of content to be coded.

Though there are several methods for calculating the inter reliability of the data, the present study uses Krippendorff's alpha for measuring the inter-coder reliability. It is applicable to any number of values per variables, any number of coder, to both small or large sample size, and to all scale of measurements (Krippendorff ,2004, p. 221). The level of measurement in the present study is nominal and it has multiple coders and the values per item are also more as multiple values are there. Thus Krippendorff's alpha is more suitable for the study. A sub-sample of 28 advertisements are drawn from the whole sample for the purpose. Eight coders are selected to code the advertisements. The coders are experts in the field of advertisements. Each coder is given 28 advertisements to code independently along with the coding book and coding form. They are asked to follow the guideline of the coding book.

Scholars differ in their views regarding the acceptability of the reliability score, according to Neuendorf (2002, p. 143) the reliability score of .80 or higher can be acceptable; Krippendorff (2004, p. 242) states that variables with reliabilities between 0.667 to 0.800 are acceptable to draw tentative conclusions. The following are the category wise result of the inter-coder reliability of the categories under study.

Table 3.6: Inter coder reliability result among the coder's regarding Role portrayal

Sub-categories	Family R	Working R	Concern for physical beauty	Sex object	Free wheeler
Family role	27.14286	2.714286	1	0	3.142857
Working role	2.714286	0.285714	0	0	0
Concern for physical beauty	1	0	12.28571	1.714286	0
Sex object	0	0	1.714286	16.57143	1.714286
Free wheeler	3.142857	0	0	1.714286	19.14286
Inter coder reliability =0.714703					

Table 3.7: Inter coder reliability result among the coders regarding Status

Sub-categories	Dependent	Independent	Neutral
Dependent	34.28571	1.857143	0.857143
Independent	1.857143	48	1.142857
Neutral	0.857143	1.142857	6

Inter coder reliability =0.858576

Table 3.8: Inter coder reliability result among the coder regarding Setting

Sub-categories	Home	Occupational	outdoor	Can't code
Home	38.28571	1	1.714286	0
Occupational	1	0	0	0
Outdoor	1.714286	0	52.28571	0
Can't code	0	0	0	0

Inter coder reliability =0.888325

Table 3.9: Inter coder reliability result among the coders regarding Credibility

Sub-Categories	User	Authority	Both User & Authority	Neither user nor Authority
User	19.14286	0	3.857143	0
Authority	0	0.571429	5.428571	0
Both User & Authority	3.857143	5.428571	33.71429	0
Neither user nor Authority	0	0	0	24

Inter coder reliability = 0.716626

Table 3.10: Inter coder reliability result among the coders regarding Voice over

Sub-Categories	male	female	AB
male	22.28571	0	3.714286
female	0	24	0
AB	3.714286	0	42.28571

Inter coder reliability =0.879324

Table 3.11: Inter coder reliability result among the coders regarding Product Category

Sub-Categories	Health & Hygiene	Food & Beverages	Cosmetics, apparel & Jewelry	Household Furnishing & Elect Appliances	Automobiles & related prod.	Service ads
Health & Hygiene	8.285714	1.714286	0	0	0	0
Food & Beverages	1.714286	20.28571	0	0	0	0
Cosmetics, apparel & Jewelry	0	0	32	0	0	0
Household Furnishing & Elect Appliances	0	0	0	16	0	0
Automobiles & related prod.	0	0	0	0	8	0
Service ads	0	0	0	0	0	8

Inter coder reliability =0.954912

Table 3.12: Inter coder reliability result among the coders regarding Eye contact

Sub-Categories	Yes	No
Yes	4.285714	1.714286
No	1.714286	88.28571

Inter coder reliability =0.698413

Table 3.13: Inter coder reliability result among the coders regarding Camera Angle

Sub-categories	High	Low	Horizontal
High	24.57143	10.71429	8.714286
Low	10.71429	7.714286	8.571429
Horizontal	8.714286	8.571429	7.714286

Inter coder reliability =0.102261

Table 3.14: Inter coder reliability result among the coders regarding Camera Distance

Sub-Categories	Long	Medium	close
Long	8	12.28571	4.714286
Medium	12.28571	33.71429	9
Close	4.714286	9	2.285714

Inter coder reliability = 0.0696798

Table 3.15: Inter-coder reliability among the coders regarding all the variables under study

S.N.	Categorized Variables	Inter-coder reliability (percentage)
1	Role Portrayal	0.714703
2	Status	0.858576
3	Setting	0.888325
4	Credibility	0.716626
5	Voice over	0.879324
6	Product category	0.954912
7	Eye Contact	0.698413
8	Camera Angel	0.102261
9	Camera Distance	0.0696798

3.3.6 Step 6.Final Coding

After the pilot study and on the basis of the result of validity and inter rater reliability few items are deleted and some categories are merged. Such as camera angle (inter coder reliability: 0.102261) and camera distance (inter coder reliability: 0.0696798) are deleted from the final code book and from the final analysis of the data, as the value of these two categories (Krippendorf, 2004, p. 242) didn't fall under the acceptable value. Since the advertisements generally are shown for very short span of time (2-3 minutes) and the cameras are moving frequently it was difficult to code the advertisements on the basis of camera angel and camera distance. This is the reason that the coders are not unanimously agreed to these two variables.

Though product categories like cosmetics, apparel, Jewelry initially each have a separate category, as the latter two categories appeared insignificant in the sample all of the three (Cosmetics, Apparel and Jewelry) have been clubbed together. And for the same problem Household & furnishing items and electrical portable device are also clubbed together.

Final content analysis of the entire data (advertisements) is conducted using the pre coded or refined role categories as the coding book and forms are under the process of continuous modification. Each advertisement is examined and is then coded according to the applicable variables on the coding form. The details about the result of the final coding of data will be presented in the next chapter. The final code book and the coding forms are presented in the appendix - A.

Table 3.16: Content variable included in the Study

S.N	Variables	Sources	Categories	Operational Definition
1	Role Portrayal	Goffman (1979); McArthur & Resko (1975); Das (2000, 2010); Dwivedy et al (2009); of Moorthi et al (2014); Trivedi (2014)	Family Role	the depiction of woman as spouse, mother, in relationship role like daughter, daughter-in-law, mother-in-law, sister etc. engaged in any type of domestic activity such as cleaning, serving food, cooking etc.
		Courtney and Lockeretz, (1971); McArthur and Resko (1975); Goffman (1979); Vela et al (2007); Neto and Pinto (1998); Gilly (1988); Furnham (2000), etc. Das (2000, 2010); Trivedi (2014)	Working Role	The portrayal of women as professionals like doctors, lawyers, politicians, spots person, or in any other profession, which is considered to be of a professional nature (but not shown as experts/spokespersons, as the study has a different category for this)
		Goffman (1979); Das (2000); Plakoyiannaki and Zotos (2008); Lin & Yeh, (2009) Dwivedy (2009); Trivedi (2014); etc.	Decorative Role	Concern for look & beauty: It refers to the portrayal of a woman in an advertisement where her main focus is on physical beauty or to look glamorous and attractive Sex object: refers to the portrayal of women in advertisements where her body and body parts are used to sell the products. and is determined by her dressing style, provocative posture, activity like caressing the objects or another person in a suggestive manner
		Das (2000); Vela et al (2007); Dwivedy et al (2009).	Free wheeler	The portrayal of a woman as independent decision maker; she does what she wants to without thinking what the other people are thinking about her. Sometime she is portrayed as the boss of man and has dominant role portrayal over man
2	Status	Goffman (1979); Plakoyiannaki and Zotos, (2008), Neto and Pinto, (1998); Das (2000); Dwivedy, et al, (2009	Dependent	In the present study dependent status of the women in an advertisement refers to the role where a woman depends on man's decision/protection/ in need of his reassurance
			Independent	It depicts the role where the woman herself is taking the decision regarding the use of the product, service and ideas, without taking anybody's help.

S.N	Variables	Sources	Categories	Operational Definition
3	Setting	Das (2000), Dwivdey et al (2009, 2009)	Neutral	In the present study if both man and woman in an advertisement are portrayed in equal status or on same footing in that advertisement the status of woman is neutral
			Home	Advertisement sets in the home environment and the woman is appeared in home setting
			Occupational	Advertisement sets in the occupational setting and the woman is appeared in her office or working environment. The women as a model if appeared in the ramp; the setting is also considered as occupational
			out door	Advertisement sets in the outdoor set like shopping malls, restaurants, park, fields, on roads, etc.
4	Credibility	Goffman (1979); Furnam and Bitar (1993); Malika Das (2010); Lee & Yeh (2009), Tridevi, 2014;	User	In an advertisement if a woman is being advised to use the product, and afterwards she is using that product or accepts the suggestion happily she is the user of that product.
			Authority	In an advertisement if the woman is advising or convincing somebody to use the product, service or ideas by describing its benefits, she is the product authority
			Both User & authority	In an advertisement if the woman is advising or convincing to use the product and she is also shown as using the product, in that case she is both the user and authority
			Neither user nor Authority	In an advertisement the woman is shown neither using the product nor convincing the audience to use the products, in that case she is neither the user nor the authority.
5	Voice Over	Dominick and Rauch, (1972); McArthur and Resko (1975); Gilly (1988); Neto and Pinto, (1998); Furnhm et al. (2000),	Male	In an advertisement when the voice over is male
			Female	In an advertisement when the voice over is female
			Both male & female	In an advertisement when the voice over are both male and female
			No voice over	When there is no voice over in an advertisement
6	Eye Contact	Goffman (1979);Lin, (2007) and Lin & Yeh (2009)	Yes	If the woman in an advertisement making eye contact for more than three seconds at a time with the viewers.

S.N	Variables	Sources	Categories	Operational Definition
7	Product Category	Gilly (1988); Neto and Pinto (1998); Dwivedy et al (2009); Malika Das (2010); Lee (2004); Trivedi (2014).	No	If the woman in an advertisement is not making the eye contact with the viewers or the eye contact is for less than three seconds.
			Health & Hygiene	Products for the health & hygiene like toilet cleaner, hand wash, mosquito repellent, mosquito coil, detergent, etc.
			Food & Beverages	All types of food, frozen, fast food, soft drinks, alcohol, etc.
			Cosmetics, Apparel & Jewelry	Products that are used for the physical appearance and upkeep/ All fashion cosmetics for both men and women, apparel of both men and women, and both gold and diamond
			Household, electrical portable device & furnishing items	Includes manmade objects that are used as fixtures in manmade structures. These include furnishings for homes, offices, carpets, house paints, dinner set etc.; Products that require electricity in order to operate like T.V., refrigerator, mobile, microwave, washing machine, Iron etc.
			Auto-mobiles & related products	products used as modes of transport, more specifically modes of transport that requires an engine to function. Products that used for the upkeep, maintenance and running of automobiles are also included in this category. (Both two wheelers & four wheelers; tier, engine oil etc.)
			Services Ads	Ads that features services like, financial services (Products that address monetary planning, maintenance, and upkeep like banking and investment services ads),Institutional/public services (services offered by the state and all related agencies, that are provided by the state include housing, public education, and transport) etc.

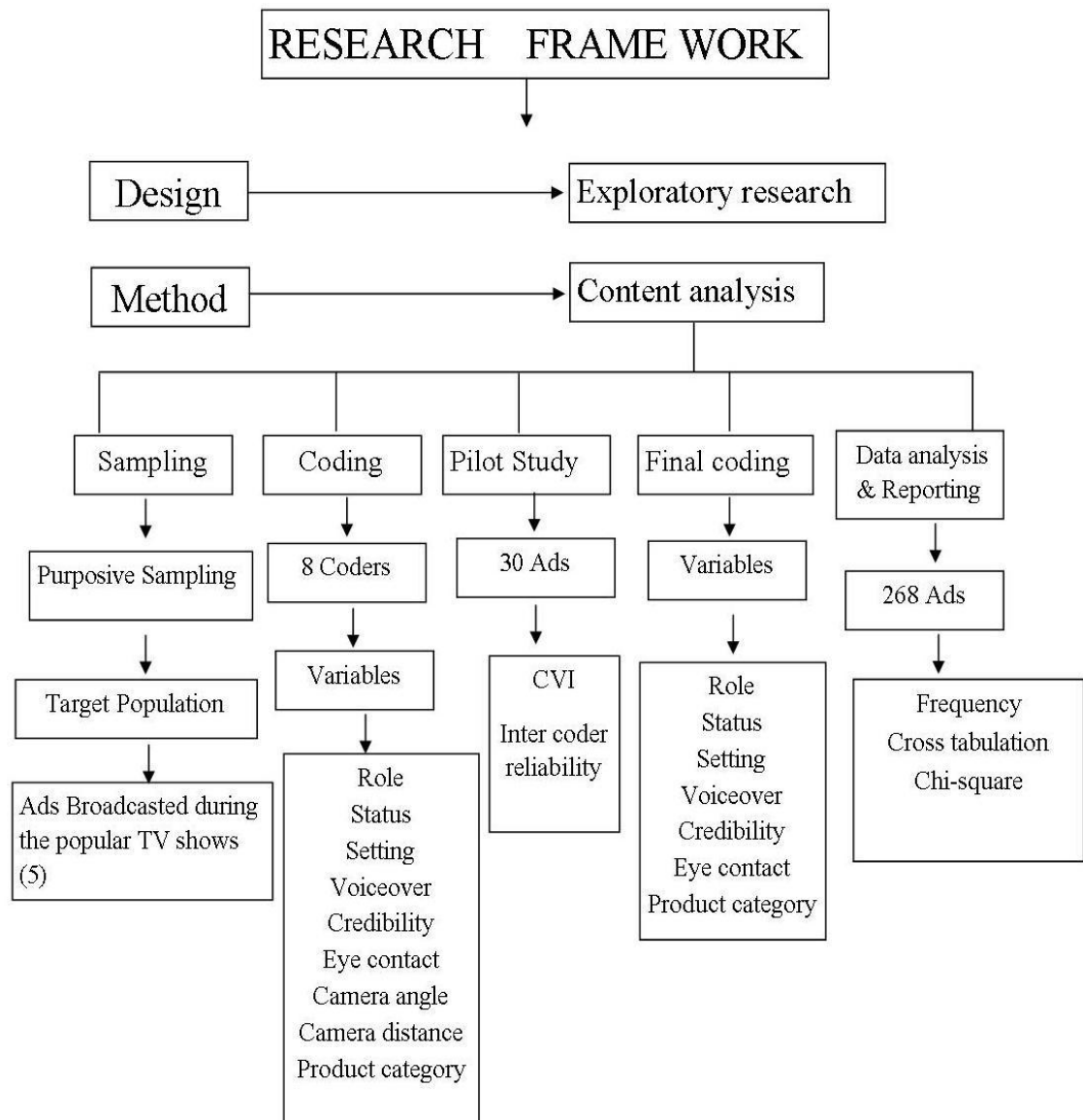


Figure 3.6: Research Framework (content Analysis)

3.3.7 Step.7. Analysis of the data and reporting

Once all the collected advertisements are coded, they are analyzed quantitatively. The frequency of the occurrence of the categories is summed up and tabulated; several statistical tools are applied (descriptive statistic) to the data. In the present study, to find out the frequency of different role portrayal of women frequency table is used and to explore the association between the independent and dependent variables Chi-square test is used. The detail about the findings of the data is presented in the next chapter.

Levels of measurements

The present study uses nominal scale as its level of measurements. While categorized the status of a women in an advertisements, number 1 is assigned to dependent status, 2 is for independent status and 3 for the neutral status. This categorization is all described clearly in the final code book in appendix-A. The data of the present study are analyzed by using descriptive statistics which includes frequency tabulation, cross tabulation and finally chi-square test is used to find out the association between the variables.

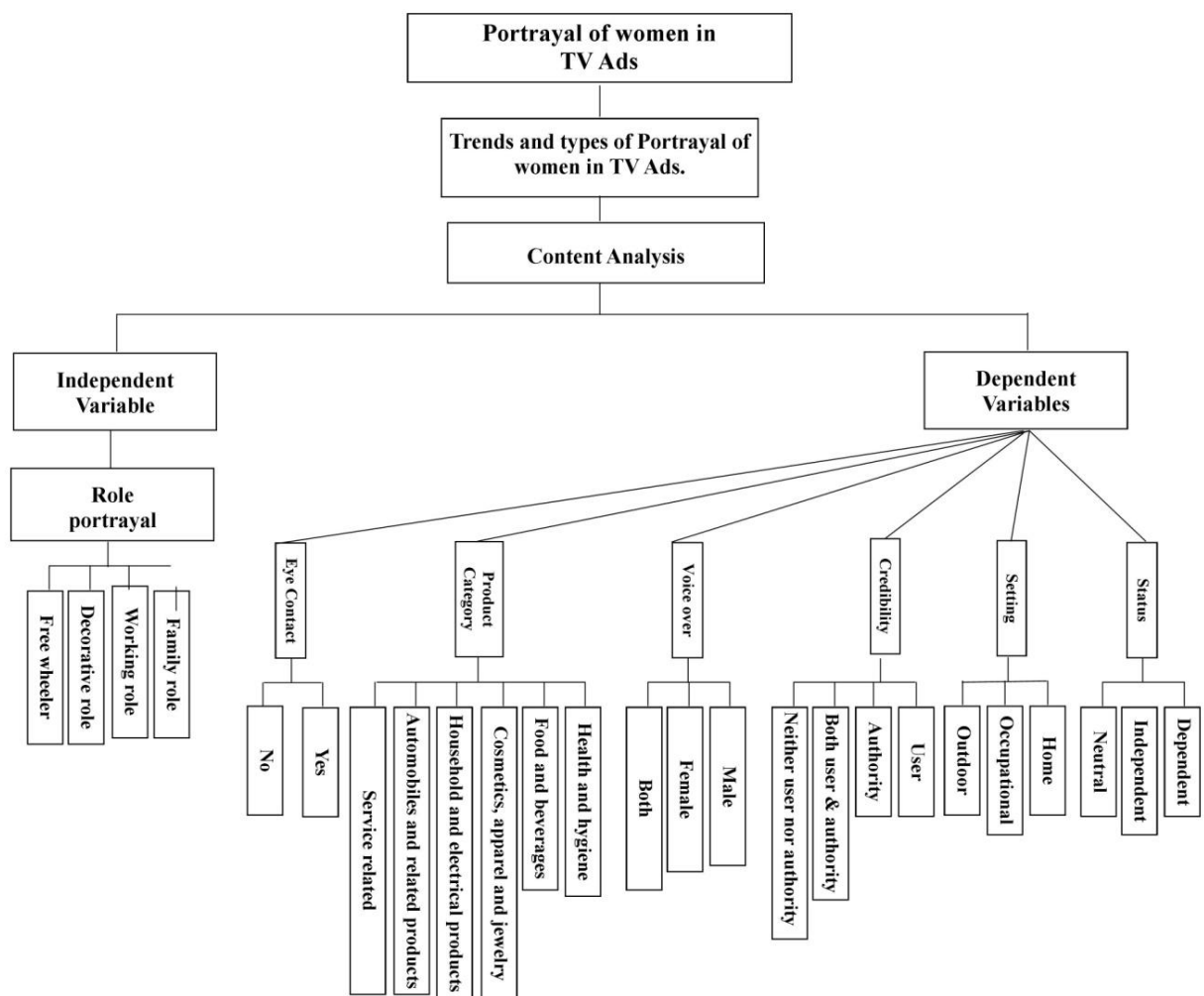


Figure 3.7: Conceptual Framework (Content analysis)

The Present study has used two research tools; i.e. content analysis and survey through a structure questionnaire to meet its two primary objectives. This section discusses the steps and measurements that involves in the survey method.

3.4 Survey

To meet the objectives of study primary data is collected from a survey by using a structured questionnaire to explore the perception of the audience regarding the portrayal of women in Indian TV advertisements especially to find out whether there is any difference in the perception among the audience on the basis of their gender, age and education. Different studies conducted by Lundstrom and Sciglimpaglia (1977), Ford and La Tour (1993), Zimmerman & Dalberg (2008), Auran, Kotwal and Sahni (2008); Shahwar (2013), Snigda Sukumar (2014); Dwivedy et al. (2009); Asemah, Edegoh, and Ojih (2013); Nagi (2014) have adopted survey research design using structured questionnaire as an instrument of data collection.

3.4.1 Objectives

The second primary objective of the study is **to find out the perception of the respondents' regarding the role portrayal of women in Indian TV advertisements on the basis of their gender, age and education.** In addition to the primary objective the following sub-research objectives are derived from the overall research objective:

8. To find out the general perception of respondents regarding different Role portrayal of women in Indian TV ads
9. To find out the differences in perception among the respondents regarding the Role portrayed by women in Indian TV advertisements on the basis of their gender
10. To find out the perception difference among the respondents regarding the Role depicted by women in Indian TV advertisements on the basis of their age group
11. To explore the perception difference among the respondents regarding the Role portrayal of women in Indian TV advertisements on the basis of their educational qualification

Hypothesis

H₀: Age, Gender and Education has no impact on the perception of the respondents' regarding the Role portrayal of women in Indian TV advertisements

3.4.2 Sampling Techniques

Sampling is the process of drawing a number of individual cases from a larger population to gain insight into a larger population without studying each member of the population (Alder & Clark, 2006, p. 86) Population for the study is drawn from the city of Delhi and Rajasthan, who are the regular viewers of the Indian TV. The sample for the study is selected with the help of the non-probability convenient sampling. Non-probability sampling is a method where the probability of selection of each sampling unit is not known/unequal (Alder & Clark, 2006, p. 89) and a common non-probability method is called convenient sampling (Dooley, 1997, p. 135). Mass media researchers frequently use non-probability sampling, particularly in the form of available samples and purposive/ convenient sampling. It is a collection of readily accessible subjects for study, i.e. group of students of a class, people in a shopping mall, etc. (Wimmer & Dominick, as cited in Neuendorf, 2002). This mainly depends on the judgment of the researcher, who will decide, who can provide the best information to achieve the objective of the study (Kumar, 2005, p.179). This method has already been used in the studies like, Auran et al. (2008); Zimmerman and Dahlberg (2008); Asemah, Edegoh, and Ojih (2013); Nagi (2014); Shahwar (2013); etc.

3.4.3 Sample Size

Sample size has an important role in determining how closely the sampling distribution represents the normal distribution. It is assumed that with the increase in the sample size, sample distribution approaches normal (Singh, 2007, p. 115). But in the present study though a sample of 500 respondents is selected still it lacks the normal distribution of the data. A

sample of 500 respondents including 250 male and 250 female are selected from the city of Delhi and Rajasthan through the convenient sampling method. All the respondents are within the age group of 18 - 60 years of age. They are the regular viewers of the Indian TV especially the advertisements. The respondents mainly comprised of the students pursuing graduation, post graduation or higher studies, house wives, working men and women, retired men and women. The study included only those respondents who have a minimum qualification of higher secondary education. The studies of Ford & La Tour (1993); Aruna et al., (2008); Zimmerman and Dahlberg (2008); Dwivedy et al. (2009); Sukumar (2014) are conducted on the respondent of 18 and above 18 years of age and who have completed at least a formal education of 16 years (Aruna et al., 2008; Dwivedy et al., 2009).

Four age groups are formed on the basic of Erickson's developmental theory, i.e. Young Adulthood from 18 - 40 years of age is divided in to two part such as; 1) 18years – 29years of age: early young adulthood (EYA), 2) 30years - 39years of age: late young adulthood (LYA) and Middle Adulthood from 40- 65 years of is again divided in to two parts i.e. 3) 40years – 49 years of age: early middle adult hood (EMA), and 4) 50 years - 60 years of age: Advanced middle adult hood (AMA) (Kennan & Evans, 2009, p. 28; McLeod, 2008). From each age group 125 respondents are selected for the study. Like the age of the respondents, their educational level is also recorded under 4 headings, i.e. 1) qualification up to Higher Secondary Education (HSC), 2) Graduation (GRAD), 3) Post Graduation (P.G) and 4) Ph.D. and above.

3.4.4 Research Instrument

Selection of the research instrument depends on the type of the study design and the research problem (Singh, 2007). The present study has used survey instrument where the same data are collected from one or more samples and analyzed statistically (Alder & Clark, 2006, p. 171). The structured questionnaire method is used in the study to collect the primary data.

Construction of the questionnaire

Primary data for the study is collected through the structured questionnaire. The use of a questionnaire is an inexpensive and convenient method of data collection, as people hesitate to answer sensitive questions. This method provides greater anonymity, thus the response rate is good (Kumar, 2005, p. 130) and more reliable than interview (Cohen, Manion, & Morrison, 2000). Various items in the questionnaire are formed keeping in mind the different role portrayal of women in TV advertisements as defined in content analysis part as the objective of the study is to explore the perception of the audience regarding the same. Previous literature, discussions with experts in the field is also used to construct the questions. The questionnaire is mainly adopted from the study conducted by Lundstrom and Donald Sciglimpaglia (1977). The model of Lundstrom and Donald Sciglimpaglia (1977) is also used by several other studies by Ford and La Tour (1993), Ford, La Tour, and Jr. Honeycutt (1997); Zimmerman and Dahlberg (2008), An (2013), Sukumar (2014), etc.

All the questions are close ended questions. According to Kumar (2005) close ended questions provides readymade categories within which the respondents have to reply to the questions asked by the researchers that ultimately helps the researcher to obtain the needed information (p. 135). The present study used the collective administration and administration in a public place as questionnaire are filled by the students in a class room, people attending functions and conferences, people assembled in a place, people in airport waiting lounge, in shopping centers, schools and health centers. This type of administering the questionnaire is preferable as the researcher can have personal contact with the study population; he/she can explain the purpose, the relevance and importance of the study and can clarify the doubts of the respondents. (Kumar, 2005, p. 129)

The questionnaire has two parts comprising independent factors (age, gender and educational level of the respondents, the demographic variables) and dependent factors (20 items of the

questionnaire). The face validity of the questionnaire has been checked by 4 experts, to examine whether questions that are formed are directed towards achieving the objective of the study or not (Kumar, 2005, p. 154). Their suggestions are incorporated and some phrases are deleted that may create confusion for the respondent.

3.4.5 Measuring scale

The present study has used nominal scale for its independent variables i.e. gender, age and education and ordinal scale for its dependent variables i.e. Family role, Working role, Decorative role and as Free wheeler. To record the responses of the respondent the study has used Likert scale, one of the attitudinal scales to quantify abstract and subjective behavior and attitudes (Singh, 2007, p. 74; Kumar, 2005, p. 146). Likert Scale is the most commonly used scale in mass media research (Wimmer & Dominick, 2003, p. 55). The scale is used in the present study, with an assumption that each item on the scale has equal weight in terms of reflecting the perception towards the issue in question. According to Harry and Deborah (2012) if the Likert questions are stand alone, they should be analyzed as Likert type items, where modes, medians and frequencies are the appropriate statistical tools to use. Therefore the study while analyzing the perception of the audience through the structured questionnaire (item wise/ as Likert type items), calculated the frequency and mode of the item.

3.4.6 Pilot Study

Pilot studies are a crucial element of a good study design. The term ‘pilot studies’ refers to a small scale versions or trial run in a preparation of a full-scale study and it is used for pre-testing of a particular research instrument such as a questionnaire or interview schedule (Teijlingen & Hundley; 2001). De Vaus (1993, p. 54) is right in saying “Do not take the risk. Pilot test first”. Baker suggests (1994) that sample size of 10-20 percentage of the sample size for the actual study is a reasonable number of participants to consider enrolling in a pilot (pp.182-183). In the present study the pilot study has conducted on 104 respondents i.e. 52

male and 52 female and 26 from each age group. Responses are recorded through the five point Likert scale (strongly disagree =1 to strongly agree= 5) on 20 items. The reliability of the questionnaire has been checked by measuring the Cronbach's alpha. Reliability refers to the dependability or consistency of the data which is repeated or recurs under the identical or very similar conditions (Neuman, 2006, p. 188). The Cronbach's alpha of the questionnaire for the pilot study is .654 which can be considered as enough for the instrument to be used for the study. According to Hair, Black, Badin, Anderson and Tatham (2007) the value of .60 to .70 is considered as the lower limit of acceptability (p. 126); whereas Kerlinger (1978) suggests 0.5 as the lower limit of acceptance value in social science.

3.4.7 Factor Analysis

Factor Analysis is used to check the construct validity and to find out the factors for the study. It is an interdependence technique whose main purpose is to find out a way to condense the information contained in a number of original variables in to a smaller set of new composite dimensions or factors (Hair et al., 2007, p. 129). A factor is an underlying dimension that account for several observed variables. Factor can be one or more depending on the nature of the study and number of variables involved in it (Kothari, 2003, p. 378) and variables should represent some common underlying dimensions so that they can be grouped together both theoretically and mathematically.

Exploratory factor analysis is used to find out the factors for the study, which is just to explore the loadings of the variables and puts the variables in a model with an expectation that they will group together to form a theory. It helps to identify the common factors and explains their relationship to observed data (Singh, 2007, p. 203). The items that are highly correlated with each other are condensed in to one factor. This helps to interpret the data from a much smaller number of factors than the original individual variables (Nagi, 2014).

Table 3.17: List of the items included in the questionnaire

S.No	Items
1.	Ads often suggest women as dependent on men
2.	Ads rarely advocate equal footing of women with men
3.	Ads seldom suggest women as educated, professionals and career oriented
4.	Ads rarely show women as dominant over man
5.	Ads seldom show women in executive position rather show in subordinate position (clerk, PA) in comparison to men
6.	Ads rarely show women as independent decision makers, contributing positively towards the society
7.	Ads often show women as 'sex objects'.
8.	Ads often portray women with their family members and household chores (taking care of the food, health & hygiene of the family)
9.	Ads show female body and body parts excessively and unnecessarily
10.	Ads mostly show women inside the home
11.	Majority ads depict young and beautiful women
12.	Ads suggest women as the decision makers mainly for the products like cosmetics, health& hygiene, kitchen product
13.	Ads generally show women as accessories for men's products like men's wear, shaving cream, razor etc
14.	In most of the ads women avoid eye contact with the viewers
15.	Ads suggest women mostly as product user rather than authority, even for the cosmetics & kitchen related products
16.	Ads seldom portray women to represent the products of high value like automobiles, share market, insurance etc.
17.	Sometimes I feel uncomfortable while watching ads with my family
18.	I would prefer to see more (normal looking / ordinary) women in advertising dressed in common women fashion rather than extremely beautiful ultra thin models in scantily clad dress.
19.	Ads mostly show women as object of desire
20.	Ads that show women as sexual objects encourages other women to imitate

Result of the factor analysis

The Exploratory factor analysis has been applied to 20 statements. The determinant of the co-relation matrix is .003, which is greater than the necessary value of 0.00001, which indicates that the multicollinearity is not a problem. All the statements are correlated fairly well. The KMO measure (measures the sampling adequacy) is .796 and the Bartlett's test is highly significant ($P < 0.001$). The Bartlett Test of Sphericity and Kaiser-Meyer Olkin (KMO) are the two statistical tests to find out whether the subscales were suitable for factor analysis; when the former examines correlation among the variables; the latter measures of Sampling Adequacy (Kaiser, 1974).

Kaiser (1974) recommends accepting values for KMO greater than 0.5 as acceptable, value 0.5 to 0.7 as mediocre, values 0.7 to 0.8 as good, values 0.8 to 0.9 as great and values above 0.9 as superb. As in the present study $KMO = 0.796 > 0.70$; it indicates the sample data are suitable for the undergoing of factor analysis and the Bartlett's test is also highly significant ($P < 0.001$); Therefore factor analysis is appropriate, which is another indication of the strength of relationship among variables.

The criterion of Eigen value or characteristic root (Eigen value) ≥ 1 is used for defining the number of the factors that are to be kept (Kaiser, 1960, Sharma, 1996, Hair et al., 1995). Factor analysis with Varimax Rotation for Eigen values greater than 1 resulted in four factors. Each factor must have more than two variables. In addition, it was considered, on the basis of common variable communalities, that the variables with high Communality imply great contribution to the factorial model (Hair et al., 2007). The communalities of the factors and the factor loadings are given in the table- 17. Factor loadings is the co-relation between the original variables and the factors and the key to understand the nature of a particular factor (Hair et al., 2007, p. 126). Together, the four factors explain 49.969 percent of the total variance. Four factors are extracted from 20 statements; common themes are identified

for the statements that fall under the same factor. Out of 20 statements, 7 items are loaded under the factor 1 as all the statements are related to the portrayal of women as decorative role in advertisements that is labeled as Women in Decorative Role, 5 items, that are loaded under the 2nd factor are labeled as Women in Family Role, again 5 items are loaded under 3rd factor labeled as Women as Working Role and rest of the 3 items are loaded under the 4th factor labeled as Women as Free Wheeler. Though the minimally accepted value for factor loadings is $\pm.30$ to $\pm.40$ (Hair, et al., 2007, p. 153), one variable i.e. “In most of the ads women avoid eye contact with the viewers (S14)” with the factor loading 0.280 is accepted by the study as it is one of the important variables of the study.

The factors with their proper definitions and source have been already discussed in content analysis part of methodology. After finding out the frequency of the occurrence of different types of the role portrayal of women such as in Family Role, Working Role, Decorative Role and as Free Wheeler, next objective is to explore the perception of the audience regarding the same. This part of the study is the mere extension of the content analysis. The explanation of the factors with proper definition is given in the next chapter.

Table 3.18: Factor Analysis of items about the perception of the audience regarding the portrayal of women in advertisements with their factor loadings

Label	Items	Factors with their loadings				Communalities
		Factor 1: Decorative role	Factor 2 : Family role	Factor 3: Working role	Factor 4: Free wheeler	
7	Ads often show women as 'sex objects'.	0.799	-	-	-	0.68
19	Ads mostly show women as objects of desires	0.784	-	-	-	0.648
9	Ads show female body and body parts excessively and unnecessarily	0.736	-	-	-	0.568
17	Sometimes I feel uncomfortable while watching ads with my family	0.676	-	-	-	0.525
11	Majority of ads depict young and beautiful women	0.531	-	-	-	0.364
20	Ads that show women as sexual objects encourages other women to imitate	0.527	-	-	-	0.284
18	I would prefer to see more (normal looking / ordinary) women in advertising dressed in common women fashion rather than extremely beautiful ultra thin models in scantily clad dress.	0.447	-	-	-	0.337
8	Ads often portray women with their family members and household chores (taking care of the food, health & hygiene of the family)	-	0.684	-	-	0.525
10	Ads mostly show women inside the home	-	0.676	-	-	0.515
12	Ads suggest women as the decision makers mainly for the products like cosmetics, health & hygiene and kitchen product	-	0.617	-	-	0.404
3	Ads seldom suggest women as educated, professionals and career oriented	-	0.594	-	-	0.365
1	Ads often suggest women as dependent on men	-	0.505	-	-	0.447

Label	Items	Factors with their loadings				Communalities
		Factor 1: Decorative role	Factor 2 : Family role	Factor 3: Working role	Factor 4: Free wheeler	
16	Ads seldom portray women to represent the products of high value like automobiles, share market, insurance etc.	-	-	0.758	-	0.595
15	Ads suggest women mostly as product user rather than authority, even for the cosmetics & kitchen related products	-	-	0.748	-	0.608
13	Ads generally show women as accessories for men's products like men's wear, shaving cream, razor etc	-	-	0.605	-	0.439
5	Ads seldom show women in executive position rather show in subordinate position (clerk, PA) in comparison to men	-	-	0.525	-	0.283
14	In most of the ads women avoid eye contact with the viewers	-	-	0.280	-	0.103
6	Ads rarely show women as independent decision maker, contributing positively towards the society	-	-	-	0.889	0.831
4	Ads rarely show women as dominant over men in ads	-	-	-	0.880	0.798
2	Ads rarely advocate equal footing of women with men	-	-	-	0.634	0.676
	Eigenvalue	4.218	2.959	1.564	1.254	-
	Variance explained (%)	14.708	12.731	11.756	10.764	-
	Cronchbach's a(%)	0.765	0.673	0.622	0.828	-
	Total Variance Explained (%)	49.969	-	-	-	-
	Total Reliability Cronchbach's a (%)	0.783	-	-	-	-

Kaiser-Meyer-Olkin Measure of Sampling Adequacy = .796

Bartlett's Test of Sphericity: $\chi^2 = 2.851E3$, $df = 190$, $p = 0.000$

Ads: Advertisements

3.4.8 Definition of the categories

Woman in Decorative role

“Woman in Decorative Role” is the first factor and explains 14.708 percent of total variance. This factor includes seven items, i.e Ads often show women as sex objects (S7), Ads mostly show women as objects of desires (S19), Ads show female body and body parts excessively and unnecessarily (S9), Sometimes I feel uncomfortable while watching ads with my family (S17), Majority of ads depict young and beautiful women (S11), ads that show women as sexual objects encourages other women to imitate (S20) and I would prefer to see more (normal looking / ordinary) women in advertising dressed in common women fashion rather than extremely beautiful ultra thin models dressed too glamorously (S18).

Decorative role portrayal of women in advertisements includes the portrayal of women both as concern for look and beauty and as sex object. While Concern for look & beauty refers to the portrayal of a woman in an advertisement where her main focus is on physical beauty or to look glamorous and attractive; sex object refers to the portrayal of women in advertisements where her body and body parts are used to sell the products. The Study conducted by Goffman (1979); Das (2000); Plakoyiannaki and Zotos (2008); Lin and Yeh, (2009) Dwivedy et al. (2009); Trivedi (2014) have already used this category.

Woman in Family role

The second factor derived out of the factor analysis is “Woman in Family Role”, which explains 12.731 percent of total variance. The factor is composed of five items, i.e. Ads often portray women with their family member and household chores like taking care of the food, health and hygiene of the family (S8), Ads mostly show women inside the home (S10), Ads suggest women as the decision makers mainly for the products like cosmetics, health and hygiene and kitchen product (S12), Ads seldom suggest women as educated,

professionals and career oriented (S3) and Ads often suggest women as dependent on men (S1)

This role refers to the depiction of woman as spouse, mother, in relationship role like daughter, daughter-in-law, mother-in-law, sister, etc. engaged in any type of domestic activity such as cleaning, serving food, cooking, etc. in advertisements. This category has already been used in studies conducted by Goffman (1979); McArthur and Resko (1975); Das (2000, 2010); Dwivedy et al. (2009); Moorthi et al. (2014); Trivedi (2014).

Woman in Working role

The second factor that is “Woman in Working Role”, which explains 11.756 percent of total variance. The factor consists of five items such as, Ads seldom portray women to represent the products of high value like automobiles, share market, insurance etc.(S16), Ads suggest women mostly as product user rather than authority, even for the cosmetics and kitchen related products (S15), Ads generally show women as accessories for men's products like men's wear, shaving cream, razor etc. (S13), Ads seldom show women in executive position rather show in subordinate position (clerk, PA) in comparison to men (S5) and In most of the ads women avoid eye contact with the viewers (S14).

The study conducted by Courtney and Lockeretz, (1971); McArthur and Resko (1975); Vela et al. (2007); Neto and Pinto (1998); Gilly (1988); Furnham (2000), etc. have already used this category. The role includes the portrayal of women as professionals like doctors, lawyers, politicians, sports person, or in any other profession, which is considered to be of a professional nature and whose main focus is on their profession related activities.

Women as Free wheeler

The last factor “Woman as Free wheeler”, explains 10.764 percent of total variance. The factor includes three items i.e. Ads rarely show women as independent decision maker

contributing positively towards the society (S6), Ads rarely show women as dominant over men in ads (4), Ads rarely advocate equal footing of women with men (2). A woman as Free Wheeler has similarities with the non-traditional role portrayal of women in advertisements used by Das (2000); Vela et al. (2007) and Dwivedy et al. (2009). Freewheeler woman in the present study refers to the portrayal of a woman in an advertisement who is a independent decision maker; does what she wants to do without thinking what the other people are thinking about her. Sometime she is portrayed as the boss and has dominant role portrayal over man.

3.4.9 Variables

Studies have cited that audience will respond differently depending on variations in age, (Bhullar, as cited in Nagi, 2014) education, occupation (Lundstrom & Sciglimpaglia, 1977) and gender (Meyers,1989; Woolf, 2003; Chisholm; 2014), to the same communication content in advertisements. The present study has taken gender, age and education (demographic variables) as its independent variables on the basis of which it tries to analysis the perception of audience regarding the portrayal of women in Family Role, Working Role, Decorative Role and as Free wheeler, which are the dependent variables of the study.

After the factors are clearly defined the main study has conducted on 500 respondents (250 male and 250 female, 125 respondents from each of the four age groups). The Cronch's bach Alpha of the Final questionnaire is 0.783. The Cronch's Bach Alpha of the factors (dependent) are also examined, i.e. Family Role: 0.678, Working Role: 0.622, Decorative Role: 0.769 and Free Wheeler: 0.828.

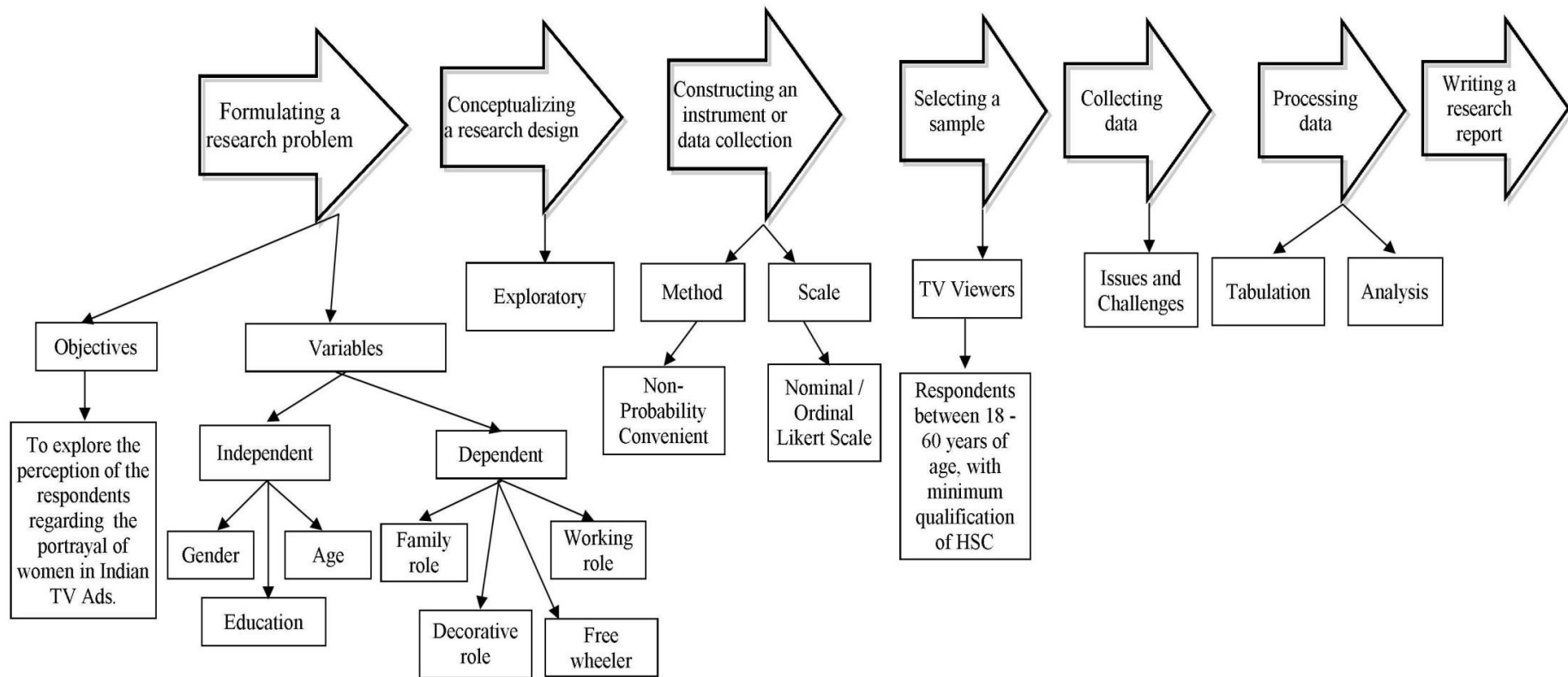


Figure 3.8: Research Framework (Survey) (Kumar, 2005, p.21)

3.4.10 Analytical techniques

The result of the survey is tabulated to explore the general perception of the respondents regarding the different role portrayal of women in advertisements through calculating the frequency with each statement and to find out the difference in the perception among the audience on the basis of their gender, age and education regarding the portrayal, Kruskal Wallis H and Mann Whitney U test are used. Studies conducted by Birknerova, Bacik and Gburova (2013), Pitts, Bruke, and Adams (2013); Mohanty (2013), Mohanty (2013), Pongiannan and Chinnasamy (2014), Kuvita and Karlíček (2014), Pongiannan and Sivaneshwaran (2015) have used Kruskal wallis H test, Mann Whitney U test and Bronferroni Correction.

Kruskal Wallis H test and Mann Whitney U test

As the study fails to fulfill the parametric assumption i.e. normality and homogeneity of the data, nonparametric tests i.e. Kruskal Wallis H and Mann Whitney U test are used to meet the objectives of the study. The Kruskal-Wallis H test is an alternative to a one-way analysis of variance (between groups) when the normality and equality of variance assumptions are violated (Mendenhall, Beaver, & Beaver, 2009, p. 493; Phakiti, 2014). It is a nonparametric test that can be used to determine if there are statistically significant differences between three or more groups of an independent variable on a continuous or ordinal dependent variable. It is an extension of the Mann-Whitney U test to allow the comparison of more than two independent groups (Singh, 2007, p. 172). It is the non parametric alternative to t test for calculating the difference between two independent samples having correlated data (Mangal, 2012; Phakiti, 2014). It does not require a special distribution of the dependent variable in the analysis. Thus it is the best test to compare mean scores when the dependent variable is not normally distributed (Singh, 2007, p. 168) and at least of ordinal scale (Best & Khan, 2006, p. 438). It can be used with ordinal, interval and ratio data. In the present study to find

out the difference between the groups first Kruskal –Wallis test and then Mann- Whitney test are used (as post hoc test is not allowed in it). As one of the independent variable gender, has not fulfilled the assumption of the Kruskal Wallis test (it has only two groups), directly the Mann-Whitney U test is used for gender.

Bronferroni Correction

Bronferroni Correction is used in the study during the Mann Whitney U test to adjust the p value. It is an adjustment made to P values when several dependent or independent statistical tests are being performed simultaneously on a single data set. To perform a Bonferroni correction, the critical P value (α) is divided by the number of comparisons being made in the test (Napierala, 2012). To know the number of comparisons have to be made the formula is $= K (K-1)/2$, here K is the number of groups.

As in the study age and level of education of the respondents are divided in to four groups each, thus the number of comparisons are to be made for each are: $4(4-1)/2= 6$. As the adjusted p value for n paired comparisons is: Targeted P value/ n. Here P is the alpha value i.e. 0.05 the standardize value for the social science researchers and n is 6 (number of comparisons). Thus the modified P value after the correction will be $0.05/ 6= 0.0083$. The statistical power of the study is then calculated based on this modified P Value (0.0083). The p value for any pair has to be smaller than $.05/6 = .0083$ to be sig. The Bonferroni correction is used to reduce the chances of obtaining false-positive results (type I errors) when multiple pair wise tests are performed on a single set of data (Goldman, 2008; Gelman, Hill &Yajima, 2012).

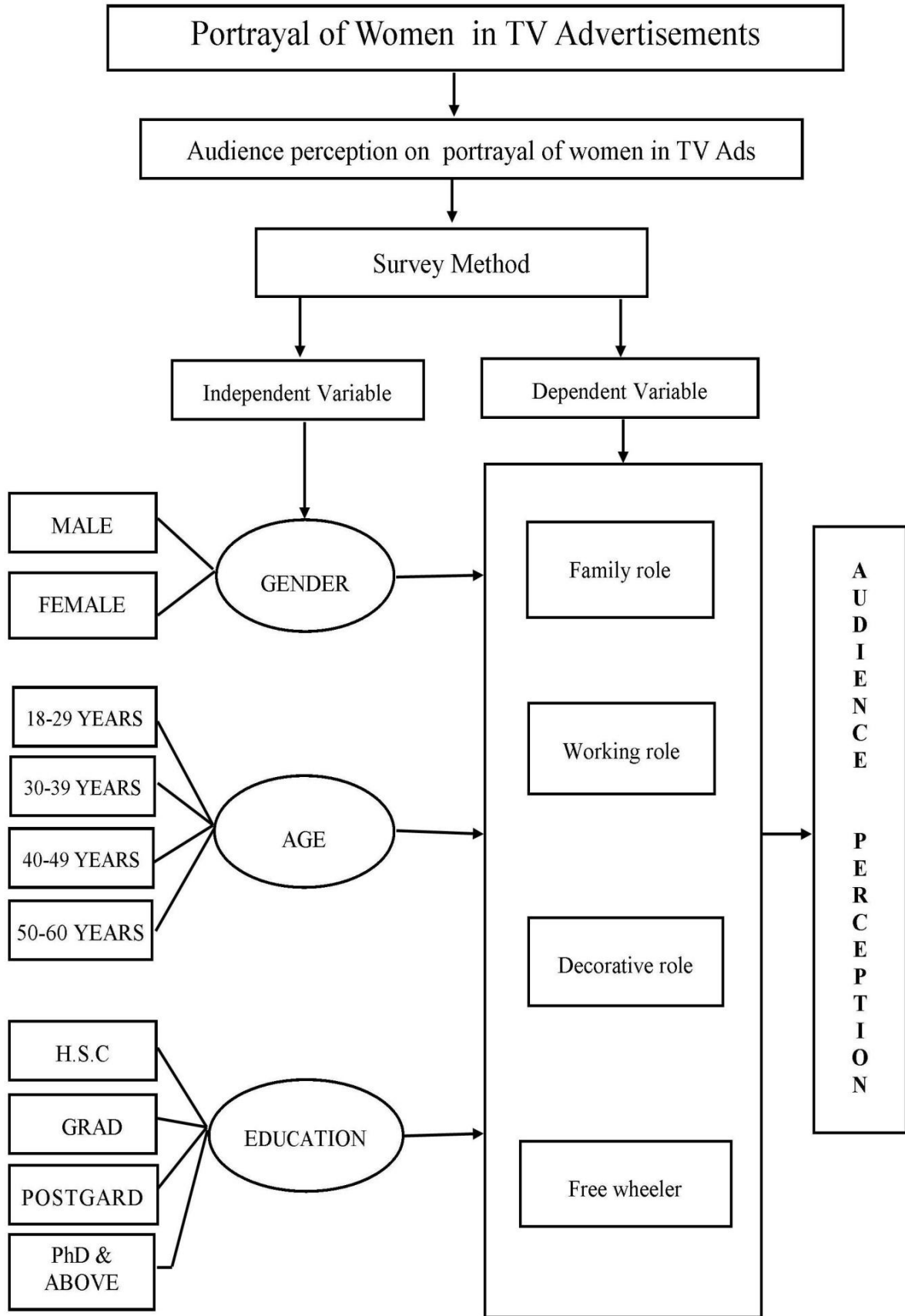


Figure 3.9: Conceptual Framework (Survey)

3.5 Summary

This chapter provides a brief overview of the methodology that has been adopted by the study to meet the objectives. Two research tools are used in the study, i.e. content analysis of the TV advertisements and survey through questionnaire the first part of the chapter includes the conceptual definition, application, requirements of the content analysis. It also discussed the framework of the analysis step by step starting from the theory and conceptualization, followed by the discussions of unit of analysis, sampling process, coding scheme, measurement levels, the use of statistical tools, etc. The modification and preparation of code book and coding forms, coders' training, the outline of pilot study, the reliability and validity test are also discussed which is followed by final coding of the variables under study. The second part of the study is an extension of the first part; survey instrument through the structured questionnaire is used to collect the primary data to meet the objectives. This part has discussed the sampling technique adopted, sampling size, formation of the questionnaire and its reliability, formation of the variables, measuring scales, and statistical tools applied in the study.

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CHAPTER 4

DATA ANALYSIS

The previous chapter has provided an overview of the research design and methods to be used in the study. This chapter addresses the research objectives through statistical analysis. Both the descriptive and inferential statistics are used in the study. With regard to the descriptive statistics percentages, frequency calculation, cross tabulation results, chi-square results are calculated to meet the first primary objective of the study i.e. to find out the types and trends of role portrayed by women in advertisements and their association with other collarets of the advertisements. Regarding the inferential statistic Kruskal Wallis H test and Mann-Whitney U test are used to find out the difference in perception of the audience regarding the portrayal of women in Indian TV advertisements on the basic of their gender, age and education i.e. the second primary objective of the study. Effect size which is the standardize measure of the magnitude of the observed effect is also measured to quantify the size of the association and difference between the variables and groups. To address the first primary objective the analysis and interpretation of the data related to content analysis is discussed first which will be followed by the analysis of the data related to the second primary objective.

4.1 Content analysis

The study analyzed the content of a set of 268 advertisements on the basis of the predefined and pre coded categories, i.e. Role, Status, Setting, Credibility, Voice-over, Eye contact, and Product category. The categories like Role, Status and Credibility are coded for the character (woman) in the advertisements; the rest of the four categories are coded for each advertisements. The categories are coded on the basis of the previous literature, especially

the adapted from Goffman's theory of gender stereotype (1979). Their sources and definition are already discussed in the previous chapter (ch-3). Their reliability and validity are also checked by using the formula of Krippendorff (2004) and Lawshe (1975) respectively. Coding book is prepared to help in the coding of the advertisements.

The study used nominal scale as the level of measurement and descriptive statistic such as frequency calculation, cross tabulation and chi-square test are used in the study. Especially the Chi-square test for independence is used to record the frequencies of the categorical variables and to find out the extent to which two variables are associated (Privitera, 2015). However the chi-square test can't answer the strength of the association. According to Kirk (1996) statistical significance must be supplemented as it provides only a partial explanation of the importance or significance of the results. While reporting research findings, it is essential to present the measures of the strength of association or correlation ratios (Fisher, 1925). Thus Effect size is calculated to know about the magnitude or strength of the outcomes.

4.2 Effect Size

The Effect size in Chi-square test for independence is calculated with Phi-coefficient for the 2x2 contingency table and for the contingency table longer than 2x2, it is measured with Cramer's V (Gravetter & Wallnau, 2013, p. 736). Cramer's V is commonly used to describe the magnitude of association between categorical variables for a contingency table larger than 2 x 2 (Kotrlík, Williams & Jabor, 2011). For the computation of the power of the chi-square test Cohen (1977, 1988) has developed a measure of the chi-square test for r x c table. He has proposed the following value as criteria for identifying the magnitude of an effect size:

Small effect: Greater than .1 but not more than .3

Medium effect: Greater than .3 not more than .5

Large effect: Greater than .5

4.3 Findings and Related Objectives

The first primary objective of the study is to identify the trends and types of different role portrayed by women in Indian TV advertisements. Along with this primary objective the study also aimed at meeting the related sub-objectives.

Primary Objective

The first primary objective of the study is to find out the types and trends of the Role portrayed by women in Indian TV advertisements.

Hypothesis

H₀: There is no statistically significant association between different Role portrayed by women in Indian TV advertisements with other collarets of advertisements under study (Status, Setting, Credibility, Voice over, Eye-Contact and Product Category)

Some sub-objectives are derived from the primary objective.

1. To find out the frequency of different Role portrayed by women in Indian TV advertisements
2. To find out whether the Role portrayed by women in advertisements has any association with their Status in Indian TV advertisements
3. To find out whether the Settings in advertisements varies according to the Role portrayed by women in Indian TV advertisements
4. To find out whether the Role portrayed by women has any association with their Credibility in Indian TV advertisements

5. To find out whether the Role portrayed by women in advertisements has any association with the Voice over of advertisements
6. To find out whether the Role portrayal of women in advertisements has any association with their Eye contact in Indian TV advertisements
7. To find out the association of the Role portrayed by women with the product categories in Indian TV advertisements

4.3.1 Objective-1

To find out the frequency of different role portrayed by women in Indian TV advertisements.

To meet the objectives, the study has analyzed 268 advertisements and the role portrayed by women in advertisements are specified and coded like, Women in Family role, Women in Working role, Women in Decorative role and Women as Free wheeler. The Percentages of the occurrence of different Role portrayals as identified from the Indian TV advertisements are shown in the Figure 4.1

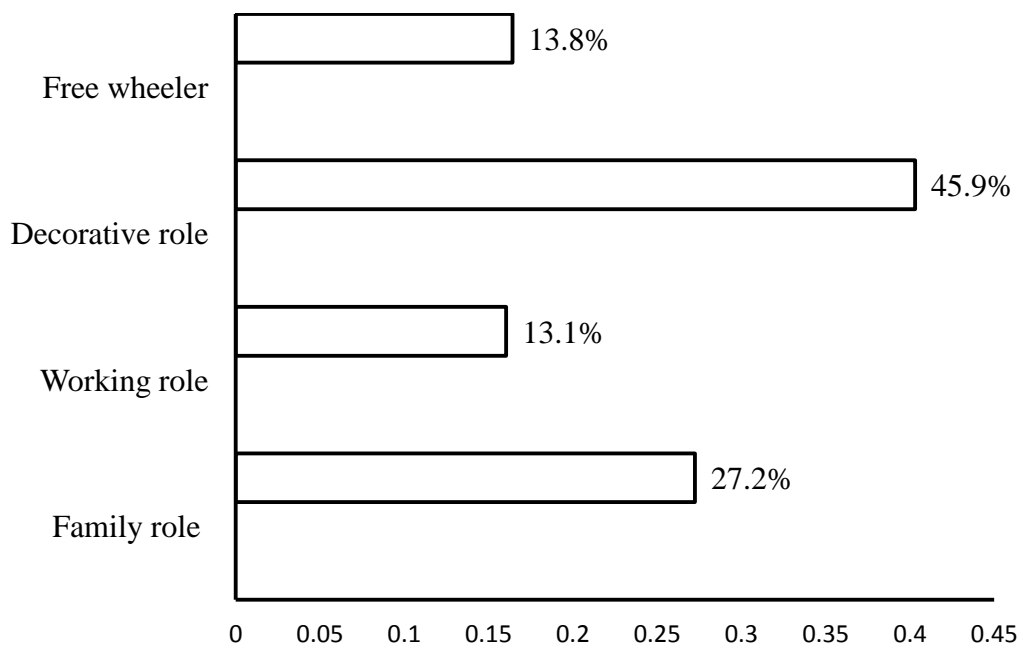


Figure 4.1: Percentage of Different Role portrayed by Women in Indian TV advertisement

The Figure 4.1 indicates that In Indian TV advertisements, Decorative role (45.9%) is the most prevalent and dominant role portrayal of women, Family role (27.2%) is the second most depicted role of women followed by Free wheeler (13.8%) and Working role (13.1%) of women in Indian TV advertisements.

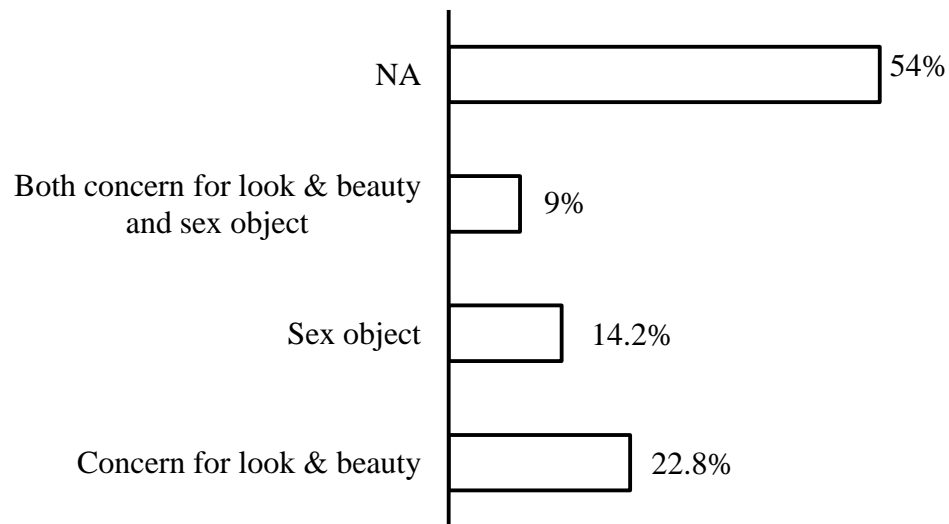


Figure 4.2: Percentage of the Different Decorative Role categories depicted by Women in Indian TV advertisement

Decorative role portrayal of women in advertisements that constitute 46% of the total advertisements under study is categorized under two heads i.e. women concern for look and beauty and women as sex object. As the Figure 4.2 indicates, out of 46% of advertisements in 22.8% advertisements women are portrayed as concern for look and beauty, women as sex object are portrayed in 14.2% advertisements, whereas in 9% advertisements women are portrayed in both, concern for look and beauty and as sex objects. The portrayal of women as concern for look and beauty constitute around 50% of the decorative role.

Decorative role portrayal of women is found to be the most dominant role portrayal of women in the sample advertisements under study; thus the study further tries to explore the association of the decorative role with different collarets of advertisements, which will be discuss in latter part of the chapter.

Besides the above four role portrayal of women in Indian TV advertisements the study also tries to find out the frequency of occurrence of the single and multiple role portrayal of women in advertisements. When single role portrayal of a woman refers to the depiction of a single role by her in an advertisement; multiple roles involves the depiction of more than a single role. For example: if in an advertisement the woman is depicted the only in the role of a housewife, taking care of the family members in that case she is depicted in a single role (MTR breakfast mix) but if she is depicted as a wife taking care of the house and also working in the office, then her role is multiple (Airtel 4 G service, Boss).

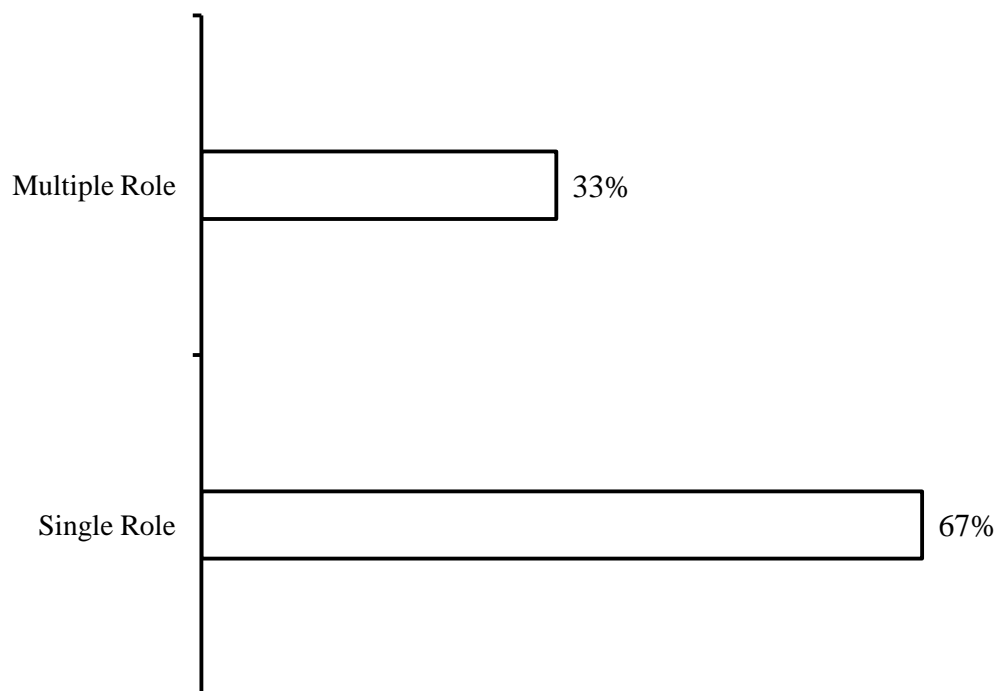


Figure 4.3: Percentage of the portrayal of women in single and multiple roles in Indian TV advertisements

As Figure 4.3 shows, out of 268 TV advertisements in 67% of the advertisements women are shown in single role, where as in 33% advertisements they are depicted in multiple roles.

4.3.2 Objective-2

To find out whether the Role portrayed by women has any association with their Status in advertisements

Hypothesis

There is no statistically significant association of the Role portrayed by women in advertisements with their Status in advertisements

In the present study status refers to the decision making capacity of women in advertisements; it especially indicates whether the women is taking the decision to use the respective product in the advertisements independently, or depending on somebody or she has the equal participation with man in taking decision. On the basis of this the status of women in advertisements is divided in to three categories i.e. Dependent, Independent and Neutral. Their percentage of their occurrence in advertisements is described in the figure 4.4 below.

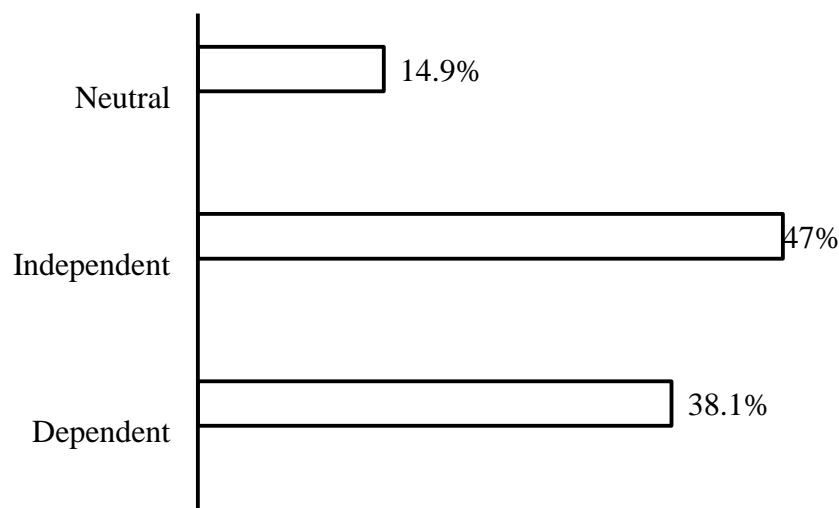


Figure 4.4: Status of women in Indian TV advertisements

The data in Figure 4.4 provides the frequency of the occurrence of different status of women in Indian TV advertisements on the basis of the sample advertisements under study. Out of

total 268 advertisements; in 47% advertisements women are portrayed as Independent, in 38% advertisements they are shown as Dependent and finally in the rest of the advertisements (15%) women are shown in Neutral status.

To meet the objective of the study, a cross-tabulation analysis between Role portrayal of women and their status in advertisements has been conducted.

Table 4.1: Cross tabulation of Role * Status

	Role	Status			Total
		Dependent	Independent	Neutral	
Family role	Within Role	61.6%	28.8%	9.6%	100.0%
	Within Status	44.1%	16.7%	17.5%	27.2%
	Total	16.8%	7.8%	2.6%	27.2%
Working role	Within Role	17.1%	48.6%	34.3%	100.0%
	Within Status	5.9%	13.5%	30.0%	13.1%
	Total	2.2%	6.3%	4.5%	13.1%
Decorative role	Within Role	41.5%	52.8%	5.7%	100.0%
	Within Status	50.0%	51.6%	17.5%	45.9%
	Total	19.0%	24.3%	2.6%	45.9%
Free Wheeler	Within Role	.0%	62.2%	37.8%	100.0%
	Within Status	.0%	18.3%	35.0%	13.8%
	Total	.0%	8.6%	5.2%	13.8%
Total	Within Role	38.1%	47.0%	14.9%	100.0%
	Within Status	100.0%	100.0%	100.0%	100.0%
	Of total	38.1%	47.0%	14.9%	100.0%

$$X^2 = 67.256, df = 6$$

The result of the Chi-square test of independence indicates a statistically significant association exists between different role depicted by women and their status in advertisements. $X^2 = 67.256, df = 6, P < .001(.000)$. The calculated value of the effect size

(.354) indicates that the magnitude of association between the variables, i.e. Role and Status of women in advertisements is medium.

Family role

The results of the Table 4.1, indicates that the depiction of women in Family role in comparison to the other role was mostly associated with the dependent status of the women in advertisements under study. Out of 268 advertisements in 27% advertisements women are portrayed in family role; of which in 17% advertisements women are depicted as dependent, which is 62% of the Family role and 44% of the of the dependent status. In 8% advertisements she is Independent, which was 29% of the Family role and 17% of the Independent status; again in 3% of advertisements she is depicted as Neutral, which is 10% of the Family role and 17.5% of the Neutral status. Thus the data reveals that women depicted in Family role are mostly associated with dependent status and least associated with Neutral status in Indian TV advertisements.

Working role

The result explored that in advertisements when women are portrayed in Working role (13.0%) they are mostly associated with Independent status i.e. in 6% of advertisements, which is 49% of the working role and 13.5 % of the advertisements where women are portrayed as Independent; followed by Neutral status in 4.5% advertisements, which constitute 34% of the Working role and 30% of the Neutral status; and as Dependent in 2.2% of advertisements, which is 17% of the Working role and 6% of the advertisements that portrayed women as dependent.

Decorative role

Decorative role portrayal of women in comparison to the other roles was mostly related with the independent status of women in advertisements. Of 46% of the Decorative role in 24.3%

advertisements women are portrayed with independent status, which constitute 53% of the Decorative role and 52% of the advertisements where women are portrayed with independent status; in 19% advertisements women are shown as Dependent, which is 41.5% of the decorative role and 50% of the dependent status; and in 2.6% advertisements shown as Neutral status, which is 6% of the Decorative role and 17.5% of the Neutral status of women in advertisements under study.

Decorative role in the study is categorized under two heads; i.e. women concern for look and beauty, and women as sex object. (Table 4.2) Out of the 46% Decorative role portrayal of women in advertisements, in 22.8% advertisements women are portrayed as concern for look and beauty. Of that 22.8% advertisements, in 9.3% advertisements women are portrayed as dependent and in 13.4% advertisements they are independent. In 14.2% advertisements women are portrayed as Sex object of which in 7.5% advertisements they are portrayed as Dependent, in 6.3% advertisements women are independent and in 0.4% advertisements their status is Neutral. In 9% advertisements women are portrayed both as concern for look and beauty and as sex object of which in 2.2% advertisements they are portrayed as dependent and 4.5 % they are independent and in 2.2% advertisements they are portrayed as Neutral.

Table 4.2: Cross tabulation of Decorative role * Status

Decorative role	Status			Total
	Dependent	Independent	Neutral	
Concern for look and beauty	9.3%	13.4%	0.0%	22.8%
Sex object	7.5%	6.3%	0.4%	14.2%
Both Concern for look and beauty and as Sex object	2.2%	4.5%	2.2%	9.0%
NA	19.0%	22.8%	12.3%	54.1%
Total	38.1%	47.0%	14.9%	100.0%

$$X^2 = 26.907, df = 6,$$

The result of the Chi-square test of independence finds a statistically significant association between the Decorative role of portrayal of women and their Status in advertisements. $X^2 = 26.907$, $df = 6$, $P < 0.001(0.000)$. The effect size (0.224) indicates that the magnitude of association between the variables is small.

Free wheeler

Table 4.1 indicates women as the Free wheeler in TV advertisements (13.8%) are mainly associated with the independent status of women i.e. in 8.6% advertisements, which is 62% of the Freewheeler role and 18% of the independent status; followed by the Neutral status in 5% advertisements that constituted 38% of the Free wheeler role and 35% of the Neutral status.

Though 60% of the women as Free wheeler in TV advertisements mostly associated with the Independent status but in comparison to the other role categories women under this role category were portrayed more (in number) with Neutral status (38%). The study further highlights that the portrayal of women as Free wheeler has no connection with the dependent status of women in advertisements. So the result of the Chi-square test indicates that the null hypothesis that there is no association between the different Roles depicted by women with their status in Indian TV advertisements is rejected.

4.3.3 Objective-3

To find out whether the Setting of the advertisements varies according to the Role portrayed by women in advertisements

Hypothesis

There is no statistically significant association of the Role depicted by women in advertisements with the Setting of the advertisements

In the present study setting refers to the location or background of the advertisements. It is categorized under -Home, Occupational and Outdoor. The frequency of the occurrence of these settings in the sample advertisements under study is given below in the figure 4.5.

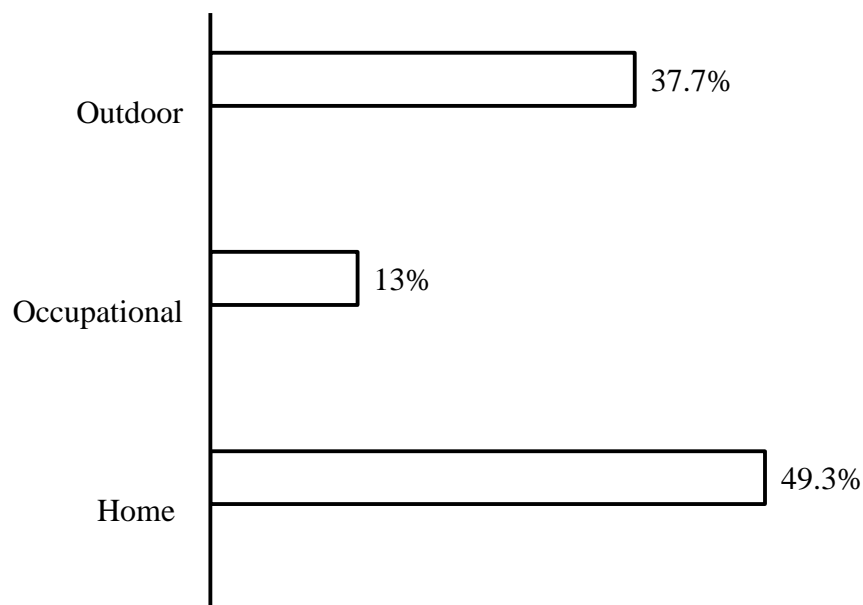


Figure 4.5: Percentages of different Settings in Advertisements

The Figure 4.5 provides a clear picture about the frequency distribution of the settings of the advertisements under study. It explores the dominance of Home setting in 49% advertisements i.e. all most in half of the advertisements, which is followed by Outdoor setting in 38% advertisement and Occupational setting in 13% advertisements.

To address the second objective a cross tabulation analysis between role of women and Setting of the advertisements has been conducted.

Table 4.3: Cross tabulation of Role * Setting

	Role	Setting			Total
		Home	Occupational	Outdoor	
Family role	Within Role	76.7%	1.4%	21.9%	100.0%
	Within Setting	42.4%	2.9%	15.8%	27.2%
	Total	20.9%	0.4%	6.0%	27.2%
Working role	Within Role	20.0%	57.1%	22.9%	100.0%
	Within Setting	5.3%	57.1%	7.9%	13.1%
	Total	2.6%	7.5%	3.0%	13.1%
Decorative role	Within Role	48.0%	6.5%	45.5%	100.0%
	Within Setting	44.7%	22.9%	55.4%	45.9%
	Total	22.0%	3.0%	20.9%	45.9%
Free Wheeler	Within Role	27.0%	16.2%	56.8%	100.0%
	Within Setting	7.6%	17.1%	20.8%	13.8%
	Total	3.7%	2.2%	7.8%	13.8%
Total	Within Role	49.3%	13%	37.7%	100.0%
	Within Setting	100.0%	100.0%	100.0%	100.0%
	Of Total	49.3%	13%	37.7%	100.0%

$$X^2 = 97.494, df = 6$$

The analysis of the 4x3 contingency table (Chi -square test) relating to the Role of women and Setting in the advertisements indicates a statistically significant association between the two. as $X^2 = 97.494, df = 6, P < .001(.000)$. Results of the Table 4.3 shows that Home is the most prevailing setting in comparison to other settings and is mostly connected with the depiction of women in Family role. The effect size (.426) implies that the magnitude of association between the variables, i.e. Role of women and setting in advertisements is medium.

Family role

Table 4.3 highlights that out of 27.2% of advertisements where women is depicted in Family role, in 21% (76.7%) advertisements, the setting is Home, followed by 6% advertisements in outdoor setting and .4% advertisements in Occupational setting.

The study further explains that out of 268 advertisements 49.3% advertisements are in Home setting of which 21% are associated with family role, of 13% of the Occupational settings only 0.4% advertisements and of 37.7% Outdoor settings 6% advertisements are connected with the depiction of women in Family role. Thus the study reveals that women portrayed in Family role are associated mostly with the home setting and least with the occupational setting in TV advertisements.

Working role

The data revealed that depiction of women in working role (13%) as the name suggested is mostly associated with Occupational settings (7.5%); 3% advertisements are depicted in Outdoor advertisements and least associated with the Home settings (2.6%).

Out of 13% occupational settings in advertisements 7.5% advertisements; of 37.7% Outdoor advertisements, 3% and of 49.3% Home setting advertisements, 2.6% advertisements are connected with the depiction of women in working role in TV advertisements.

Decorative role

Decorative role portrayal the leading role portrayal is found to be associated with the home settings in Indian TV advertisements. In 46% of the total advertisements women are portrayed in Decorative role, of which nearly half (22%) of the advertisements women are depicted in Home settings, which is followed by 21% in Outdoor settings and 3% in occupational setting.

The study further adds that out of 49.3% of the advertisements (where Home Setting is shown), 22% of advertisements; of 37.7% outdoor advertisements, 21% advertisements and of 13% occupational setting advertisements 3% advertisements are associated with the Decorative role of women in advertisements. So the Decorative portrayal of women in advertisements is mostly associated with Home and Outdoor settings. Thus the findings suggest that same as the Family role, women portrayed in decorative role are more connected with the Home and outdoor settings and least with Occupational settings in Indian TV advertisements.

Data in the Table 4.4 indicates that out of 22.8% advertisements where women are portrayed as concern for look and beauty, 12.3% advertisements are in home setting, 1.2% advertisements are in Occupational setting and 9.3% advertisements are in Outdoor setting. Again out of 14.2% advertisements where women are portrayed as Sex object in 4.1% advertisements women are portrayed in home setting, in 1% advertisements they are in Occupational setting and in 9% advertisements are in Outdoor setting. In 9% advertisements where they are portrayed both as concern for look and beauty and as sex object out of that in 6% advertisements they are in Home setting, in 0.7% advertisements they are in Occupational setting and 2.2% advertisements are in Outdoor setting.

Table 4.4: Cross tabulation of Decorative role * Setting

Decorative role	Setting			Total
	Home	Occupational	Out door	
Concern for look & beauty	12.3%	1.1%	9.3%	22.8%
Sex object	4.1%	1.1%	9.0%	14.2%
Both Concern for Look & beauty and as Sex object	6.0%	.7%	2.2%	9.0%
NA	26.9%	10.1%	17.2%	54.1%
Total	49.3%	13.1%	37.7%	100.0%

$$X^2 = 21.781, df = 6$$

The result of the Chi-square test of independence finds a statistically significant association between the Decorative role of women and Setting in which they were depicted in advertisements as $X^2 = 21.781$, $df = 6$ $P \leq .001(.001)$. The effect size (.202) implied that there is a small association between the two variables.

Free wheeler

Depiction of women in advertisements as Free wheeler is the third leading depiction of the women to be associated with the outdoor settings in the advertisements. Out of 13.8% of the advertisements where women are depicted as Free wheeler; 3.7% advertisements are in Home setting, 2.2% are in Occupational setting and 7.8% (56.8% of the free wheeler) are in Outdoor settings.

The study further describes that of 49.3% home setting advertisements in 3.7% advertisements; of 13% Occupational setting advertisements 2.2% and of 37.7% Outdoor advertisements 7.8% advertisements are associated with the depiction of women as Free wheeler. Thus the study indicated that the depiction of women as Free wheeler in advertisements is mainly associated with Outdoor settings and least with Occupational Settings.

Here on the basis of the result of Chi-square test the null hypothesis is rejected that the Role portrayal of women has no association with the setting of the advertisements.

4.3.4 Objective-4

To find out whether the Role portrayed by women has any association with their Credibility in advertisements

Hypothesis

There is no statistically significant association of the Role depicted by women in advertisements with their Credibility in advertisements

Credibility in the study refers to whether the woman in the advertisement is the product user or representative and categorized under four categories, User, Authority, User and Authority and Neither the User nor the Authority. The occurrence of their frequencies is given below.

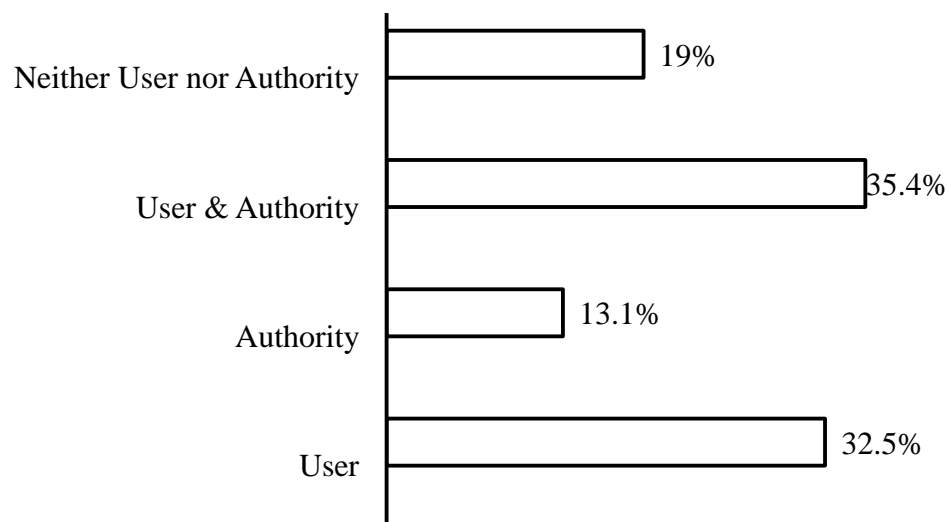


Figure 4.6: Percentages regarding the credibility of women in Advertisements

The above Figure 4.6 reveals that women in Indian TV advertisements are mostly portrayed as User & Authority (35% advertisements), followed by as User in 32% of advertisements, as Neither User and nor Authority in 19% advertisements and finally as Authority in 13% advertisements.

To investigate the third objective a cross-tabulation analysis of two variables i.e. women role and her credibility in advertisements has been conducted (Table 4.5).

Table 4.5: Cross tabulation of Role * Credibility

Role		Status				Total
		User	Authority	User & Authority	Neither User nor Authority	
Family role	Within Role	50.7%	11.0%	21.9%	16.4%	100.0%
	Within credibility	42.5%	22.9%	16.8%	23.5%	27.2%
	Total	13.8%	3.0%	6.0%	4.5%	27.2%
	Within Role	31.4%	28.6%	22.9%	17.1%	100.0%
Working role	Within credibility	12.6%	28.6%	8.4%	11.8%	13.1%
	Total	4.1%	3.7%	3.0%	2.2%	13.1%
	Within Role	26.8%	7.3%	40.7%	25.2%	100.0%
Decorative role	Within credibility	37.9%	24.3%	52.6%	63.3%	45.9%
	Total	12.3%	3.4%	18.7%	11.6%	45.9%
	Within Role	16.2%	27%	56.8%	0%	100.0%
Free Wheeler	Within credibility	6.9%	27%	22.1%	0%	13.8%
	Total	2.2%	3.7%	7.8%	0%	13.8%
	Within Role	32.5%	13.1%	35.4%	19.0%	100.0%
Total	Within credibility	100.0%	100.0%	100.0%	100.0%	100.0%
	Of total	32.5%	13.1%	35.4%	19.0%	100.0%

$$X^2 = 40.977, df = 9$$

The result indicates that the Credibility of the women in advertisements is not independent of their Role in advertisements. The Chi-square test of independence finds a statistically significant association between the role depicted by women and their Credibility in advertisements as $X^2 = 40.977, df = 9, P < .001(.000)$. The effect size (.226) implies that there was a small association between the Role of women and their Credibility in Indian TV advertisements under study.

Family role

The data in the Table 4.5 explores that the Credibility of the woman as a User is mainly related to the depiction of women in Family role. Of 27.2% advertisements where the family role of the women is depicted, in more than half of them (50.7%) i.e. 13.8% of the advertisements women are the user, in 6% advertisements they are both the User and the Authority, in 4.5% advertisements they are neither the user nor the Authority and finally in 3% advertisements they are the Authority of the products.

The study further adds that out of the 32.5% advertisements, where women as the User are depicted, 13.8% advertisements; of 13.1% ads where women are depicted as Authority of the product, 3% advertisements; out of 35.4% advertisements where women are depicted both as the product User and Authority, 6% advertisements; of 19% advertisements where women are neither the User nor the Authority, 4.5% advertisements are associated with the Family role of women in Indian TV advertisements. Thus the study revealed that depiction of women in Family role is mainly associated with women as User of the products and least as the Authority in TV advertisements.

Working role

Working role that constituted 13% of the total advertisements under study and are mainly associated with the credibility of the women as User (4.1%) in advertisements (Table 4.5), which is followed by as Authority in 3.7%, as both User and Authority in 3% advertisements, and as Neither the User nor the Authority in 2.2% advertisements.

Out of the 32.5% advertisements where women are the User, 4.1% advertisements; of 13.1% advertisements where they are the product Authority, 3.7% advertisements; of 35.4% advertisements where they are both the User and Authority, 3% advertisements and finally of 19% advertisements where they are depicted as Neither the User nor the Authority, 2.2%

advertisements are associated with the depiction of women in Working role. Thus the data reveals that Working women in Television advertisements are mainly shown as the user and least as Neither the User nor the Authority of the products.

Decorative role

Data reveals (Table 4.5) that women in Decorative Role (46%) in TV advertisements are more likely to be shown as both User and Authority, i.e. in 18.7% advertisements; followed by Neither the User nor the Authority in 11.6% advertisements; as User in 12.3% advertisements and as Authority in 3.4% advertisements.

Out of the 32.5% advertisements where the credibility of women is User of the product, 12.3% advertisements; of 13.1% advertisements where they are the Authority, 3.4% advertisements; of 35.4% advertisements where they are both the User and Authority, 18.7% advertisements and finally of 19% advertisements where they are neither the User nor the Authority, 11.6% advertisements are associated with the Decorative role portrayal of women in Indian TV advertisements. Thus, Decorative portrayal of women in Indian TV advertisements is mainly shown as User and Authority and least as Authority of the advertised products.

Results from the Table 4.6 demonstrate that out of 22.8% advertisements where women are shown as Concern for look and beauty, 9.3% advertisements they are the User of the advertised products, 2.2% advertisements they are the Authority, 9.7% advertisements they are both the User and Authority and in 1.5% advertisements they are neither the User nor the Authority of the product. Again of 14.2% advertisements where women are portrayed as Sex object in .4% advertisements they are the User, in .7% advertisements they are the Authority, in 4.5% advertisements they are both the User and the Authority and in 8.6% advertisements they were neither the User nor the Authority of the products. In 9% advertisements where they are portrayed both as concern for look and beauty and as Sex object out of that in 2.2%

advertisements they are User, in 0.7% advertisements they are the Authority, in 4.5% advertisements they are both the User and Authority and in 1.5% advertisements they are neither the User nor the Authority. The results indicate that they are portrayed as neither the User nor as the Authority more while depicted as Sex object.

Table 4.6: Cross tabulation of Decorative role * Credibility

Decorative Role	Credibility				Total
	User	Authority	User & Authority	Neither User nor the Authority	
Concern for look & beauty	9.3%	2.2%	9.7%	1.5%	22.8%
Sex object	0.4%	0.7%	4.5%	8.6%	14.2%
Both Concern for Look & beauty and as Sex object	2.2%	0.7%	4.5%	1.5%	9.0%
NA	20.5%	9.3%	16.8%	7.5%	54.1%
Total	32.5%	13.1%	35.4%	19.0%	100.0%

$$X^2 = 62.943, df = 9$$

The result of the Chi-square test of independence finds a statistically significant association between the Decorative role of women and their Credibility in advertisements; as $X^2 = 62.943, df = 9, P < .001(.000)$. The effect size (.280) implies that there is a small association between the two variables.

Free wheeler

Out of 268 advertisements under study women as Free wheeler comprised of 13.8% of the advertisements out of which in 2.2% advertisements women were shown as User, in 3.7% advertisements as product Authority, in 7.8% (nearly 60%) advertisements as both User and Authority. The data shows that there is no association between the role of women as free wheeler and her representation as neither the user nor the authority of the product.

Again the study explores, out of the 32.5% advertisements where women are the User, 2.2% advertisements; of 13% advertisements where they are the product Authority, 3% advertisements; of 35.4% advertisements where they are both the User and Authority, 7.8% advertisements and finally of 19% advertisements where they are neither the User nor the Authority 0.7% advertisements are associated with the depiction of women as Free Wheeler. The depiction of women as a Free Wheeler as the result indicates mostly associated with women as both the User and Authority of the products and least associated with the advertisements where she is neither the User nor the Authority.

Thus the findings of the Chi-Square test suggests the rejection of the null hypothesis that there is no association between the role depicted by women in advertisements with their Credibility in Indian TV advertisements.

3.4.5 Objective-5

To find out whether the Role portrayed by women has any association with the Voice over of the advertisements

Hypothesis

There is no statistically significant association of the Role portrayed by women with the Voice over of the advertisements

Voiceovers are used in advertisements to convey information; they are the background voice in advertisements. In the present study it is categorized under Male, Female and Absent. Their frequencies are described in the Figure 4.7 below.

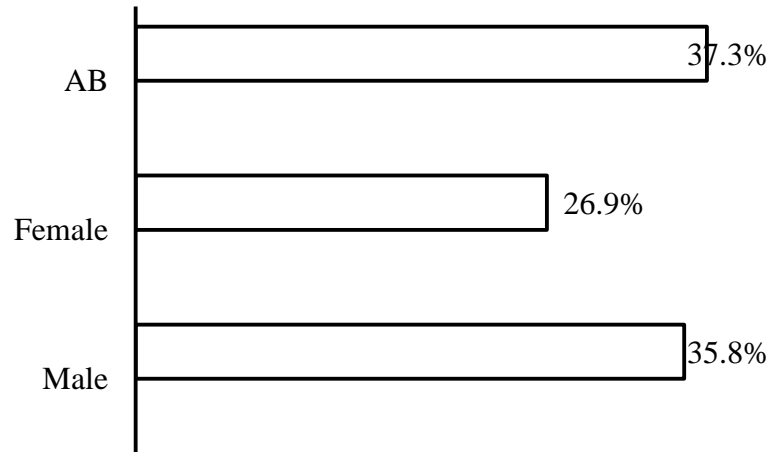


Figure 4.7: Percentage of the frequency of Voice over

The information provided by the above Figure- 4.7 reveals that out of the total advertisements (268) under study in 37% advertisements voiceovers are absent and from the remaining 63% of the advertisements. Thus it is observed in the study with available sample that Male voice over are more predominating than the female.

With reference to the fifth objective a cross tabulation analysis is made between the role of women and Voice over in advertisements (Table 4.7). The result of the Chi-square test of independence indicates that there is no statistically significant association between different role portrayal of women and the Voice over of the advertisements. $X^2 = 8.630$, $df = 6$, $P > .05$ (.195).

Table 4.7: Cross tabulation of Role * Voiceover

Role		Voice over			Total
		Male	Female	Absent	
Family role	Within Role	46.6%	19.2%	34.2%	100.0%
	Within Voice Over	35.4%	19.4%	25.0%	27.2%
	Total	12.7%	5.2%	9.3%	27.2%
Working role	Within Role	31.4%	34.3%	34.3%	100.0%
	Within voice over	11.5%	16.7%	12.0%	13.1%
	Total	4.1%	4.5%	4.5%	13.1%

	Role	Voice over			Total
		Male	Female	Absent	
	Within Role	30.1%	31.7%	38.2%	100.0%
Decorative role	Within Voice Over	38.5%	54.2%	47.0%	45.9%
	Total	13.8%	14.6%	17.5%	45.9%
	Within Role	37.8%	18.9%	43.2%	100.0%
Free Wheeler	Within Voice Over	14.6%	9.7%	16.0%	13.8%
	Total	5.2%	2.6%	6.0%	13.8%
	Within Role	35.8%	26.9%	37.3%	100.0%
Total	Within Voice Over	100.0%	100.0%	100.0%	100.0%
	Of Total	35.8%	26.9%	37.3%	100.0%

$$X^2 = 8.630, df = 6$$

Though statistical significant association between the variable is not found, still the data in Table 4.7 demonstrated that the Voice over somehow varies according to the role depicted by women in advertisements. The data shows that male voice over was more predominating than the female in Indian TV advertisements.

When women are depicted in Family role and as Free wheeler; male more than female are used as Voice over; when the role of the women is Decorative and Working female more than male were used as Voice over. The result of Chi-square test of independence indicates that the null hypothesis is accepted as the test finds no statically significant association between the two variables the role of women and the voice over in advertisements. The calculated effect size (.127) implies that there is a very small association between the Role of women and the Voice over of the advertisements in Indian TV.

Though there is no statistical significant association between the role of women and Voice over in advertisements (Table 4.7), the study finds (Table 4.8) a statistical significant association exists between the Decorative role of women and Voice over of the

advertisements. $X^2 = 19.955$, $df = 6$, $P < .05(.003)$. The Effect size is .193 which implies a small effect between the two variables.

Results from the Table 4.8 demonstrate that out of 22.8% advertisements where women are portrayed as Concern for look and beauty, in 9.3% advertisements women are used to give Voice over; of 14.2% advertisements where women are portrayed as Sex object in 1.9% advertisements they give the Voice over and finally of 9% advertisements where they are portrayed both as Concern for look and beauty and as Sex object in 3% advertisements they are Voice over. Result (table 4.8) shows that male voice over is more predominating than the female (in decorative roles) when the women are portrayed as sex objects.

Table 4.8: Cross tabulation of Decorative role * Voice over

Decorative Role	Voice over			Total
	Male	Female	AB	
Concern for look & beauty	7.1%	9.3%	6.3%	22.8%
Sex object	3.4%	1.9%	9.0%	14.2%
Both Concern for Look & beauty and as Sex object	3.0%	3.0%	3.0%	9.0%
NA	22.4%	12.7%	19.0%	54.1%
Total	35.8%	26.9%	37.3%	100.0%

$X^2 = 19.955$, $df = 6$,

4.3.6 Objective- 6

To find out whether the Role portrayal of women has any association with their Eye contact in advertisements

Hypothesis

There is no statistically significant association of the Role portrayed by women with their Eye contact in advertisements

Eye Contact in the present study refers to whether woman in advertisements under study make direct eye contact with the viewers or not. It is categorized under Yes/ No. Their frequencies are given below in the Figure 4.8.

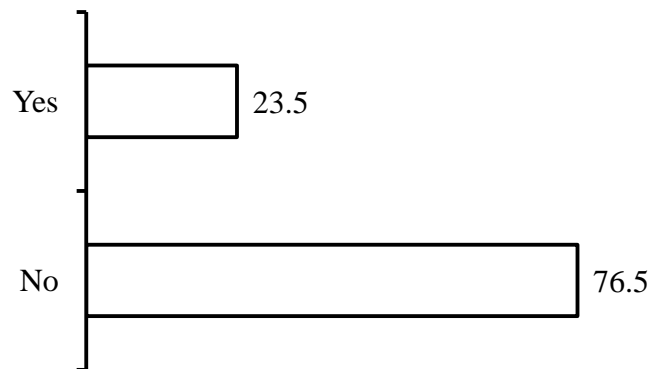


Figure 4.8: Percentage of Women having Eye-contact in Advertisements

From the Figure 4.8; it is noticed that women in most of the advertisements (under study) were not making direct Eye contact (76%) with the viewers; only in 24% advertisements they are having Eye contact.

The cross tabulation analysis between the Role depicted by women in advertisements and their Eye contact has been conducted to find out the association between the two variables (Table 4.9). The Chi-square test of Independence reveals that different Role portrayal of women in advertisements is statistically significantly associated with their Eye contact with the viewers ($X^2 = 12.298$, $df = 3$, $P < .05(.006)$). The calculated effect size (.214) implies a small association between the Role of women and their Eye contact in Indian TV advertisements.

Table 4.9: Cross tabulation of Role * Eye contact

Role		Eye Contact		
		Yes	No	Total
Family role	Within Role	9.6%	90.4%	100.0%
	Within Eye Contact	11.1%	32.2%	27.2%
	Total	2.6%	24.6%	27.2%
Working role	Within Role	31.4%	68.6%	100.0%
	Within Eye Contact	17.5%	11.7%	13.1%
	Total	4.1%	9.0%	13.1%
Decorative role	Within Role	26.0%	74.0%	100.0%
	Within Eye Contact	50.8%	44.4%	45.9%
	Total	11.9%	34.0%	45.9%
Free Wheeler	Within Role	35.1%	64.9%	100.0%
	Within Eye Contact	20.6%	11.7%	13.8%
	Total	4.9%	9.0%	13.8%
Total	Within Role	23.5%	76.5%	100.0%
	Within Eye Contact	100.0%	100.0%	100.0%
	Of Total	23.5%	76.5%	100.0%

$$X^2 = 12.298, df = 3$$

The data of the cross tabulation Table 4.9, explores that only in 23.5% advertisements women are making eye contact with the viewers.

Family role

Data revealed that while depicting the Family role (27.2%) in advertisements women are making least Eye contact (2.6%) with the viewers. Out of 23.5% advertisements where women are making direct Eye contact, 2.6% advertisements are associated with Family role, which is 10% of the advertisements where women are portrayed in Family role (of 27%).

Working role

Out of 13% advertisements, where women in advertisements were depicted in working role, in 4.1% advertisements they are making Eye contact with the viewers. Again of 23.5%

advertisements where women were making direct Eye contact, 4.1% advertisements are associated with Working role of women in advertisements.

Decorative role

Decorative role is the most dominant role portrayal of women (46%), where women are making maximum Eye contact (12%) in comparison to other role portrayals of women in advertisements. As out of 23.5% advertisements where women are making direct Eye contact, 12% advertisements are related to the depiction of women in Decorative role.

According to the information provided in the Table 4.10 that out of 22.8% advertisements where women are portrayed as Concern for look and beauty, in 9% advertisements women are making Eye contact with the viewers, of 14.2% advertisements where women are portrayed as Sex object in 0.4% advertisements they are making Eye contact and In 9% advertisements where they are portrayed both as both Concern for look and beauty and as sex object out of that in 2.6% advertisements women are having Eye contact with the viewers. The result explores that there has been minimum Eye contact of the women in advertisements with the viewers when they were depicted as Sex object.

Table 4.10: Cross tabulation of Decorative role * Eye contact

Decorative role	Eye contact		
	Yes	No	Total
Concern for look & beauty	9.0%	13.8%	22.8%
Sex object	0.4%	13.8%	14.2%
Both Concern for Look & beauty and as Sex object	2.6%	6.3%	9.0%
NA	11.6%	42.5%	54.1%
Total	23.5%	76.5%	100.0%

$$X^2 = 18.511, df = 3$$

The result of the Chi-square test of independence finds a statistically significant association between the Decorative role of women and their Eye contact with the viewers in advertisements; as $X^2 = 18.511$, $df = 3$, $P < .001(.000)$. The effect size (.263) implies that there is a small association between the two variables.

Free wheeler

Women as Free wheeler (13.8% advertisements) in 4.9% advertisements are making direct Eye contact with the viewers. Out of 23.5% advertisements, 4.9% advertisements are related with the portrayal of women as Free wheeler. Thus based on the results here the null hypothesis that there is no association between the Role and Eye contact of the women in Indian TV advertisements is rejected.

4.3.7 Objective-7

To find out the association of the Role portrayed by women with the Product categories in the advertisements

Hypothesis

There is no statistically significant association between the Role portrayed by women and the Product categories in advertisements

The categories of the role are already discussed above. The product category in the present study is divided under six heads like, Health and hygiene; Food and Beverages; Cosmetics, Jewelry and Apparel; Household, Furnishing and Electronic products; Automobiles and related products and Service ads. The Percentages of the advertisements of different product categories as identified from Indian TV advertisements on the basis of the sample under the study are given in the Figure 4.9

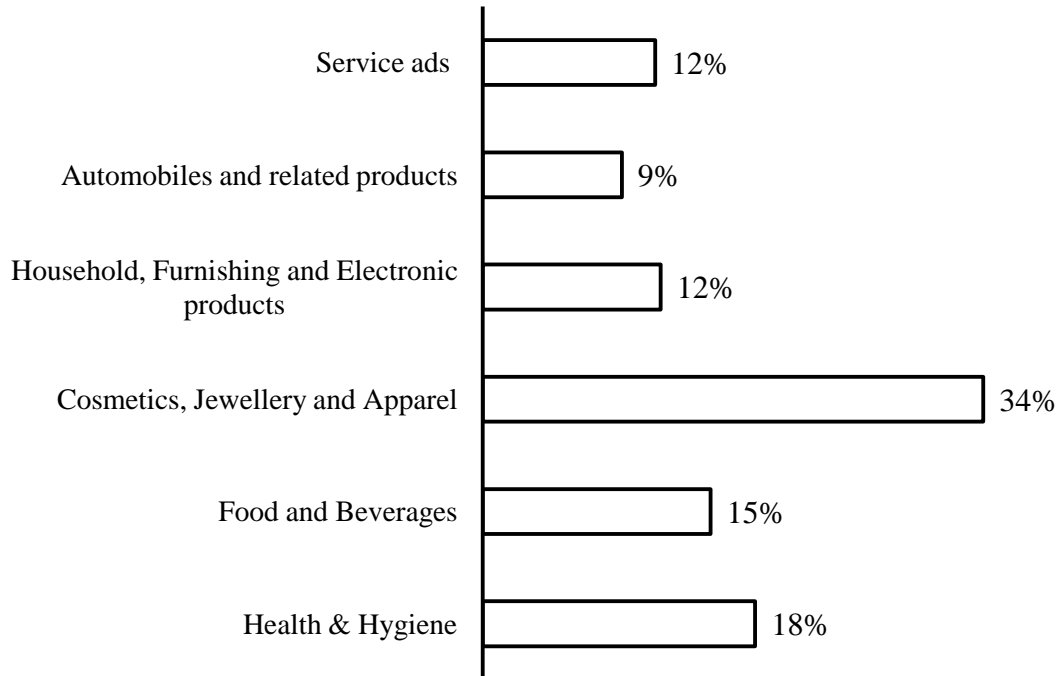


Figure 4.9: Percentage of different product categories

As shown in the Figure 4.9, the advertisements for Cosmetics, Jewelry and Apparel are the dominant category with 34%; next is the advertisements of Health and Hygiene product with 18%, followed by advertisements of the products related to Food and Beverages i.e. 15%; Household, Furnishing and Electronic products with 12%, Service advertisements 12% and Automobiles and related products appeared 9% of the total advertisements under study. Thus the findings indicated that when Cosmetics, Apparel and Jewelry products are the most advertised product category by the women; Automobiles and related products are the least advertised products in Indian TV advertisements.

A cross-tabulation analysis of role portrayal of women in advertisements and product categories has been conducted (Table 4.11) to find out the association between the two.

Table 4.11: Cross tabulation of Role * Product category

Role		Product category					Service ads	Total
		Health & Hygiene	Food & Beverages	Cosmetics, apparel & Jewelry	Household Furnishing & Elect Appliances	Automobiles & related prod.		
Family role	Within Role	37.0%	23.3%	8.2%	9.6%	8.2%	13.7%	100.0%
	Within Product category	55.1%	41.5%	6.7%	21.9%	24.0%	32.3%	27.2%
	Total	10.1%	6.3%	2.2%	2.6%	2.2%	3.7%	27.2%
Working role	Within Role	31.4%	14.3%	8.6%	17.1%	14.3%	14.3%	100.0%
	Within Product category	22.4%	12.2%	3.3%	18.8%	20.0%	16.1%	13.1%
	Total	4.1%	1.9%	1.1%	2.2%	1.9%	1.9%	13.1%
Decorative role	Within Role	4.9%	8.9%	63.4%	9.8%	5.7%	7.3%	100.0%
	Within Product category	12.2%	26.8%	86.7%	37.5%	28.0%	29.0%	45.9%
	Total	2.2%	4.1%	29.1%	4.5%	2.6%	3.4%	45.9%
Free Wheeler	Within Role	13.5%	21.6%	8.1%	18.9%	18.9%	18.9%	100.0%
	Within Product category	10.2%	19.5%	3.3%	21.9%	28.0%	22.6%	13.8%
	Total	1.9%	3.0%	1.1%	2.6%	2.6%	2.6%	13.8%
Total	Within Role	18.3%	15.3%	33.6%	11.9%	9.3%	11.6%	100.0%
	Within Product category	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
	Of total	18.3%	15.3%	33.6%	11.9%	9.3%	11.6%	100.0%

$$X^2 = 1.111E2, df = 15$$

The Chi-square test of independence indicates that the two variables, the Role depicted by women in advertisements and the Product category; were highly associated as $X^2 = 1.111E2$, $df = 15$, $P < .001(.000)$. The effect size (.372) indicates that the magnitude of association between the different Role portrayed by women and Product category in Indian TV advertisements is medium.

Family role

The second dominant role depicted by women in the sample advertisements of the study is the Family role that includes the role of women in relationship role; taking care of the health and hygiene of the family members; busy in serving and cooking food, depending upon the others for taking decision, etc. The results of the Table 4.11 indicate that the depiction of women in Family role, constitutes 27.2% of the total role portrayal, have a dominant role for the Health and Hygiene Products (10%), followed by the Food and Beverages products (6.3%), Service advertisements (3.7%), Cosmetics, Apparel and Jewelry (2.2%); Household, Furnishing & Elect Appliances (2.6%); and Automobiles and related products (2.2%).

Out of 18.3% Health and Hygiene product advertisements 10.1% advertisements; of 15.3% Food and beverages advertisements, 6.3% advertisements; out of 33.6% Cosmetics, Apparel and Jewelry advertisement, 2.2% advertisements, of 11.9% Household Furnishing and Elect Appliances advertisements, again 2.6% advertisements; of 9.3% Automobiles & related product advertisements 2.2% advertisements; out of 11.6% Service advertisements, 3.7% advertisements are associated with the portrayal of women in Family role.

Thus the study finds that women while depicting the Family role in Indian TV advertisements are mainly associated with Health and Hygiene Products and least with Automobiles and related products.

Working role

Working role is the least occurred role portrayed by women in advertisements represented 13.0% of the advertisements, are mainly associated with the products related to Health and Hygiene i.e. in 4.1% advertisements, with 2.2% advertisements related to Household, Furnishing and Electric Appliances; followed by 1.9% advertisements for each Food and Beverages products; Automobiles and related products and Service advertisements; and with 1.1% advertisements of Cosmetics, Apparel and Jewelry related products.

Out of 18.3% Health and Hygiene product advertisements 4.1% advertisements; of 15.3% Food and beverages advertisements, 1.9% advertisements; out of 33.6% Cosmetics, Apparel and Jewelry advertisement, 1.1% advertisements, of 11.9% Household Furnishing and Electric Appliances, again 2.2% advertisements; of 9.3% Automobiles and related product advertisements 1.9% advertisements; out of 11.6% Service advertisements, 1.9% advertisements are associated with the portrayal of women in working role. The results explores that Working women in TV advertisements are shown more for the advertisements of Health and Hygiene products and least for Cosmetics, Apparel and Jewelry advertisement.

Decorative role

The results from the Table 4.11 demonstrate that the depiction of women in decorative role (including both Concern for look and beauty and sex objects); seems to have a dominant role in advertisements of Cosmetics, Apparel and Jewelry. The Decorative role of women constituted 46% of the advertisements under study and out of that, 29% of the advertisements (63.4% within Decorative role) are of the advertisements for Cosmetics, Apparel and Jewelry, followed by the advertisements of Household, Furnishing and Electrical Appliances in 4.5% advertisements; Food and Beverages in 4% advertisements; Service advertisements in 3.4% advertisements; Automobiles and related products in 2.6% advertisements; and Health & Hygiene in 2.2% advertisements.

Out of 18.3% Health & Hygiene product advertisements 2.2% ; of 15.3% Food and beverages advertisements, 4.1%; out of 33.6% Cosmetics, Apparel and Jewelry advertisement, 29.1% advertisements, of 11.9% Household Furnishing & Elect Appliances, 4.5% advertisements; of 9.3% Automobiles & related product advertisements 2.6% advertisements; out of 11.6% Service advertisements, 3.4% advertisements are related to the Decorative portrayal of women in advertisements. Thus the study explores that Decorative role portrayal of women in TV advertisements seems to be attached more with Cosmetics, Apparel and Jewelry related products and least with products related to Food and Beverages.

Results from the Table 4.12 demonstrate that out of 22.8% advertisements where women are portrayed as concern for look and beauty, 1.1% advertisements are for Food and Beverages, 19.8% advertisements are for Cosmetics, Apparel and Jewelry. 7% advertisements are for the Household, Furnishing & Electric Appliances, 0.4% advertisements are for Automobiles and related products and 0.7% advertisements are related to service advertisements. Again of 14.2% advertisements where women are portrayed as Sex object 1.9% advertisements are related to Health and Hygiene products, 1.9% advertisements are for Food and Beverages, 5.2% advertisements are for Cosmetics, Apparel and Jewelry, 2.2% advertisements are for the products related to Household, Furnishing & Electric Appliances, 1.9% advertisements are for Automobiles and related products and .1.1% advertisements are related to service advertisements. In 9% advertisements where they are portrayed both as Concern for look and beauty and as Sex object out of that 0.4% advertisements are for Health and Hygiene products, again 0.4% advertisements related to Food and Beverages, 4.5% advertisements were for Cosmetics, Apparel and Jewelry, 1.5% advertisements are Household, Furnishing and Electric Appliances, 0.4% advertisements are for Automobiles and related products and 1.9% advertisements are related to service advertisements. The result indicates the categories

under the Decorative role are mostly associated with the products related to Cosmetics, Apparel and Jewelry.

Table 4.12: Cross tabulation of Decorative role * Product category

Decorative role	Product category						Total
	Health & Hygiene	Food & Beverages	Cosmetics, apparel & Jewelry	Household Furnishing & Elect Appliances	Automobiles & related prod.	Service ads	
Concern for look & beauty	.0%	1.1%	19.8%	.7%	.4%	.7%	22.8%
Sex object	1.9%	1.9%	5.2%	2.2%	1.9%	1.1%	14.2%
Both Concern for Look & beauty and as Sex object	.4%	.4%	4.5%	1.5%	.4%	1.9%	9.0%
NA	16.0%	11.9%	4.1%	7.5%	6.7%	7.8%	54.1%
Total	18.3%	15.3%	33.6%	11.9%	9.3%	11.6%	100.0%

$$X^2 = 1.368E2, df = 15$$

The result of the Chi-square test of independence finds a statistically significant association between the Decorative role of women and the Product category in advertisements; as $X^2 = 1.368E2, df = 15$ $P < .001(.000)$. The effect size (.413) implies that there is a medium association between the two variables.

Free wheeler

Women as the Free wheeler constitute 13.8% of the total sample for the study and are portrayed almost equally in all type of product categories under study. Out of 13.8% advertisements 1.9% are Health and Hygiene Product advertisements, 3% are advertisements for Food and Beverages products, 1.1% are related to cosmetics Apparel and Jewelry advertisements, 2.6% each for the Household, Furnishing and Electrical Appliances advertisements, Automobiles and related products advertisements and Service related advertisements (Table 4.11).

2.6% advertisements from each of the 3 categories of the advertisements like Household, Furnishing and Elect Appliances advertisements (11.9%), Automobiles and related products advertisements (9.3%) and Service related advertisements (11.6%), 1.9% Health and Hygiene related product advertisements (18.3%), 3% advertisement of food and Beverages advertisements (15.3%), 1.1% Cosmetics, Apparel and Jewelry advertisements (33.6%) are associated with the portrayal of women as Free wheeler. The findings of the study thus suggest that in TV advertisements women as Free wheeler more or less have an equal representation in each category of advertisements under study. With the support of the result of the Chi-square test, here null hypothesis can be rejected as a statistically strong association is found between the Role of women and the Product categories in Indian TV advertisements.

So the result of the study explores that there is a statically significant association between different Role portrayed by women in Indian TV advertisements and other collarets of the advertisements like Status ($P=.000$, $P<001$), Setting ($P=.000$, $P<001$), Credibility ($P=.000$, $P<001$), Eye contact ($P=.006$, $P<.05$) and Product category ($P=000$, $P<001$), but at the same time the study doesn't find any statistically significant association between different Role portrayed by women and Voice over of the advertisements ($P=.195$, $P>.05$) in Indian TV advertisements. So the Null hypothesis when is rejected for Status, Setting, Credibility, Eye contact and Product Category, and it is accepted for Voice over.

Table 4.13: Result of the Chi-square test between the role of women and other collarets of the advertisements

Role portrayal (N=268 ads)		Family role (27.2%)	Working role (16%)	Decorative role (40.3%)	Free wheeler (16.4%)	Total (100%)
Status	Dependent	16.8%	2.2%	19.0%	0.0%	38.1%
	Independent	7.8%	6.3%	24.3%	8.6%	47.0%
	Neutral	2.6%	4.5%	2.6%	5.2%	14.9%
	X ²			67.256**		
Setting	Home	20.9%	2.6%	22.0%	3.7%	49.3%
	Occupational	0.4%	7.5%	3.0%	2.2%	13.1%
	Outdoor	6.0%	3.0%	20.9%	7.8%	37.7%
	X ²			97.494**		
credibility	User	13.8%	4.1%	12.3%	2.2%	32.5%
	Authority	3.0%	3.7%	3.4%	3.0%	13.1%
	Both User and Authority	6.0%	3.0%	18.7%	7.8%	35.4%
	Neither User nor Authority	4.5%	2.2%	11.6%	0.7%	19.0%
X ²			40.977**			
voiceover	Male	12.7%	4.1%	13.8%	5.2%	35.8%
	Female	5.2%	4.5%	14.6%	2.6%	26.9%
	AB	9.3%	4.5%	17.5%	6.0%	37.3%
	X ²			8.630		
Eye-contact	Yes	2.6%	4.1%	11.9%	4.9%	23.5%
	No	24.6%	9.0%	34.0%	9.0%	76.5%
	X ²			12.298*		
Product category	Health and Hygiene	10.1%	4.1%	2.2%	1.9%	18.3%
	Food and Beverages	6.3%	1.9%	4.1%	3.0%	15.3%
	Cosmetics, Apparel and Jewelry	2.2%	1.1%	29.1%	1.1%	33.6%
	Household, Furnishing and Elect. Appliances	2.6%	2.2%	4.5%	2.6%	11.9%
	Automobiles and related prod	2.2%	1.9%	2.6%	2.6%	9.3%
	Service ads	3.7%	1.9%	3.4%	2.6%	11.6%
	X ²			1.111E2**		

* = P < .05; ** = P < .001

Table 4.14: Result of the Chi-square test between the Decorative Role of Women and other Collarets of the advertisements

Variables	Sub-categories	Decorative role (N= 123ads)				
		Concern for look & beauty	Sex object	Both concern for look & beauty and as Sex object	NA	Total (100%)
Status	Dependent	9.3%	7.5%	2.2%	19.0%	38.1%
	Independent	13.4%	6.3%	4.5%	22.8%	47.0%
	Neutral	0.0%	0.4%	2.2%	12.3%	14.9%
	X ²			26.907**		
Setting	Home	12.30%	4.10%	6.00%	26.90%	49.30%
	Occupational	1.10%	1.10%	0.70%	10.10%	13.10%
	Outdoor	9.30%	9.00%	2.20%	17.20%	37.70%
	X ²	21.781**				
Credibility	User	9.30%	0.40%	2.20%	20.50%	32.50%
	Authority	2.20%	0.70%	0.70%	9.30%	13.10%
	Both User and Authority	9.70%	4.50%	4.50%	16.80%	35.40%
	Neither User nor Authority	1.50%	8.60%	1.50%	7.50%	19.00%
	X ²			62.943**		
Voice over	Male	7.1%	3.4%	3.0%	22.4%	35.8%
	Female	9.3%	1.9%	3.0%	12.7%	26.9%
	AB	6.3%	9.0%	3.0%	19.0%	37.3%
	X ²			19.955*		
Eye contact	Yes	9.0%	0.4%	2.6%	11.6%	23.5%
	No	13.8%	13.8%	6.3%	42.5%	76.5%
	X ²			18.511**		
Product category	Health and Hygiene	0.0%	1.9%	0.4%	16.0%	18.3%
	Food and Beverages	1.1%	1.9%	0.4%	11.9%	15.3%
	Cosmetics, Apparel and Jewelry	19.8%	5.2%	4.5%	4.1%	33.6%
	Household, Furnishing and Elect. Appliances	0.7%	2.2%	1.5%	7.5%	11.9%
	Automobiles related prod and	0.4%	1.9%	0.4%	6.7%	9.3%
	Service ads	0.7%	1.1%	1.9%	7.8%	11.6%
	X ²			1.368E2**		

* = P < .05; ** = P ≤ .001

The present study has used of triangulation of methods as the portrayal of women in advertisements is measured from different angles or viewpoints. The study has used both the content analysis of the TV advertisements under study to address its first objective and survey through structured questionnaire among the audience to meet its second objective. So after analyzing the content of a set of 268 advertisements to find out the frequency of different role portrayal of women in TV advertisements and the association of these portrayals with the other collarets of advertisements next is to find out the perception of the respondents under study regarding different type of the Role portrayal of women in Indian TV advertisements.

4.4 Findings and Related Objectives

The second primary objective of the study is to find out the perception of the respondents regarding different Role portrayal of women in Indian TV advertisements on the basis of their gender, age and education

Sub-objectives that are derived from the primary objective are:

12. To find out the general perception of respondents regarding different Role portrayal of women in Indian TV ads
13. To find out the differences in perception among the respondents regarding the Role portrayed by women in Indian TV advertisements on the basis of their gender
14. To find out the differences in perception among the respondents regarding the Role depicted by women in Indian TV advertisements on the basis of their age group
15. To explore the differences in perception among the respondents regarding the Role portrayal of women in Indian TV advertisements on the basis of their educational qualification

Hypothesis

H₀: Age, Gender and Education have no impact on the perception of the respondents regarding the Role portrayal of women in Indian TV advertisements

To address the objectives of the study the primary data is collected through a structured questionnaire. A sample of 500 respondents including 250 male and 250 female are selected from the city of Delhi and Rajasthan with the help of the non-probability convenient sampling method. All the respondents are within the age group of 18 - 60 years of age. Four age groups are formed 1) EYA, 2) LYA, 3) EMA, and 4) AMA. From each age group 125 respondents are selected for the study. Educational level of the respondents' is also recorded under 4 headings, i.e. 1) HSC 2) GRAD, 3) P.G and 4) Ph.D. and above. Primary data for the study is collected through the structure questionnaire. Four factors are extracted through the Exploratory factor analysis from 20 items i.e. Family role, Working role, Decorative role and as Free wheeler. Proper definition and source of these factors have been already discussed in the previous chapters. Responses are recorded through the five point Likert scale (Strongly disagree =1 to Strongly agree= 5).

To find out the general perception of the respondents regarding the portrayal of women in Indian TV advertisements statement wise frequencies and mode is calculated and to explore the perception differences among the audience regarding the same Kruskal Wallis H and Mann Whitney U test are used. Kruskal Wallis H and Mann Whitney U test, the nonparametric tests are used to meet the objectives of the study. Bronferroni Correction is used in the study during the Mann Whitney U test to adjust the p value. The modified P value after the correction that used in the study for both, age group and level of education is $0.05/6 = 0.0083$. The Effect size is also calculated to explore the magnitude of differences between the groups.

4.4.1 Objectives -8

To find out the general perception of the respondents regarding different role portrayal of women in TV advertisements (item wise)

The study first tries to analysis the frequency of the perception of the respondents' statement wise to have a clear picture.

Family role

The factor Family role is comprised of five items, i.e. Ads (advertisements) often suggest women as dependent on men; Ads often portray women with their household chores; Ads mostly show women inside the home; Ads seldom suggest women as educated, professionals and career oriented; and Ads suggest women as the decision makers mainly for the products like cosmetics, health and hygiene and kitchen product. The table 4.15 demonstrates the data regarding the perception of the audience on these statements.

Data (Table 4.15) indicates that majority of the respondents (47%) are not agreed to the statement that (41% disagree and 6% strongly disagree, mode=2) "Advertisements often suggest women as dependent", where as 43% of the respondents accept it (34% agree and 9% strongly agree). More than 65% of the respondents believe that 'Advertisements often portray women with their household chores' [69% (54% agree and 15% strongly agree), mode=4]; Advertisements seldom suggest women as educated, professionals and career oriented [76% (56% agree and 20% strongly agree), mode=4] and Advertisements seldom suggest women as educated, professionals and career oriented [83% (44% agree and 39% strongly agree), mode=4]. The data further adds when 38% of the respondents disagree and 5% of the respondents strongly disagree to the statement (mode=2) "Advertisements mostly show women inside the home"; 37% respondents agree and 9% of the respondents strongly agree to the statements.

Table 4.15: Perception of the respondents' towards the portrayal of women in Family role in Indian TV advertisements

	Items	Frequencies (in percentage)					Total	Mode
		Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree		
Family Role	Ads often suggest women as dependent on men	6.2%	41%	10.2%	33.8%	8.8%	100	2
	Ads often portray women with their family members and household chores (taking care of food, health & hygiene of the family)	2%	19.4%	9.4%	54%	15.2%	100	4
	Ads mostly show women inside the home	5.4%	38%	10.2%	37.2%	9.2%	100	2
	Ads seldom suggest women as educated, professionals and career oriented	4.2%	13.2%	6.6%	56.2%	19.8%	100	4
	Ads suggest women as the decision makers mainly for the products like cosmetics, health & hygiene and kitchen product	3.8%	9.8%	3.4%	44.2%	38.8%	100	4

Working role

The second factor is the Working role which included five items, i.e. Ads seldom show women in executive position rather show in subordinate position (clerk, PA) in comparison to men; Ads seldom portray women to represent the products of high value like automobiles, share market, insurance etc; Ads suggest women mostly as product user rather than authority, even for the cosmetics and kitchen related products; Ads generally show women as accessories for men's products like men's wear, shaving cream, razor etc and In most of the ads women avoid eye contact with the viewers. The data provided by Table 4.16 gives a clear picture about the perception of the audience regarding the depiction of women in Working role in Indian TV advertisements.

It is observed that almost equal number of respondents responded positively and negatively to the statements like “Advertisement seldom show women in executive position rather show in subordinate position (clerk, PA) in comparison to men” [46% agree(38% agree and 8% strongly agree) and 46% disagree (37% disagree and 9% strongly disagree)];

‘Advertisements seldom portray women to represent the products of high value like automobiles, share market, insurance etc’ [47% agree (36% agree and 11% strongly agree) and 45% disagree (34% disagree and 11% strongly disagree)]; “Advertisements suggest women mostly as product user rather than authority, even for the cosmetics and kitchen related products” [46% agree (35% agree and 11% strongly agree) and 45% disagree (33% disagreed and 12% strongly disagreed)].The study further explored that when more than 50% of the respondents (41% agree and 16% strongly agree) believe that advertisements generally show women as accessories for men's products like men's wear, shaving cream, razor etc.; 38% of the respondents they don't believe it (31% disagree and 7% strongly disagree). Finally majority of the respondents i.e. 74% accept that “In most of the advertisements women avoid eye contact with the viewers”. For all the five statements mode falls on 4 which implies that all the statements are agreed by majority of the respondents.

Table 4.16: Perception of the respondents' towards the portrayal of women in Working role in Indian TV advertisements

	Items	Frequencies					Total	Mode
		Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree		
Working role	Ads seldom show women in executive position rather show in subordinate position (clerk, PA) in comparison to men	9%	36.6%	8.8%	38%	7.6%	100%	4
	Ads seldom portray women to represent the products of high value like automobiles, share market, insurance etc	11%	34%	8.2%	35.6%	11.2%	100%	4
	Ads suggest women mostly as product user rather than authority, even for the cosmetics & kitchen related products	12.2%	32.8%	9.4%	35%	10.6%	100%	4
	Ads generally show women as accessories for men's products like men's wear, shaving cream, razor etc	7.4%	30.4%	5.2%	40.6%	16.4%	100%	4
	In most of the ads women avoid eye contact with the viewers	2.8%	10.4%	13.2%	46.8%	26.8%	100%	4

Decorative role

Women in Decorative role the third factor of the study is comprised of seven items i.e. Ads often show women as sex objects; Ads mostly show women as objects of desires; Ads show female body and body parts excessively and unnecessarily; Sometimes I feel uncomfortable while watching ads with my family; Majority of ads depict young and beautiful women; Ads that show women as sexual objects encourages other women to imitate and I would prefer to see more (normal looking / ordinary) women in advertising dressed in common women fashion rather than extremely beautiful ultra thin models dressed too glamorously.

Data in Table 4.17 shows that out of 500 respondents, more than 50% of the respondents believe that "Ads often show women as sex objects" [59% (41% agree and 18% strongly agree)] and Ads that show women as sexual objects encourages other women to imitate [57% (40% agree and 17% strongly agree)]; whereas equal number of respondents (32%) don't believe these statements. The study further indicates that 60% or more than 60% of the respondents accept that "Ads mostly show women as objects of desires" [60% (43% agree and 17% strongly agree); Advertisements show female body and body parts excessively and unnecessarily"[64% (46% agree and 18% strongly agree); they prefer to see more (normal looking / ordinary) women in advertisements dressed in common women fashion rather than extremely beautiful ultra thin models dressed too glamorously" 63% (38% agree and 25% strongly agree).It is further observed that when 48% of the respondents believe that (34% agree and 14% strongly agree) they feel uncomfortable while watching some of the advertisements with their family members, 36% of the respondents don't accept it (23% disagree and 6% strongly disagree). Again the study adds that 94% of the respondents believe that "Majority of the advertisements depict young and beautiful women". For all the statements mode is 4; except the statement "Majority of advertisements depict young and beautiful women", where the mode is 5, which indicates that maximum number of the respondent agree and strongly agree respectively on above statements.

Table 4.17: Perception of the respondents' towards the portrayal of women in Decorative role in Indian TV advertisements

Items	Frequencies					Total	Model
	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree		
Ads often show women as sex objects.	9.6%	22.4%	9.2%	41%	17.8%	100%	4
Ads mostly show women as objects of desires	5.2%	22.8%	11.8%	43.4%	16.8%	100%	4
Ads show female body and body parts excessively and unnecessarily	2.4%	22.4%	11.2%	46.2%	17.8%	100%	4
Sometimes I feel uncomfortable while watching some ads with my family	5.6%	30.2%	16.2%	34.4%	13.6%	100%	4
Decorative role Majority of ads depict young and beautiful women	2%	1.8%	2.4%	39.6%	54.2%	100%	5
Ads that show women as sexual objects encourages other women to imitate	8.8%	22.8%	11%	40.2%	17.2%	100%	4
I would prefer to see more (normal looking / ordinary) women in advertising dressed in common women fashion rather than extremely beautiful ultra thin models in scantily clad dress.	5.8%	20%	10.8%	37.8%	25.6%	100%	4

Free wheeler

The factor women as Free wheeler in advertisements is comprised of three items, i.e. Advertisements rarely show women as independent decision maker, Advertisements rarely show women as dominant over men and advertisements rarely advocate equal footing of women with men.

Data in Table 4.18 indicates that more than 50% of the respondents accept that “Advertisements rarely show women as independent decision maker” [53% (44% agree and 9% strongly agree)]; “Ads rarely show women as dominant over men” [54% (49% agreed

and 5% strongly agreed] and “Ads rarely advocate equal footing of women with men” [54% (42% agree and 12% strongly agree)]. Whereas approximately 40% of the respondents negatively responded to these statements, they didn’t accept these statements. For all the statements the mode is 4, implies that majority of the respondent agree to the statements.

Table 4.18: Perception of the respondents' towards the portrayal of women as Free wheeler in Indian TV advertisements

	Items	Frequencies					Total	Mode
		Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree		
Free wheeler	Ads rarely show women as independent decision maker contributing positively to the society	8.4%	30.8%	7.4%	44.2%	9.2%	100%	4
	Ads rarely show women as dominant over men	5%	36.8%	4.2%	49.2%	4.8%	100%	4
	Ads rarely advocate equal footing of women with men	8.4%	32.6%	4.6%	42.2%	12.2%	100%	4

The data in Table 4.19 shows the general perception of respondents regarding different portrayal of women in TV advertisements (Factor wise). The mean response of the respondents regarding the portrayal of women in family role in Indian TV advertisements falls at 17.44; which indicate most of the respondents agree that women in Indian TV advertisements are portrayed mostly in Family role. The mean response of the respondents for the working role is 16.12; implies that the majority of the respondents agree that women in Indian TV advertisements are seldom portrayed in working role. The mean response of the respondents for the portrayal of the women as Free wheeler falls at 9.50; indicates majority of the respondents agree that women in Indian TV advertisements rarely portrayed as free wheeler and finally the mean response of the respondents for the Portrayal of the women as Decorative object is 24.87, which is quite high and implies that a greater part of the audience strongly agreed that women in Indian TV advertisements are frequently portrayed as decorative objects.

Table 4.19: Perception of the respondents regarding different portrayal of women in TV advertisements (Factor wise)

	Family Role	Working Role	Free wheeler	Decorative role
Mean	17.4440	16.1220	9.4940	24.8740
Median	18.0000	16.0000	11.0000	25.0000
Mode	18.00	16.00	12.00	29.00
Std. Deviation	3.60345	3.79155	3.17082	5.17994
Minimum	6.00	7.00	3.00	8.00
Maximum	25.00	25.00	15.00	35.00

4.4.2 Objective -9

To find out the differences in perception among the respondents regarding Role portrayed by women in TV advertisements on the basis of their gender

Hypothesis

H₀: Gender has no impact on the perception of the respondents' regarding Role portrayed by women in TV advertisements.

To meet the second objective, to find out the perception difference between the male and female respondents; the study has used Mann Whitney U test, which is the non-parametric alternative of the parametric t test to find out the differences between two groups.

Table 4.20: Gender based impact on the perception of the respondents' regarding the portrayal of women in Indian TV advertisements (The Mann Whitney U- test results)

Dependent Variable	Independent Variable	N=500	Mean Rank	Sum of Ranks	Mann Whitney U	Z value	P value (Sig)
GENDER							
Family role	Male	250	219.94	54985	23610.000	-4.749**	0.000
	Female	250	281.06	70265			
Working role	Male	250	171.7	42926	17705.000	-	0.000
	Female	250	329.3	82324			
Decorative role	Male	250	231.31	57828	11551.000	-2.975*	0.003
	Female	250	269.69	67422			
Free wheeler	Male	250	196.32	49080	26453.000	-8.553**	0.000
	Female	250	304.68	76170			

Family role

The findings of the Mann Whitney U test result in Table 4.20 show that there is a significant difference between the perception of the male and female respondents regarding the portrayal of women in Family role in Indian TV advertisements ($Z = -4.749$, $p = .000 < .001$). While the mean rank of the male respondent was 219.94, the female respondents have a mean rank of 281.06. An examination of the mean rank of the perception of the respondents demonstrates that Female have more score in comparison to male which implies that female more than male perceive that women are portrayed mostly in Family role in Indian TV advertisements. Thus it is concluded that audience's perception about the portrayal of women in Family role in Indian TV advertisements differ significantly across the gender and the value of the effect size indicates that the perception difference between male and female respondents is small ($r = .21$).

Working role

An analysis of the findings in Table 4.20 shows a significant difference between the perception of the male and female respondents regarding the portrayal of women in Working role in Indian TV advertisements ($Z = -12.232$, $p = .000 < .001$). When the mean rank of the male is 171.7, the mean rank of the female is 393.3; which implies female more than male perceive that women in Indian TV advertisements are rarely depicted as working women or in authority role. Thus, on the basis of gender respondents differ in their perception regarding the portrayal of women in Working role in Indian TV advertisements. The effect size of this difference is large ($r = .55$).

Decorative role

The study reveals (Table 4.20), a significant difference in perception between the male and female respondents regarding the portrayal of women in Decorative role in Indian TV advertisements ($Z = -2.975$, $p = .003$, $p = < .05$). The mean rank of the male is 231.3 and for the

female it is 269.7. On the basis of the results obtained, it can be argued that again female more than male perceive that women in Indian TV advertisements are portrayed mostly in Decorative role. Thus the study finds that the on the basis of gender respondents differ in their perception regarding the portrayal of women in Decorative role. The difference between them is small ($r = .13$).

Free wheeler

As shown by the results in Table 4.20, there is a significant difference between the male and female respondents regarding the portrayal of women as Free Wheeler in Indian TV advertisements ($Z = -8.553$, $p = .000 < .001$). The mean rank of male is 196.3 and female is 304.7, which implies that the female respondents more than male believe that women in Indian TV advertisements are rarely portrayed as Free wheeler. Thus it can be concluded that on the basis of gender respondents differ in their perception regarding the portrayal of women as Free wheeler in Indian TV advertisements. The difference between the Male and female respondents is medium ($r = .38$)

Thus the study explores that on the basis of gender audience significantly differ in their perception regarding the portrayal of women in different role portrayal, i.e. Family role ($Z = -4.749$, $p < .001$), Working role advertisements ($Z = -12.232$, $p < .001$); Decorative role ($Z = -2.975$, $p < .05$) and as Free wheeler ($Z = -8.553$, $p < .001$). Thus the Null hypothesis (H_0) i.e. Gender has no impact on the perception of the respondents' regarding different Role portrayal of women in TV advertisements is rejected.

4.4.3 Objective -10

To find out the perception difference among respondents regarding the Role portrayed by women in TV advertisements on the basis of their Age-group.

Hypothesis

H₀: Age difference has no impact on the perception of the respondents' regarding the role portrayal of women in TV advertisements.

To address the third objective, to find out the perception difference among respondents according to their age group; the study has used Kruskal Wallis H test, which is the non-parametric alternative of the parametric One way ANOVA test to find out the differences between three or more groups. As in Kruskal Wallis H test there is no option for Post-hoc test, Mann Whitney U test has used to find out the pair wise significance level of differences.

Family role

Table 4.21: Age based impact on the perception of the respondents' regarding the portrayal of women in Family role in Indian TV advertisements (Kruskal Wallis H-test results)

Dependent Variable	Independent Variable	N=500	Mean Rank	Chi-square(X^2)	P value (Sig)
	AGE				
Family role	18-29 Y	125	239.57	2.804	0.423
	30-39 Y	125	259.98		
	40-49 Y	125	239.96		
	50-60 Y	125	262.5		

$P \leq 0.05$

The result of the Kruskal-Wallis one-way analysis of variance in Table 4.21 shows that there is no significant difference in perception among the four groups ($X^2=2.804$, $df=3$, $p = 0.423 > 0.05$) regarding the portrayal of women in Family role in Indian TV advertisements. Thus the null hypothesis of this part is accepted as the difference in age among the respondents'

didn't affect their perception regarding the portrayal of women in Family role in Indian TV advertisements.

Working role

Table 4.22: Age based impact on the perception of the respondents' regarding the portrayal of women in Working role in Indian TV advertisements (Kruskal Wallis H test result)

Dependent Variable	Independent Variable	N=500	Mean Rank	Chi-square(X^2)	P value (Sig)
	AGE				
Working role	18-29 Y	125	137.81	174.748	0.000
	30-39 Y	125	204.47		
	40-49 Y	125	301.64		
	50-60 Y	125	358.08		

$P \leq 0.05$

The Kruskal-Wallis one-way analysis of variance test result in Table 4.22 highlights that there is significant differences of perception among the four age groups ($X^2=174.748$, $df= 3$, $p = 0.000 < 0.001$) regarding the portrayal of women in Working role in Indian TV advertisements. Thus the null hypothesis of this part is rejected as the age differences among the respondents' affected how they perceive the portrayal of women in Working role in Indian TV advertisements. But this result can't determine which two groups are different from each other and at what level of significance, (it only implies at least one group is different from the other) so to have this answer the study has used pair wise Mann Whitney U test with Bronferroni Correction. It is use to adjust the p value and the modified P value after the correction is $0.05/ 6= 0.0083$, which is used in the study as the significance level of the Mann Whiney U test.

Table 4.23: Multiple comparison of perception difference among the Age groups regarding the portrayal of women in Working role in Indian TV advertisements (Mann Whitney U test)

Dependent variable	No. of comparisons	Independent variable (AGE)	Comparisons	N=500	Mean rank	Sum of Ranks	Z value	Mann Whitney U	P value (Sig)
Working role	1	18-29 Y Vs.	18-29 Y	125	106.41	13301	-4.191	5426.000	0.000
		30-39 Y	30-39 Y	125	144.59	18074			
	2	18-29Y Vs.	18-29 Y	125	82.85	10356	-9.356	2881.000	0.000
		40-49 Y	40-49 Y	125	168.15	21019			
	3	18-29 Vs.	18-29 Y	125	74.56	9319.5	-11.165	1444.500	0.000
		50-60Y	50- 60 Y	125	176.44	22055.5			
	4	30-39 Y Vs.	30-39 Y	125	99.28	12409.5	-5.759	4534.500	0.000
		40-49 Y	40-49 Y	125	151.72	18965.5			
	5	30-39 Y Vs.	30-39 Y	125	86.6	10825.5	-8.533	2950.500	0.000
		50-60 Y	50- 60 Y	125	164.4	20549.5			
	6	40-49 Y Vs.	40-49 Y	125	107.76	13470	-3.897	5595.000	0.000
		50-60 Y	50- 60 Y	125	143.24	17905			

$P \leq 0.0083$

Mann Whitney U test results show the perception difference between the respondents belongs to different age groups. Pair wise comparisons are made and statistically significant difference in perception between the groups (in each (6) comparison) is found regarding the portrayal of women in Working role Indian TV advertisements at the level of $p = .000 < .0083$.

A post-hoc test result using Mann-Whitney tests with Bonferroni correction in table 4.23 shows a significant differences between EYA (Early Young adult) group and LYA (Late Young Adult) group $U = 5426 (Z = -4.191)$, $p = .000 < 0.0083$, $r = -.26$; which implies that the difference between the two group is small. The perception of the respondents belonging to LYA group (mean rank =144.59) is found to be scored statistically higher than the respondents belonging to EYA group (mean rank =106.41) which implies that the

respondents belonging to LYA group tend to believe more than the respondents of EYA group that the women in Indian TV advertisements are rarely portrayed in Working role.

Mann-Whitney U value was found to be statistically significant between the EYA group and EMA (Early Middle Adult) group $U = 2881$ ($Z = -9.356$), $p = 0.000 < .0083$ and the difference between the groups is large ($r = -.59$). The respondents belonging to EMA (Mean rank = 168.15) group likely to believe more than the respondents of EYA (Mean rank = 82.85) group that the TV advertisements rarely portrayed women in working role.

Mann Whitney U test result in Table 4.23, indicates that the perception of the respondents belonging to AMA group (Advanced Middle Adult) (Mean rank = 176.44) is found to score statistically higher ($U = 1444.5$ ($Z = -11.165$), $p = 0.000 < .0083$) than the respondents of EYA group (Mean rank = 176.44). This finding suggest that respondents belonging to AMA group tend to believe more than the respondents of EYA group that Indian TV advertisements generally depict women rarely in working role. The value of the effect size implies that the difference between the two groups is quite large ($r = -.70$).

Statistical significant difference in perception ($U = 4534.5$ ($Z = -5.759$), $p = 0.000 < .0083$) are also found between the LYA group (Mean rank = 99.28) and EMA group (Mean rank = 151.72); and between LYA group (Mean rank = 86.6) and AMA group (Mean rank = 164.4) $U = 2950.5$ ($Z = -8.533$), $p = 0.000 < .0083$. In both the cases the mean score of the LYA group is lower than EMA and AMA group, which implies the respondent belonging to EMA and AMA group likely to believe more than the respondents of LYA group that women in Indian TV advertisements are rarely portrayed in Working role. The difference between both the comparison are medium ($r = .36$) and large ($r = .53$) respectively.

The study further reveals a statistically significant difference ($U = 5595$ ($Z = -3.897$), $p = 0.000 < .0083$) between the perception of the EMA (Mean rank = 107.76) group and AMA group (Mean rank = 143.24); which indicates the respondents of AMA group tend to accept

more than the respondent belonging to EMA group that the women are portrayed rarely as professional women in Indian TV advertisements and the value of the effect size implies that the difference between the two sets of respondents is small ($r = .24$).

So it can be concluded that age wise respondents vary in their perception regarding the portrayal of women in Working role in Indian TV advertisements and Each group is significantly different in perception from the other group.

Decorative role

Table 4.24: Age based impact on the perception of the respondents' regarding the portrayal of women in Decorative role in Indian TV advertisements (Kruskal Wallis H-test results)

Dependent Variable	Independent Variable	N=500	Mean Rank	Chi-square(X^2)	P value (Sig)
	AGE				
Decorative role	18-29 Y	125	187.86	63.301	0.000
	30-39 Y	125	229.2		
	40-49 Y	125	256.19		
	50-60 Y	125	328.76		

The result of the Kruskal-Wallis H test in Table 4.24 demonstrates a statistically significant perception differences among the four groups ($X^2=63.301$, $df= 3$, $p=0.000 < 0.001$) regarding the depiction of women in Decorative role in Indian TV advertisements. Thus the null hypothesis is rejected here.

After finding a statistically significant difference among the audiences' perception on the basis of their age-group, regarding the depiction of women in Decorative role; 6 pair-wise comparisons are made through the Mann Whitney U test to find out the patterns or relationship (differences) among the subgroups of the sample population.

Table 4.25: Multiple comparison of perception difference among the Age groups regarding the portrayal of women in Decorative role in Indian TV advertisements (Mann Whiney U test)

Dependent variable	No. of comparisons	Independent variable (AGE)	Comparisons	N=500	Mean rank	Sum of Ranks	Zvalue	Mann Whitney U	P value (Sig)
Decorative role	1	18-29 Y Vs.	18-29 Y	125	113.88	14235.5	-2.544	6360.500	0.011
		30-39 Y	30-39 Y	125	137.12	17139.5			
	2	18-29 Y Vs.	18-29 Y	125	108.25	13531.5	-3.778	5656.500	0.000
		40-49 Y	40-49 Y	125	142.75	17843.5			
	3	18-29 Y Vs.	18-29 Y	125	91.72	11465.5	-7.398	3590.500	0.000
		50-60 Y	50-60 Y	125	159.28	19909.5			
	4	30-39 Y Vs.	30-39 Y	125	118.65	14831.5	-1.501	6956.500	0.133
		40-49 Y	40-49 Y	125	132.35	16543.5			
	5	30-39 Y Vs.	30-39 Y	125	99.43	12428.5	-5.715	4553.500	0.000
		50-60 Y	50-60 Y	125	151.57	18946.5			
	6	40-49 Y Vs.	40-49 Y	125	107.09	13386.5	-4.036	5511.500	0.000
		50-60 Y	50-60 Y	125	143.91	17988.5			

$P \leq 0.0083$

The Mann-Whitney U test result in Table 4.25 indicates that there was no significant difference in perception between EYA (Mean = 113.88) group and LYA (Mean = 137.12) group regarding the portrayal of women in Decorative role in Indian TV advertisements $U = 6360.5$, ($Z = -2.544$), $p = 0.011 > .0083$. Which implies both the group perceived the decorative portrayal of women in Indian TV advertisements more over in a similar way.

While comparing the perception of the respondents' belonging to EYA group (Mean = 108.25) and the respondents' belonging to EMA (Mean = 142.75) group, the study finds a statistically significant difference in perception between the groups regarding the portrayal of women in Decorative role at the level of $p < .0083$ ($U = 5656.5$, ($Z = -3.778$); $P = .000 < .0083$). The result indicates the respondents belonging to EMA group tend to accept more than the respondents of the EYA group that Indian TV advertisements mostly portrayed

women in Decorative role. The value of the effect size implies that there is a small difference between the groups ($r = .23$).

The study further explores a statistically significant difference ($U = 3590.500$ ($Z = -7.398$); $p = .000 < .0083$) between the perception of the respondents belonging to EYA group (Mean = 91.72) and AMA group (Mean = 159.28). The respondents of AMA group scored higher than the EYA group; which implies that the AMA group more than the EYA group tends to believe that women are mostly portrayed in Decorative role in Indian TV advertisements. The difference between the two group is medium ($r = .46$).

The result of the next comparison between the perception of the respondents belonging to LYA group (Mean = 118.65) and EMA group (Mean = 132.35); finds that there is no significant perception difference ($U = 6956.500$, ($Z = -1.501$), $p = 0.133 > .0083$) between the groups regarding the depiction of women in Decorative role in advertisements. This implies both the group have similar perception regarding the depiction of women in Decorative role in TV advertisements.

The result of the comparison between the perception of the respondents belonging to LYA group (Mean = 99.43) and AMA group (Mean = 151.57); indicates a statistically significant difference in their perception regarding the portrayal of women in Decorative role. $U = 4553.5$ ($Z = -5.715$); $p = .000 < .0083$. This shows that the respondents of AMA group tend to believe more than the respondents of LYA group that women are mostly depicted in Decorative role in Indian TV advertisements. The difference between the two sets is medium ($r = .361$).

The result of the last comparison between the EMA group (Mean = 107.09) and AMA group (Mean = 143.91) finds a significant difference between the groups regarding the portrayal of women in Decorative role. $U = 5511.5$ ($Z = -4.036$), $p = .000 < .0083$. This highlights that the respondents belong to AMA perceived more than the respondents of EMA group that women

in Indian TV advertisements are mostly portrayed in Decorative role. The effect size is small ($r = .25$), implies that the difference between the two group is small.

Free wheeler

Table 4.26: Age based impact on the perception of the respondents' regarding the portrayal of women as Free wheeler in Indian TV advertisements (Kruskal Wallis H-test results)

Dependent Variable	Independent Variable	N=500	Mean Rank	Chi-square(X^2)	P value (Sig)
	AGE				
Free wheeler	18-29 Y	125	194.36	46.246	0.000
	30-39 Y	125	223.1		
	40-49 Y	125	296.28		
	50-60 Y	125	288.26		

Kruskal-Wallis H test result in Table 4.26 reveals that the perception difference among the group regarding the depiction of women as Free wheeler in Indian TV advertisements is significant. $X^2=46.246$, $df= 3$, $p=0.000 < 0.001$. Thus the null hypothesis for this component is rejected here.

Table 4.27: Multiple comparison of differences in perception among the Age groups regarding the portrayal of women as Free Wheeler in Indian TV advertisements (Mann Whiney U test)

Dependent variable	No. of comparisons	Independent variable (AGE)	Comparisons	N=500	Mean rank	Sum of Ranks	Z value	Mann Whitney U	P value (Sig)
Free wheeler	1	18-29 Y Vs.	18-29 Y	125	118.16	14770.5	-1.636	6895.500	0.102
		30-39 Y	30-39 Y	125	132.84	16604.5			
	2	18-29 Y Vs.	18-29 Y	125	99.76	12470	-5.755	4595.000	0.000
		40-49	40-49 Y	125	151.24	18905			
	3	18-29 Y Vs.	18-29 Y	125	102.44	12804.5	-5.133	4929.500	0.000
		50-60 Y	50-60 Y	125	148.56	18570.5			
4	30-39 Y Vs.	30-39 Y	125	107.02	13377.5	-4.134	5502.500	0.000	
	40-49 Y	40-49 Y	125	143.98	17997.5				
5	30-39 Y Vs.	30-39 Y	125	109.25	13656	-3.618	5781.000	0.000	
	50-60 Y	500-60 Y	125	141.75	17719				
6	40-49 Y Vs.	40-49 Y	125	127.06	15882.5	-0.349	7617.500	0.727	
	50-60 Y	50-60 Y	125	123.94	15492.5				

$P \leq 0.0083$

Again the specific comparison testing (Mann Whitney U test, Table 4.27) reveals the difference in perception between the groups. A statistical significant difference in perception ($U = 4595$ ($Z = -5.755$), $P = .000 < .0083$) is found between the respondents belonging to EYA group (Mean = 99.76) and EMA group (Mean = 151.24) and between the respondents belonging to EYA group (Mean = 102.44) and AMA group (Mean = 148.56), $U = 4929.5$ ($Z = -5.133$), $P = .000 < .0083$. The result indicates that the respondents belong to EMA and AMA group tend to believe more than the respondents of EYA group that women in Indian TV advertisements are rarely portrayed as Free Wheeler. The effect size values for both the comparisons for the groups implies that there is a medium difference between the groups; $r = .36$ and $.32$ respectively.

Further the Mann Whitney U test, result in Table 4.27, reveals that the respondents belonging to EMA group (Mean rank = 143.98) score statistically higher ($U = 5502.5$ ($Z = -4.134$), $P = .000 < .0083$) than the respondents of LYA group (Mean rank = 107.02) and respondents of AMA (Mean rank = 141.75) group score statistically higher ($U = 5781$ ($Z = -3.618$; $P = .000 < .0083$) than the respondents belong to LYA group (Mean rank = 109.25). This indicates that respondents belong to the EMA and AMA group tend to believe that the Indian TV advertisements rarely portrayed women as Free Wheeler. The differences between the groups in both the comparisons is small as $r = .26$ and $r = .22$ respectively.

At the same time it is observed that the study did not find any statistical significant difference in perception between the respondents belonging to between EYA group (Mean rank = 118.16) and LYA group (Mean rank = 132.84); $p > .0083$ ($U = 6895.5$, $Z = -1.636$; $P = 0.102 > .0083$); and EMA group (Mean rank = 127.06) and AMA group (Mean rank = 123.94), $p > .0083$ ($U = 7617.5$, $Z = -0.349$; $P = 0.727 > .0083$).

Thus, the null hypothesis that age has no impact on the perception of the audience regarding different Role portrayal of women in TV advertisements is accepted for Family role ($p =$

0.423 > 0.05) and it is rejected for the Working role ($p = 0.000 < 0.001$), Decorative role ($p=0.000 < 0.001$) and Free wheeler ($p=0.000 < 0.001$).

Education

4.4.4 Objective -11

To find out the perception difference among the respondents regarding the Role portrayal of women in Indian TV advertisements on the basic of their level of education

H₀: Level of Education has no impact on the perception of the respondents' regarding the Role portrayal of women in TV advertisements.

Educational level of the respondents is grouped under four groups; 1) qualification upto Higher Secondary Education (HSC), 2) Graduation (GRAD), 3) Post Graduation (P.G) and 4) Ph.D & above. To meet the third objective Kruskal Wallis H test is used and to find out the pair wise differences of perception Mann Whitney U test is used.

Family Role

Table 4.28: Impact of the level of Education on the perception of the respondents' regarding the portrayal of women in Family role in Indian TV advertisements (Kruskal Wallis H- test results)

Dependent Variable	Independent Variable	N=500	Mean Rank	Chi-square(X ²)	P value (Sig)
Family role	Education				
	HSC	33	316.68	15.467	0.001
	GRAD	158	232.64		
	PG	216	265.71		
	Ph.D and Above	93	222.03		

$P \leq 0.05$

The Kruskal Wallis test result (Table 4.28) reveals a statistically significant perception difference among the four groups regarding the portrayal of women in Family role in Indian

TV advertisements.($X^2=15.467$, $P = 0.001 \leq 0.001$). Thus the null hypothesis for this part is rejected.

Table 4.29: Multiple comparison of differences in perception among the groups on the basis of their level of education regarding the portrayal of women in Family role in Indian TV advertisements (Mann Whitney U test)

Dependent variable	No. of comparisons	Independent variable (AGE)	Comparisons	N=500	Mean rank	Sum of Ranks	Z value	Mann Whitney U	Value (Sig)
Family role	1	HSC Vs. GRAD	HSC	33	121.65	4014.5	-2.941	1760.500	0.003
			GRAD	158	90.64	14321.5			
	2	HSC Vs. PG	HSC	33	148.14	4888.5	-1.991	2800.500	0.046
			PG	216	121.47	26236.5			
	3	HSC Vs. Ph.D. and above	HSC	33	80.89	2669.5	-3.199	960.500	0.001
			Ph.D. and above	93	57.33	5331.5			
	4	GRAD VS. PG	GRAD	158	173.32	27385	-2.178	14824.000	0.029
			PG	216	197.87	42740			
	5	GRAD Vs. Ph.D. and Above	GRAD	158	127.68	20173	-0.479	7082.000	0.632
			Ph.D. and above	93	123.15	11453			
	6	PG Vs. Ph.D. and Above	PG	216	163.38	35289	-2.523	8235.000	0.012
			Ph.D. and Above	93	135.55	12606			

$P \leq .0083$

The Mann Whitney U test for pair wise comparison (Table 4.29) reveals a significant difference between the respondents qualified up to HSC (Mean rank =121.65) and GRAD level (Mean rank =90.64), $U = 1760.5$ ($Z = -2.941$), $P = .003 < .0083$ and the respondents qualified up to HSC (Mean rank =80.89) and Ph.D. and above (Mean rank = 57.33); $U = 960.5$ ($Z = -3.199$), $P = .001 < .0083$ regarding the depiction of women in Family role in Indian TV advertisements. This shows that the respondents qualified up to HSC are found to score statistically higher than the respondents qualified up to GARD and Ph.D. and above, which implies the respondents qualified up to HSC tend to accept more than the respondents qualified up to GARD and Ph.D. and above that women are mostly portrayed in Family roles

in Indian TV advertisements. The effect size for both the comparisons is small ($r = .21$ and $.24$ respectively), which implies between the groups the difference (both the comparison) is small.

On the other hand the study finds no significant perception difference between the respondents qualified up to HSC (Mean rank =148.14) and PG(Mean rank =121.47), $U = 2800.5$ ($Z = -1.991$), $P = .046 > .0083$; GRAD (Mean rank =173.32) and PG(Mean rank =197.87), $U = 1482$ ($Z = -2.178$), $P = .029 > .0083$; GRAD(Mean rank =127.68) and PhD and above (Mean rank =123.15), $U = 7082$ ($Z = -0.479$), $P = .063 > .0083$; and PG (Mean rank =163.38) and PhD and above(Mean rank =135.55), $U = 8235$ ($Z = -2.523$), $P = .012 > .0083$.

Working role

Table 4.30: Impact of the level of Education on the perception of the respondents' regarding the portrayal of women in Working role in Indian TV advertisements (Kruskal Wallis H- test results)

Dependent Variable	Independent Variable	N=500	Mean Rank	Chi-square(X^2)	P value (Sig)
	Education				
Working role	HSC	33	208.03	20.785	0.000
	GRAD	158	222.06		
	PG	216	256.04		
	Ph.D. and Above	93	301.02		

The result (Table 4.30) indicates a statistically significant perception difference among the four groups regarding the portrayal of women in working role in Indian TV advertisements. ($X^2=20.785$, $P=0.000 < 0.001$). Thus the null hypothesis for this part is rejected.

Table 4.31: Multiple comparison of differences in perception among the groups on the basis of their level of education regarding the portrayal of women in Working role in Indian TV advertisements (Mann Whitney U test)

Dependent variable	No. of comparisons	Independent variable (AGE)	Comparisons	N=500	Mean rank	Sum of Ranks	Zvalue	Mann Whitney U	Pvalue (Sig)
Working role	1	HSC Vs. GRAD	HSC GRAD	33 158	90.08 97.24	2972.5 15363.5	-0.679	2411.500	0.497
	2	HSC Vs. P G	HSC P G	33 216	104.42 128.14	3446 27679	-1.768	2885.000	0.077
	3	HSC Vs. Ph.D. and Above	HSC PhD and above	33 93	47.53 69.17	1568.5 6432.5	-2.935	1007.500	0.003
	4	GRAD Vs. POST GRAD	GRAD PG	158 216	172.82 198.24	27306 42819	-2.253	14745.000	0.024
	5	GRAD Vs. Ph.D. and Above	GRAD PhD and above	158 93	111 151.48	17538.5 14087.5	-4.28	4977.500	0.000
	6	P G Vs. Ph.D. and Above	POST GRAD PhD and Above	216 93	46.66 174.37	31678.5 16216.5	-2.51	8242.500	0.012

$P < .0083$

The result of the pair wise comparison in Table 4.31 reveals a statistically significant difference in perception ($U = 1007.5$ ($Z = -2.935$), $P = .003 < .0083$) between respondents qualified up to HSC (Mean rank = 47.53) and Ph.D. and above (Mean rank = 69.17); and between the respondents qualified up to GRAD (Mean rank = 111) and Ph.D. and above (Mean rank = 151.48); $U = 4977.5$ ($Z = -4.28$), $P = .000 < .0083$) regarding the depiction of women in Working role in Indian TV advertisements. In both the comparisons the mean score of the PhD and above group is higher; this indicates that respondent qualified up to Ph.D. and above likely to perceive more than the respondents educated up to HSC and GRAD, that the women in Indian advertisements are depicted rarely in working role. In both

the comparison the perception difference is small between the groups as $r = 0.26$ and 0.27 respectively.

At the same time the study finds no significant difference between the respondents qualified up to HSC (Mean rank = 90.08) and GRAD (Mean rank = 97.24), $U = 2411.5$ ($Z = -0.679$), $P = 0.497 > .0083$; HSC (Mean rank = 104.42) and PG (Mean rank = 128.14), $U = 2885$ ($Z = -1.768$), $P = 0.077 > .0083$; GRAD (Mean rank = 172.82) and PG (Mean rank = 198.24), $U = 14745$ ($Z = -2.253$), $P = .024 > .0083$; and PG (Mean rank = 46.66) and Ph.D. and above (Mean rank = 174.37), $U = 8242.5$ ($Z = -2.51$), $P = 0.012 > .0083$.

Decorative Role

Table 4.32: Impact of the level of Education on the perception of the respondents' regarding the portrayal of women in Decorative role in Indian TV advertisements (Kruskal Wallis H- test results)

Dependent Variable	Independent Variable	N=500	Mean Rank	Chi-square(X^2)	P value (Sig)
	Education				
	HSC	33	227.33		
Decorative role	GRAD	158	228.87	7.306	0.063
	PG	216	266.32		
	Ph.D. and Above	93	258.72		

The result of the Kruskal-Wallis one-way analysis of variance in Table 4.32 shows that there is no significant difference in perception among respondents belong to the four groups ($X^2 = 7.306$, $df = 3$, $p = 0.063 > 0.05$). Thus the null hypothesis of this part is accepted as the difference in level of education among the respondents' has no impact on their perception regarding the portrayal of women in Decorative role in Indian TV advertisements.

Table 4.33: Multiple comparison of differences in perception among the groups on the basis of their level of education regarding the portrayal of women in Decorative role in Indian TV advertisements (Mann Whiney U test)

Dependent variable	No. of comparisons	Independent variable (AGE)	Comparisons	N=500	Mean rank	Sum of Ranks	Z value	Mann Whitney U	P value (Sig)
Decorative role	1	HSC Vs. GRAD	HSC	33	95.74	3159.5	-0.029	2598.500	0.976
			GRAD	158	96.05	15176.5			
	2	HSC Vs. PG	HSC	33	108.26	3572.5	-1.437	3011.500	0.151
			PG	216	127.56	27552.5			
	3	HSC Vs. Ph.D. and above	HSC	33	57.33	1892	-1.132	1331.000	0.258
			PhD and above	93	65.69	6109			
	4	GRAD Vs. PG	GRAD	158	171.59	27111	-2.439	1455.000	0.015
			PG	216	199.14	43014			
	5	GRAD Vs. Ph.D. and Above	GRAD	158	120.23	18996	-1.645	6435.000	0.100
			PhD & above	93	135.81	12630			
	6	PG Vs. Ph.D. and Above	PG	216	156.62	33831	-0.488	9693.000	0.625
			PhD & Above	93	151.23	14064			

Though the comparison test result of the Mann Whitney U test shows (Table 4.33) that though there is some difference in mean rank between the groups; but that is not statistically significant as in every comparison (6) $P > 0.0083$. Which implies respondent on the basis of their level of education perceived the Decorative role of women in a similar way.

Free wheeler

Table 4.34: Impact of the level of Education on the perception of the respondents' regarding the portrayal of women as Free wheeler in Indian TV advertisements (Kruskal Wallis H- test results)

Dependent variable	Independent Variable	N=500	Mean Rank	Chi-square(X^2)	P value (Sig)
Free wheeler	Education				
	HSC	33	249.02	9.654	0.022
	GRAD	158	225.28		
	PG	216	256.03		
Ph.D. and Above	93	281.01			

$P \leq 0.05$

The Kruskal-Wallis H test result in Table 4.34 implies a statistically significant perception difference among respondents belong to the four groups ($X^2=9.654$, $df= 3$, $p = 0.022 < 0.05$) regarding the depiction of women as Free Wheeler in Indian TV advertisements on the basis of their level of education. Thus the null hypothesis of this part is rejected.

Table 4.35: Multiple comparisons of differences in perception among the groups on the basis of their level of education regarding the portrayal of women as Free wheeler in Indian TV advertisements (Mann Whiney U test)

Dependent variable	No. of comparisons	Independent variable (AGE)	Comparisons	N=500	Mean rank	Sum of Ranks	Z value	Mann Whitney U	P value (Sig)
Free wheeler	1	HSC Vs. GRAD	HSC	33	103.73	3423	-0.898	2352.000	0.369
			GRAD	158	94.39	14913			
	2	HSC Vs. POST GRAD	HSC	33	121.74	4017.5	-0.286	3456.500	0.775
			PG	216	125.5	27107.5			
	3	HSC Vs. PhD and above	HSC	33	57.55	1899	-1.111	1338.000	0.267
			PhD and above	93	65.61	6102			
4	GRAD Vs. POST GRAD	GRAD	158	174.23	27528.5	-2.072	14967.500	0.038	
		PG	216	197.21	42596.5				
5	GRAD Vs. Ph.D. and Above	GRAD	158	115.67	18275.5	-2.985	5714.500	0.003	
		PhD and above	93	143.55	13350.5				
6	POST GRAD Vs. Ph.D. and Above	PG	216	150.33	32471.5	-1.433	9035.500	0.152	
		PhD and Above	93	165.84	15423.5				

$P < .0083$

The Mann Whitney U test result for the pair wise comparison in Table 4.35 reveals a statistical significant difference in perception only between respondents qualified up to GRAD (Mean rank =115.67) and Ph.D and above (Mean rank = 143.55), $U= 5714.5$ ($Z= -2.985$), $P= .003 < .0083$; regarding the depiction of women as Free wheeler in Indian TV advertisements. This implies that the respondents qualified up to PhD and above were more likely to accept than the respondents educated up to GRAD that, women in Indian TV

advertisements are rarely portrayed as Free wheeler. The value for the effect size indicates that the difference between the two sets of respondents is small ($r = .188$).

The study finds no significant difference between the rest of the groups, i.e. HSC (Mean rank =103.73) and GRAD(Mean rank = 94.39), $U = 2352$ ($Z = -0.898$), $P = .369 > .0083$; HSC (Mean rank =121.74) and PG(Mean rank =125.5), $U = 3456.5$ ($Z = -0.286$), $P = .775 > .0083$; HSC (Mean rank =57.55) and PhD and above (Mean rank =65.61), $U = 1338$ ($Z = -1.111$), $P = .267 > .0083$; GRAD(Mean rank =174.23) and PG (Mean rank =197.21), $U = 14967.5$ ($Z = -2.072$), $P = .038 > .0083$; and PG(Mean rank =150.33) and PhD and above (Mean rank =165.84), $U = 9035.5$ ($Z = -1.433$), $P = .152 > .0083$

Thus the null hypothesis that the level of education of the respondents has no impact on their perception regarding different role portrayed by women in TV advertisements; is rejected for Family role ($p = 0.001 < 0.05$) Working role ($p = 0.000 < 0.05$) and Free wheeler ($p = 0.022 < 0.05$) and is accepted for Decorative role ($p = 0.063 > 0.05$).

4.5 Summary

The chapter provides information about the objective wise findings of the study. The discussion commenced with the findings of the content analysis of the types and trends of the Role portrayal of women followed by the discussion related to the result of the survey, which has been under taken to find out the perception of the audience regarding the portrayal of women in Indian TV advertisements. The findings related to the occurrence of different types of the Role portrayal of women and their association with other collarets of the advertisements is described. The study finds Decorative role portrayal of women as the most dominant role portrayed by women in advertisements under study and statistically significant associations were noticed between the role portrayal of women and other collarets of the advertisements. Perception of the audience regarding the portrayal of women in Indian TV advertisements and the perception difference among them on the basic of their gender, age

and level of education are also explored using the statistical tools. It is found that gender, age and education have impact on the perception of the audience regarding the issue. Effect size of the results (both the cases) is calculated to find out the magnitude of the association and difference between the variables respectively.

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CHAPTER 5

DISCUSSION

Previous chapter has analyzed the Primary data that are collected to meet the objectives of the study by using the statistical tools. This chapter discusses the result of analysis of the data of the previous chapter with reference to the existing literature. This study investigates the pattern of different role portrayed by women in advertisements and its association with other collarets of the advertisements; and to explore the perception of the audience regarding the different role portrayal of women in Indian TV advertisements on the basis of their Gender, Age and Education. Thus this chapter will address these objectives and hypothesis of the study with reference to the result obtained from the study (chapter-3)

5.1 Background

With the passage of time, the role of women has been changing in various fields and advertising is no exception. Gender representations in advertising reflect “fundamental features of the social structure,” such as values, beliefs, or norms (Goffman, 1979, p. 8). It hardly favor the true role of women in the society, rather the consumer culture is growing at the cost of the feminine aspirations. Since the issue of gender was not static, the contemporary ideas of masculinity and femininity were slowly getting refined both in the society and media over the time. Even though women were entering into the work force in unprecedented numbers, advertisements have failed to depict these changes in gender equations that are developing over years. Rather it becomes a great source of gender stereotyping; women are dominantly restricted to the age old gender constructions and are portrayed in advertising to sell the products through their two-dimensional role, i.e. as caretaker of the health and hygiene of the family and as decorative objects. The woman with intelligence, self confidence, independently and successfully undertaking the responsibilities

and contributing to productivity in society are seldom surfaced in right spirit in advertisements. Rather the body posture of women in some of the advertisements is passive, vulnerable and open sensuality on others. Advertisers very often use stereotypes as one of the easy, popular and convenient techniques of persuasion to sell the products.

Indian society is a patriarchal society. Women in India though had an equal position with their male counterparts, with the passage of time they lost it to the male subjugation. People of India regardless of their educational level or career status they hold conservative perceptions of women's role within the family (Bharat, 1995). Several factors after globalization like industrialization, the feministic movement, higher education, liberalization, modernization of Indian joint family, interaction of traditional value, urban living, the sexual and power equation, together contributed to the birth of a new representation of Indian femininity (Patnaik, 2007, p. 101). Thus the image of the ideal woman began to be transformed with their changing roles in society. The increase trend of urban working women in Indian society is also reflected in advertisements. But the patriarchal mindset of people has not been changed to a great extent. Thus the process is very slow and the representation of the Indian woman has not been changed in a structural or substantial way (Munshi, 1998; Dwivedy, Patnaik & Sur, 2009); they still have been portrayed mostly in stereotypical way. Though some of the stereotypical portrayals i.e., housewives, concerned with looks, have decreased; portrayal of women as sex objects increased to a great extent (Das, 2000).

The present study aims to investigate the manner in which women are portrayed in Indian TV advertisements and their association with other collarets of the advertisements and to find out the audience perception regarding these portrayals. Besides these two primary objectives, several sub-objectives are also there. To investigate in to the first objective a content analysis is conducted on sample TV advertisements and its findings will be

discussed afterwards with reference to the formulated hypothesis and sub-objectives, which will be followed by the findings related to the second primary objectives and its related sub-objectives and hypothesis.

5.2 Primary Objective I

I. The first primary objective of the study is to find out the pattern and trend of different Role portrayed by women in Indian TV advertisements

Hypothesis

H₀: There is no statistically significant association between different role portrayed by women in Indian TV advertisements with other collarets of advertisements (Status, Setting, Credibility, Voice over, Eye contact and Product category) under study.

To meet the objective a sample of 268 advertisements are selected. The content of the advertisements are analyzed on the basis of the Pre-coded categories i.e. Role, Status, Setting, Voiceover, Credibility, Eye contact and Product category. The frequency of the occurrence of the sub-categories under these categories is recorded and the association between different role portrayed by women and other collarets of advertisements are checked by using the Chi-square test.

Sub-objectives

5.2.1 Objective -1: To find out the frequency of different Role portrayed by women in Indian TV advertisements

The Role portrayed by women in Indian TV advertisements is divided under four sub categories like Women in Family role, Women in Working role, Women in Decorative role and Women as Free wheeler. The decorative role of women is again divided in to two parts; women Concern for look and beauty and women as Sex object. The study explores that of the total advertisements under study (268) Decorative role (46%) is the most dominant role

portrayed by women in Indian TV advertisements, which is followed by Family role (27%), woman as Free wheeler (14%) and Working role (13%). Out of 46% Decorative role portrayal in half of the advertisements (23%) women are portrayed as Concern for look and beauty and out of another 23% advertisements, in 14% she is depicted as sex object and in 9% advertisements she is portrayed both as concern for look and beauty and as sex objects.

The findings indicate that women in Indian TV advertising likely to be depicted in stereotype roles mostly as the Decorative objects and in Family roles. This result is quite similar to the result of the earlier studies; thus it indicates that not much change has taken place in the portrayal of women in TV advertisements over the years. Sterrett, Kellerman, and Kellerman (1984) examine the magazine advertisements from 1970 to 1982 and found a limited improvement in the role portrayal of women. Patel (1998) finds the similar trend that women are utilized in advertising to sell products to both male and female consumers through two-dimensional role; as caretakers of the household and the family and as a decorative sex object. The study of Linder (2004) reveals that the stereotypical portrayal of women in general interest and fashion magazine advertisements remained fairly constant from 1995 to 2002.

Rana (2007) claims that the change is not that evident in terms of what she was and what she is and how she viewed herself. The only change that is noticed is the dressing sense especially to draw the attention of the viewers. Women are shown scantily clad in advertisements for the products to which they are not at all related. Plakoyiannaki and Zotos (2009), suggest the similar findings that women are mostly portrayed in traditional and decorative roles, and so the portrayal of women in advertisements have not changed over the years, advertisers failed to reflect the new evolving role of women in the society. The study conducted by Dwivedy et al. (2009) also explores the parallel results that women in Indian advertisements are mostly depicted as concerned with physical beauty and as housewives.

The study conducted by Das (2011) and Dwivedy et al., (2009) highlights that that over the years not much change has found in portrayal of women in Indian advertisements, the process is very slow.

In the present study Decorative role portrayal is the dominant role portrayal which is followed by the Family role portrayal of women in advertisements. Thus the claim of Sullivan & O'Connor (1988) seems to be consistent that when women are gaining ground in some aspect, they are losing in some other aspect. Shyama & Shivani (2012) after studying the gender role portrayals in Indian TV advertisements from 1970s-2000s find a consistency in the prevalence of gender stereotype as women are continued to be represented in stereotypical roles.

Decorative role

As the result of the study indicates that the Decorative role is the most dominant role portrayed by women in TV advertisements which constitutes nearly half of the advertisements under study; thus it can be said that Indian TV advertisements of the Twenty-first century still rely on gender stereotypes. Women are continued to be predominantly portrayed as Decorative objects in Indian TV advertisements including both concern for physical beauty and as sex objects. This finding resonates with the findings of the earlier studies that female characters continue to be stereotyped. Goffman in 1979 also observed the same thing that women in advertisements are mostly found to be depicted with the expression of sexuality and conscious for their appearance and apparel. The result of the present study is quite similar with the evidence provided by Plakoyiannaki and Zotos (2008) that in three quarters of the advertisements women are portrayed in Decorative role. So it is evident that not much change has been noticed in the portrayal of women since the time of Goffman, in advertisement.

Beauty and Female body go hand in hand. Though historically both sexes worked hard to beautify their bodies, beauty practices at present are primarily considered as the female domain (Davis, 1995, pp. 39-40). With globalization, there was an evolution in the role and status of women in the societies of developing countries like India. As women joined in the workforce in huge number, are going out and interacted with public they wanted to maintain good physique, look presentable and beautiful. Their increasing exposure to satellite television, more access to international advertisements and programmes, exposure to the western media images foster a desire within them to maintain a slim body image which indirectly lead to a parallel evolution in media. The “size-zero” models not only construct their version of female beauty, the skimpy clothes, fair skin, bare midriffs assume influential paradigmatic roles both in society and media. Advertisers are quick in cashing it and use this to their advantage. The current study reveals that in more than 30% advertisements women are depicted as concern for physical beauty. Markets are also flooded with beauty products and weight loss equipment that promise to provide the media standardized beauty and body shape within a defined time span. Women consider them as the quick solution to their problem for getting the standardized ideal body Image without realizing its negative side effects. Advertisements take advantage of the Indian mentality of craze for fair skin especially for girls. Young girls are made the target of various fairness creams and encouraged to become fair to achieve success in life (Munshi, 2001, pp. 87-88).

Women in India are the victim of the existing belief that fair is beautiful. They are conditioned from childhood to adulthood to look fair to get a good husband or get a good career. On the other hand being dark is seen as the source of many social problems in India. Marketers have exploited this phenomenon to their advantage in promoting endless beautifying products and associated them with various social benefits like increased marriage eligibility, physical attraction to men, career achievements and progress, and an

increase in status and confidence (Karan, 2008). This might be the reason for the dominance of the portrayal of women in Decorative role in Indian TV advertisements. Classic example of such advertisement is Fair & Lovely, one of the largest selling skin whitening creams in the world which claims dramatic whitening results to its users in six weeks. Its package also displays one face six times, with an ever-whitening progression. Its commercials always contain the story of a depressed woman who finally able to get rid of her depression after becoming fairer by the constant use of the cream. Thereby spreading the wrong message to the society that the fair skin and beautiful image are the soul requirements to achieve success in life. The only change in the advertisements that is observed over the years is the nature of the problem, earlier it was to get a perfect match and now it's to get jobs.

As beautiful face has a good brand recalling value, physical appearance and beauty are often emphasized in advertisements rather than the product. While the advertisements of soap when portrayed, on men it's for their good health but when it is for women it is only for beautifying their skin. The series advertisements of Lux soap, is a typical example of such advertisement. It does not talk much about the product as concentrates more on the presentation part and convey only a single message from the beginning that beauty should be the only and important aim of a woman and that should be achieved only by using Lux. It fosters upward comparison among the women viewers by endorsing top actresses of the time. Cultivation theorist argue that, though most of the viewers are aware of the fact that it is not possible to get that much fairness within six weeks or they can't be like the models of the Lux soap advertisements as advertised; still being exposed to the advertisement continuously, women started believing the claims of the advertisers and spend their money and time and often feel depressed about their body image when they failed to achieve their aim within the promised time span. The main objective of the advertisement is to sell the product by creating materialistic want among the targeted population, but for selling fairness

creams or fat reducing equipment it is not fair to spread the message that dark complexion or obesity will create problems for a girl to get job or life partner in life. The study of Karan (2008) explores that majority of the respondents blamed advertising for glorifying fairness and compelling them to use the fairness product.

Dispenza (1975) claims that women are primarily used by advertisers to sell products to both women and men on the basis of their sexual appeal. Depending on the sex of the target group, the strategies vary. The findings of the current study also support this claim as in 23% advertisements women are found to be depicted as sex object. Matlin's sixth stereotype states that women's bodies are used differently from men's bodies in advertisements (1887). Women's hands are less likely depicted in practical, utilitarian activity in comparison to men's and more likely to be shown tracing the outlines, cradling or caressing the surface of the objects, touching their own face and body parts. Goffman (1979) calls this pattern as "feminine touch" which conveys the idea that the product and body being caressed is precious, delicate and desirable. He further referred to the recumbent position of women like lying on bed, sofa or on floor as a conventionalized expression of sexuality. Generally in cosmetics advertisements (under study) like Veet hair removal cream, Lux soap, L'oreal shampoo, Dove body lotion, etc. the trend of self touching and the recumbent position is very popular.

Killbourne's documentary film "commercial advertising – Killing Us Softly" explored that, advertising frequently commodifies women by exploiting their sexuality or by fragmenting the female body into eroticized zones such as hair, face, legs, breasts etc to sell variety of products. The advertisements under study like advertisements for Carlton suitcase, Absolute Vodka, Exe effect, generally show different parts of women body rather than the full body. The Imperial blue "Men will be men" TV commercial has shown a guy finding pretty girl in elevator and so goes back in the elevator. In the advertisement the main attraction is the girl

her body and beauty, who is there compared with a bottle of Beer or in true sense she is the object of desire. TVS Wego TV commercial shows two young couples outdoing each other using 'body balance' by doing acrobatics on their Wego scooters. The elasticity of the woman's body is compared with that of the automobile. In Diva la Opala dinner set TV advertisement, the gleaming and shiny look of Bipasa's body is compared with that of the dinner set. Parachute Advanced Body Lotion TV advertisement is very sensuous in nature and trying to convey the message of soft skin. The lady is attractive with a curvy figure and soft skin as she has been using Parachute Advanced Body Lotion. More importantly the size and shape of the bottle is something new. It reminds a "curvy female body" and gives a constant message that the ideal body shape should be like this. The advertisements for after shaving lotion, shaving razors, bikes, soft drinks, even tiles or cement they all have the same story, they are selling women not the product.

The study of Schaffter, (2006, p.119), Trehan and Trehan (2007), and Shahwar (2013) claim that in most of the advertisements unnecessarily women are depicted as sex object. They are used as an attractive and eye-catching element to capture the attention of viewers. The present study also found the similar trend, as it is observed that in 23% advertisements women were portrayed as sex object, whereas only 1.5% advertisements are related to sex related products. Which indicates in remaining advertisements their sexual appeal is not necessary. According to the theory of male gaze by Luce Irigaray, women are the object of male gaze with no subjectivity. In advertisements when women invite male gaze they lose their subjectivity and become products of masculine desire (Ledbetter, 2009, p. 119). Katrina in Slice Amasutra is pictured in such a way, as if she is promoting some sex related product, in that advertisement. There she is the object to be desired rather than the product. It is also irrelevant to feature women to advertise men's product. The advertisements of Amul Machho and Axe are very poor in taste. Male's undergarments and their shaving cream,

deodorant, perfume, has nothing to do with women; still Indian advertisements use women's sexuality for the endorsement of these products. Emphasis is not on the product rather on the body, body parts and sexual appeal of the women in advertisements, which now has become the cheap method adopted by the advertisers to capture the attention towards their products.

Family role

The study finds the portrayal of women in Family role was the second most dominant role portrayed by women in Indian TV advertisements; which constitute 27% of the total advertisements under study. Lower number of depiction of women in Family role in comparison to the portrayal of women in Decorative role is parallel with the result of Sullivan & O'Connor (1988) that with the passage of time though there is certain reduction in the frequency of the portrayal of women in family role, there is a huge increase in Decorative role. This result is also confirmed by the earlier studies like, Venkateshan and Losco, 1975; Lysonski, 1983; Mitchell and Taylor, 1990; Klassen Jasper and Schwartz, 1993; Zotos and Lysonski, 1994; Plakoyiannaki and Zotos, 2009; etc.

Bardwick and Schumann (1967) in one of the earliest studies on gender role portrayals in television advertisements find that women (compared to men) appeared more often as home bound and as housewives in television advertisements. Similar findings are also found in other studies. The study of Dominick and Rauch (1971) after examining the prime time television commercials explore that women are mostly portrayed in the role of housewife or mother. Goffman (1979) while exploring the prevalence of gender stereotype in advertisements notice that in advertisements while family scene are shown women are depicted more close to the family in comparison to men and are always busy in doing household chores (Goffman, 1979, pp.32-36). Lysonski's study (1985) explore the similar trend that women continue to be portrayed as housewives, dependent upon on men, and as sex objects in British magazine advertisements. Matlin (1987) while explaining the

misrepresentation of women in advertisements claimed that women are mostly shown in advertisements doing the household works. Trowler's (1988) study find more than half of the advertisements (56%) women are portrayed as housewives. The study of Kim and Lowry (2005) reveal that though Korean society has changed a great extent, still women in Korean advertisements are portrayed as dependent, nurturing children and often were portrayed in the home setting.

Same trend is also noticed in Indian advertisements, as if household is the sole responsibility of the woman only. Munshi (1998) after examining the Indian television advertisements in 1990s explores that women were portrayed primarily as housewives. Gupta and Jain (1998) find that Indian television advertisement served to reinforce the traditional and stereotypical images of women as subordinate to men. Dwivedy et al. (2009); Das (2011) and Sharma and Singh (2010) they also explore the similar pattern in advertisements that women in Indian advertisements are more often depicted as parent and spouse; and predominantly found engage in works like cooking, cleaning and caring for children. As care has been assumed to be a symbolically feminine concept, care ethics is often constructed as a feminine ethic and the best model of this ethics is the mother child relationship, where the care is natural. (Noddings, 1984). In terms of caring and nurturing motherhood has no comparison and advertisers use this to their advantage showing the concern of caring mothers while choosing products for the better health and hygiene of their families.

Though over the years feminine and masculine roles are quite modified in Indian society; yet the stereotyping of women still exists somewhere in the minds of the people. Indians irrespective of their economic and educational status they have a different perspective for the women of their family, whose main aim should be the satisfaction of the family. They still want to see women as homemakers neatly dressed in saris and salwar kameej. Munshi (1998) finds that women in India though portrayed as liberated, educated, and hold important

positions in the society; they still are traditional from their mind and heart who are happy to serve their family and family members. She described this tendency as an indigenously developed sense of modernity.

Advertisements are the mere reflection of our society. Without taking any risk they are portraying women in the same way as the majority in the society wants to see. Which they believe is the easy way to approach the viewers. Women in advertisements are shown making tea, for their husbands, they have to extend warm welcome to their husbands by keeping themselves and their home presentable when they are returning from their whole day work. But at the same time advertisements rarely show such response from the other side when wife returns home from her office. No matter how big position the woman holds in the office, at the end of the day after returning from the office she has to take care of her family. The Airtel 4 G advertisements is the appropriate example of it, where the woman is the boss of her husband in the company, she ordered her husband to meet the deadline, which is a new approach towards women empowerment; but at the same time she came back from office early to cook food for her husband. The household burden on women is so much that even though in some of the advertisements portrayed in working environment they are rarely shown as doing constructive works related to their job rather shown as busy in thinking about their household works. Everest Masala advertisement shows how a woman throughout the day in her working place was worried about what dish she will prepare to make her family happy. Thus Wolf (2009) is right to mention that, "the notions of gender equality in the Indian context have evolved very differently in comparison to western nations as equality is seen in India not in individual-centered but as family-centered. In MTR breakfast Mix advertisement a house wife is shown preparing four different types of breakfast for her family members (four) on their demand, one item for each of the four members of the family. The advertisement show how a number of hands are emerging out

of her body to make such variety of food. But in reality women have only two hands and she can do whatever can be possible only with her two hands with a limited time span, she doesn't have any super power. By depicting her as super women with multifarious qualities; advertisements help in raising the expectation high about the potential of woman. Hubbard (2014) is correct while explaining in her book "City women" that women were constrained by legal and cultural understanding of their roles. After marriage they are addressed as good wife; whose ultimate goal is to maintain the household work without breaking the rule of wifely subjection (pp. 111-112). Self sacrificing mothers and wives became worthy of respect at the cost of their existence and self hood. But still she does not command respect unless she complements this by being the superwoman or supermom (p. 45). The advertisements like, Airwick, Navaratna hair oil, Johnson Baby product, most of the health drink, health and hygiene, food and beverages advertisements suggest that women are capable of doing only the household works.

Though the new Indian women emerged out of the influence of the globalization, and modernization; who is apart from being a mother, a friend to her children, taking logical decisions while choosing products for her family; a wife who is educated, intelligent and much confident about her decision; and a daughter-in-law who knows how to make her in-laws agree to her decision politely; still they have a soft corner for their traditions and culture. Portrayal of women as wife, mother and in other relationship role are the integral part of our tradition. This might be the reason that the study of Dwivedy et al. (2009) explore high preference to the traditional role portrayal of women as wife and mother, by both male and female audience; Das (2011) finds the depiction of women in relationship role predominantly in Indian TV advertisements in comparison to other Asian nations and the present study found the portrayal of women in Family role as the second dominant role portrayal of women in Indian TV advertisements. As equality for Indian women is not

individual centric rather family centric (Wolf, 2009); this might be the reason for the prevalence of more family role of women in Indian TV advertisements. Showing women performing domestic tasks and using household products in their homes is not objectionable. But the endless repetition of such portrayal suggests however that women's place is only in home. Thus the patriarchal ideology portray man as the ruling class and women as their subordinate and their role as loving wife and caring mother is naturalized and glorified, so that it would be accepted easily and normally by the sub-ordinate class (Stern, 1992)

Free wheeler

The portrayal of women as Free wheeler (14%) is the third dominant role portrayed by women in TV advertisements that are under study. The study indicates that women as Freewheeler were portrayed more in numbers than as professionals. It refers to the portrayal of women with independent choice; sometimes supersede man in taking decision or dominant over man. Though ours is a traditional male dominated society; with globalization and growing market economy there is a great change not only in the society but also in the mindset of the people. There is also a shift in role and status of women both in the society and in the world of advertising. The traditional portrayal of women as wives, mother and daughters-in-law is modified to reflect the social changes. The number of urban middle class women is steadily increased who have with independent salaries, purchasing power and decisions, which is also reflected in the advertisements (Munshi, 1998).

The Whisper sanitary napkin advertisement shows how a girl prefer to have a career in army like her brother and how girls raise their voice against eve teasing. The Havells electronic advertisement series respect women show how wives raised their voice against their husbands for their self identity. The persona of a New Indian Woman as a consumer is created by the advertisements. Why should boys have all the fun is a tagline of Hero Honda pleasure, puts Indian women in the driving seat. The image of *gharelu ladki*, is fading out of

the present day Indian advertising. The ICICI prudential life insurance advertisement shows the wife says ‘*Jeethe Raho*’ to her husband after logically explaining the profits of signing the policy, thus breaking the tradition that the men can only bear and take the financial burden/decision of the family. The Asmi diamond advertisement shows the female celebrity, Kajol who is traditional yet fully capable of participating in the modern world, who does not believe in stars, but believes in herself. The Tata tea advertisements shows how a wife makes her husband understand the traffic rules, importance of the voting right of women and how a woman raises her voice against corruption. The recent advertisement of Nirma washing powder shows four women step into the pit to push the ambulance out of the pit, when men are standing and watching. The Bournvita Tayari Jeet ki advertisements show how a mother preparing her kid for the competition. In contemporary advertisements, women are shown taking decisions on items and topics other than household, hygiene or beauty products, and sometimes they are portrayed as autonomous and equal to their male counterparts (MacKay and Covell, 1997).

Anyway this type of portrayal is less in number in comparison to the traditional role portrayal of women i.e. in Family Role and in Decorative role. How much progress may our country have, the level of education of the people may be high but still patriarchal mindset is prevalent advocating the male supremacy. Dramatic changes may not be accepted here easily. Thus, Ramu (1988) and Bharat (1995) claim that as Indians hold conservative perceptions of women’s roles, portraying women in neutral ways may be acceptable to them, but portraying them in nontraditional ways may not be. This may be the cause that Dwivedy et al. (2009) find that both men and women perceived the non-traditional (same as Free Wheeler) female role portrayals as least attractive. On the other hand even advertisers do not prefer the depiction of a liberated woman, as the new woman is smart and logical enough to

understand their fake claims thus will not persuade by their message to buy their respective products (Asemah, Edegoh & Ojih, 2013).

Working role

Working role is the least depicted role portrayal of women in Indian TV advertisements under study, which is incompetent with the social reality. As per Census 2011, the workforce participation rate for females at the national level stands at 25.51% (Statistical Profile on women labor, 2012-13; Women and Men in India, 2013); which is though not in satisfactory number and much less in comparison to the male participation (53.03%); advertisements are blamed for not maintaining even that ratio. The present study explores only in 13% advertisements women are portrayed in working role; thus the claim of Schaffter (2006) justified that though more Indian women are obtaining higher degrees and joining the work force, advertisements are not yet able to catch this trend (p. 208). Das (2011) finds that women in Indian TV advertisements are underrepresented as professionals and of those who were depicted as professionals most of them are in unclear occupational categories.

Infrequently women are portrayed as career women or as professional in Indian TV advertisements. From those advertisements it is again rare to see women in managerial post, heading an office, giving presentation, controlling the administration or doing constructive work related to his profession. In advertisements of Titan Raga watch though she is portrayed as professional, she is not depicted in working environment rather in coffee table; in Everest masala advertisements, she is a professional but depicted in cafe area, in elevator more than as working, in the, Bournvita : Tayari jeet ki advertisement the woman is an athlete, preparing her own kid, as a doctor she is concern for her own house (Lizol ad) etc. She is shown mostly as models or in subordinate positions like secretary of the male boss, trying to impress her boss through her sexual appeal, as a teacher, or assisting the doctor as nurse, etc. If she is shown as a doctor; in most of the cases her patient are her family

members and mainly for the health and hygiene and baby products. The examples of such advertisement are Tresemme shampoo, Lakme absolute, Samsung Guru (secretary), Virgin mobile (Boss), Virgin mobile (think hatke, nurse), Johnson Baby Oil, Pamper Diaper, Nihar Natural hair oil advertisements. Jacobsen and Mazur (1995), are right to mention that advertisements that show working women usually focus on their appearance and sexual availability. Biswas (2012) claims if woman in advertisements is shown as working , then the focal point is how she is balancing her professional and personal life, which is the main requirement for an ideal Indian wife. Parallel results are also found by Silverstein and Silverstein (1974) that women in Television advertisements were rarely evident in occupational role and eight times more likely to be portrayed in subservient roles while interacting with men. Goffman (1979) also observe the same pattern and called it as Function ranking (pp. 32-36). The studies conducted by McArthur and Resko (1975); Caballero & Solomon, (1984); Rana,(2007); Sukumar and Venkatesh (2011); Yakkaldevi, (2014); Sukumar (2014) have also explored the similar kind of trend that women are rarely depicted as professionals in advertisements.

Multiple roles

Apart from the frequency of the occurrence of above roles, the study also explores the occurrence of the single and multiple roles portrayed by women in Indian TV advertisements and reveal that out of 268 advertisements in 67% of the advertisements women are shown in single role, where as in 34% advertisements they are depicted in multiple roles. When the single role refers to the portrayal of women only in one role at a time, multiple roles refers to the portrayal of women in more than a one role in a single advertisement. Though the study finds in majority of advertisements under the study women were depicted in single role, yet it explored that advertisers have started showing women's multiple possible identities like as home maker and as career woman in a single advertisement. Lee (2004) reveals the same

trend in TV advertisements of Singapore. Jha (2007) and Rana (2007) are of the same opinion that since 1990s women as multitasking are visible in advertisements in order to change their identity from being stereotyped women. Reddy et. al. (2007) claim that today's Indian women are no longer limited to their traditional domestic roles of mother, wife, daughter etc. rather express multifaceted behavior. Khare and Srivastava (2011) note that women in today's advertisements are mostly depicted in multifaceted roles like as glamorous girl, prospective mother, caring wife, a career woman or as a person who enhances the appeal of the advertisements. In Airtel 4G network (Boss) advertisement the women is shown in multiple roles: in working role, who is the boss of her husband and aware about the guideline of her profession; as a freewheeler she possesses the power to order her husband to finish the work to meet the deadline and at the same time as a caring wife she returned home early to cook for her husband. The recent fair and lovely cream advertisement show the girl both as career minded and as concern for physical beauty. But sometime advertisements exaggerated the potential of woman by depicting her as super woman, who is successful both at home and in the workplace, and at the same time is also portrayed as an icon of beauty. Though in real life in most of the cases it is not be possible, the fact is as Bhowmik (2006) states, double burden of employed women at home and workplace often act as hindrance for their career development (P. 48). Women's domestic work like taking care of children, cooking and other household works has not been equally respected with work outside home. But after entering the work force women had to struggle between paid work and domestic work, which further creates complicity for women in professional life (Freedman, 2002). But just because it is portrayed so much in the media, people feel it necessary to have high expectations for women.

The dominance of the depiction of women in single role in TV advertisements further indicates that though women now are fulfilling the multiple roles of co-bread earner, family

maker and at the same time as glamorous, still advertisers failed to catch this multiplicity of the women to its fullest extent. Pandey (1991) is right while mentioning that since the advertising agencies in India are male dominated, the tendency to portray women in traditional roles, or in superwoman roles balancing well the professional and personal life, has been inherent in the content of Indian advertising.

5.2.2 Objective-2: To find out whether the role portrayed by women has any association with their Status in Indian TV advertisements

Hypothesis

There is no statistically significant association of the role depicted by women with their status in advertisements

In the present study the status of women in advertisements is divided into three categories i.e. Dependent, Independent and Neutral status and what refers to her decision making capacity in that advertisements; especially indicates whether the women is taking independent decision to use the respective product in the advertisements (independent), or depending on somebody (dependent) or she has the equal participation with her counterpart in taking decision (Neutral). The result indicates that out of 268 advertisements; in 47% advertisements women are found taking independent decision about the use of the product; in 38% advertisements they are depending upon somebody to take the decision and finally in the rest 15% advertisements women are shown having equal participation in decision with their counter parts. The studies found mostly women were shown taking decision independently in Indian TV advertisements. While identifying the prevalence of gender stereotype in advertisements Goffman (1979) observe in most of the advertisements women are portrayed in subordinate position and as dependent; who are always in need of support, need and protection, which he called reutilization of subordination (pp. 40-56). Kang (1997) while revisited the theory of Goffman; found in 35% advertisements women were shown as

dependent and his overall findings regarding the other categories found to be consistent with Goffman's 1979, thus concludes that there has not been much change in the portrayal of women in advertisements since 1979. The study of Mitchell & Taylor (1989) also find the similar kind of result. But contrary to these observations the present study explores that maximum number of women are portrayed as independent decision maker in Indian TV advertisements that are under study. Sukumar and Venkatesh (2011) have also the same opinion that advertisements have started showing women as independent individuals. This indicates since the time of Goffman (1979) there is a noticeable change in the status of women in advertisements.

With the beginning of industrialization, the image of the ideal woman began transforming both in the society and the media. The New Indian Woman is confident and independent while taking decision. She is not only confident to choose; also aware about the utility and importance of the product that are required for her families. The girls have started to prefer their career over marriage, confident in choosing their career options, in dealing with corruption, eve-teasing and raising voice against their self-integrity, etc. This trend is reflected in the current advertisements of Asmi diamond, Titan Raga, Whisper sanitary napkin, Bournvita tayari jeet ki, Fair and Lovely fairness cream (equal –equal), Nirma detergent (Ambulance), Airtel 4 G, Tata tea, ICICI prudential life insurance, Havells electronics (respect women), etc .

Though the result shows women in Indian TV advertisements are mostly shown as independent decision maker, but still in 38% of advertisements women are shown as dependent, she is depending on others to take small decisions. The study of Courtney and Lockeretz (1971) explore the similar trend that advertisements often show women as incapable of performing simple tasks, and dependent on male advice. The result of the present study is also supported by the earlier studies (Venkateshan and Losco, 1975;

Lysonski, 1983; Brett & Cantor, 1988; Furnham & Mak, 1999; Mitchell and Taylor, 1990; Zotos and Lysonski, 1994; Zotos et.al., 1996; Plakoyiannaki and Zotos, 2009) that though the traditional portrayal of women as dependent and housewife still exists, their number appears to decrease.

Idea face book advertisement shows how a mother is learning the use of face book in mobile phone by using Idea network from her teenage son. Godrej Hair color advertisement shows a mother is coloring her hair with the suggestion of her daughter by using the above brand hair color; Vim gel advertisement shows how a women is advised by a man to use a particular brand dish washing gel; in Glam up fairness cream advertisement the girl is advised to use the particular brand by the mail voice over, Wheel detergent advertisement shows the husband advising his wife to use the brand, in Tresseemme shampoo advertisement the model is advised by the male hairdresser to use that particular brand; in Kalyan Jeweler advertisement women are advised by the male celebrity to check the ISI mark, etc. When men instruct women even for the products which are exclusively used by women, the latent message is that women are ignorant and incompetent and are in need of expert advice (Schaffter, 2006, p. 56).

Women in a patriarchal society like India are practically regarded as the secondary citizen having no independent status (Agarwal, 2005). As a girl, as a young woman, even as an aged woman she is not permitted to do things independently. "The Law of Manu" says in every stage of her life she requires the protection of man whether it is her father, husband or son. She needs to be cheerful and clever in managing all the household works but with limited rights. As advertisements are the mere reflection of our society; advertisers reflect the same patriarchal notion even in 21st century.

According to the present study, advertisements that portrayed women in Neutral status are least in number only with 15%, less than half of the advertisements where women are

portrayed as dependent. It indicates that though the advertisers have started showing women in neutral status giving equal footing with men, the number is less. Das (2000) while analyzing Indian advertisements from 1987 to 1994, find a gradual increase in the neutral portrayal of women from 12% to 30%, which according to her softens the female role portrayal in advertisements. But Dwivedy et al. (2009) find in 15% of the advertisements women are portrayed as neutral, which is consistent with the result of the present study. This indicates since 2009 onwards there is no change in neutral portrayal of women in advertisements. The progress is very slow. In their another study on audience perception regarding the portrayal of women in advertisements (Dwivedy et al., 2009) they find the neutral portrayal of women in advertisements is perceived as the most meaningful, vital and attractive. But the question is if neutral portrayal of women in advertisements is well accepted by the audience and today's women are contributing equally with their counterparts, in different aspects of life then why it is not that prominent in advertisements, why advertisers are not yet successful to represent this development in contemporary advertisements, that evolved over the years. In a patriarchal society like India, it is difficult to promote this ideology, as most of the people still hold the traditional gender stereotype (Lee, 2004). However the starting of the neutral portrayal of women in advertisements seems to be driving away the age old gender role ethics and patriarchal norms and hopefully will establish equality and sharing of responsibility between both the genders. The advertisements like Bruce coffee, Red label Tea, Oral B tooth paste (Madhuri), Close-up tooth paste, Cardbury Kissme, Bharat matrimony, Havells fan, Titan Raga, Clear shampoo, Chevrolet bet, etc. portrayed women in equal status with man, where both are sharing their views, enjoying together, understanding each other's priorities, etc.

To find out whether there is any association exists between the type of role portrayal of woman and their status in advertisements; cross tabulation and chi-square test are performed

between the two variables. The study has found a highly statistically significant association exists between different role depicted by women and their status in advertisements. The value of the effect size (.354) indicates that the magnitude of association between the variables, i.e. Role and Status of women in advertisements is medium.

Family role

The study reveals that when women are depicted in family role they were mostly portrayed as dependent and least portrayed as neutral in Indian TV advertisements. Dependency as a character is mostly related with the role of women as housewife. In India women use to devote much of their time and energy in performing the role of wife and mother than other roles (Moideen, 1993, Dwivedy, 2009). While depicting these roles, they are expected to take care of the food, health and hygiene of the family; but most of the time they are treated as if they are not able to perform simple task or to take straightforward decisions and need men's help in this regards. On the other hand men also maintain an ideal image of woman; who can be a lovable wife and caring mother but can't take care of herself. The examples of such advertisements are already given in above paragraph. This result is also supported by the earlier studies, (discussed above) therefore though women now days have shouldered the responsibility of their families equally with their male counterparts; advertisements being influenced by the patriarchal norms are failed to portray them as fully independent.

Working role

The study further finds that in advertisements when women are portrayed in Working role (13.0%) they are mostly associated with Independent status i.e. in 6.3% (48.6% of the working role) of advertisements which is followed by the Neutral status and least as Dependent. While women in Indian TV advertisements portrayed in working role, it is obvious that they should be portrayed as independent both financially and as decision making authorities. But even if in some advertisements women are in working role, still

they have to depend on man for taking decision. As a result of which the study found in 2% advertisements where women are though represented as professional, still they are portrayed with dependent status. As discussed above as women are rarely portrayed in decision making authority and mostly depicted in sub-ordinate positions, in advertisements; this may be the reason that sometime they have to depend on others to take decision.

Decorative Role

Decorative role portrayal (46%), the most dominant role portrayal of women in Indian TV advertisements under study, in comparison to the other roles seems to be mostly related with the independent status of women in advertisements. More than 50% of the decorative roles are associated with the Independent status of women and least with the neutral status. Studies have confirmed that women in TV advertisements are mostly the decision makers for the products like detergents, spices, soap, hygiene, cleaning, cosmetics, Jewelry, apparel etc. (Dominick and Rauch, 1972; Bartsch, Burnett, Diller and Williams 2000; Munshi 1998 ; Das, 2000). While depicting the Decorative role in advertisements women are mostly related with cosmetics, Jewelry, apparel and health and hygiene products, which is their domain and where they are allowed to take decisions towards the product; this may be the reason that the decorative role portrayal of women is mostly associated with Independent status. But the present study also find in 40% of the Decorative role of women is also associated with dependent status, which indicates advertisements are not intended to provide complete freedom to women at any aspects of life. Even in choosing some products related to her physical beauty or health and hygiene where she should have complete freedom, they need to take the expert opinion of the man.

Under decorative role the study further found a significant association between the Decorative role of women and the Status of women in advertisements and reveals that when women are depicted as concern for look and beauty, they most of the time are portrayed as

independent but when they are portrayed as sex object they are mostly associated with dependent status. Objectification theory by Fredrickson & Roberts (1997) suggests that when a woman is portrayed as sex object or sexually objectified and her body parts are separated from her; she loses her independence, is not treated as an individual rather considered as an object to be valued for its use by others. Jhally (1995) points out that presenting woman as fragmented and disconnected body parts detracts from thinking about women as real people with their own intellect, feelings, dreams and desires. Thus women become objects for consumption. The deodorant and perfume advertisements like Nivea men, addiction, Axe, Old spice, Wild stone, etc. portrayed women in provocative scantily clad dress. They are depicted as helpless, who has no other alternative than to run before the man who has used a particular brand of perfume or deodorant as if these are the instruments for intensifying sexual desire within them. Automobile advertisements show women at the side/ back seat more prominent than the vehicle. The mobile advertisements like Samsung Guru (Secretary), Virgin Mobile (Think hatke), etc. show how the sexuality of woman is used to attract the viewers. It shows how the self integrity of the women is diminished, how they madly long for the male admiration.

Freewheeler:

The depiction of the role of women as freewheeler (14%) is found to be associated mostly with the independent status (8.6%) of women in Indian TV advertisements. The role defined the portrayal of the woman as independent, who takes her decision independently without the help of others, sometime proved better than man and portrayed as the boss over man. The advertisements like Bournvita:Tayari jeet ki, Nirma detergent: Ambulance, Stayfree Sanitary napkin (Army), 18+ deodorant, Scooty pep+, Fair and Lovely cream (equal-equal) depicted women as freewheeler, who is independent in her choice whether it is her preference of career over marriage, or training of her kid or riding automobiles. The study further explores

that women as a freewheeler has no connection with the dependent status of women in advertisements and in comparison to the other portrayals of women in advertisements, it is (38%) associated more with the neutral status. The advertisements like Brue coffee, Red label tea, Badshah kesari milk masala, Cardburry Silky Kiss me, PNB save and investment plan, show women as freewheeler, who has equal status with man.

Thus, the study reveals that when women are depicted in Family role they are mostly associated with the dependent Status, whereas when they are depicted in working role, decorative role and as free wheeler they are mostly associated with the independent Status in Indian TV advertisements. Thus, the null hypothesis that there is no statistically significant association between the Portrayal of women and their Status in Indian TV advertisement is rejected.

5.2.3 Objective-3: To find out whether the setting of the advertisement varies according to the Role portrayed by women in Indian TV advertisements

Hypothesis

There is no statistically significant association of the role depicted by women in advertisements with the setting of the advertisements

The study reveals the dominance of home setting (49%) in Indian TV advertisements that are under study, where as occupational setting (13%) was found as the least dominant setting and outdoor setting was found in 38% of advertisements under study. This implies that women are mostly portrayed in home setting in Indian TV advertisements. This finding has been consistence across many studies (Brett & Cantor, 1988; Courtney & Lockeretz, 1971; Dominick and Rauch 1972; Courtney and Whipple, 1974; Silverstein and Silverstein,1974; Furnam & Bitar,1993; Siu and Au 1997; Furnam & Mak 1999; Kim & Lowry 2005; Milner & Higgs 2004; Das, 2011). Das (2011) explored that women in Indian TV advertisements

are over represented in Home setting. The present study also explores a highly statistically significant association between the role of women and setting in the advertisements and the magnitude of the association is found to be medium (.426). This indicates that the setting of the advertisement varies according to the role portrayed by woman.

Family role

The study reveals that women are mostly depicted in home setting in Indian TV advertisements and again women while depicted in family role in comparison to other roles were mostly associated with home setting and least with occupational setting. 77% of the advertisements where women are portrayed in family role shot in home, whereas only 1% advertisement shot in occupational setting. This over representation of women in home setting and under representation in occupational setting somehow implies that women's place is at home. As women in Indian TV advertisements are mainly the decision maker for the products related to home and family members like health and hygiene, food and beverages, cosmetics and Jewelry etc.; they were mostly seen at home, though some of the cosmetics and Jewelry advertisements are shot outdoor. Even though in some of the advertisements they are portrayed as professional, some of them are shot in home background. The advertisements like Lizol floor cleaner, Dettol hand sanitizer, Diaper, etc. are classic example where though women are portrayed as doctors, they are shot in home setting, as doctors their patients are mainly their family members. In Everest masala advertisement similarly though she is a working lady in most of the scene she is shown at home. The study further reveals that though advertisers have started depicting women in outdoor setting (22% of the family role); they are mostly for the advertisements of automobiles, where most of the time she has to sit at the back/ side seat or in Jewelry advertisements, where she is seen in Jewelry shop with her husband or parents.

Working role

The study explores that while portrayed in Working role in TV advertisements women were mostly associated with occupational settings and least with home settings. When 57% of the working role of the women represented with the occupational setting, 30% associated with outdoor setting and rest 20% with home setting. When women are depicted as working it is obvious to be shot in occupational or in outdoor environments but Indian women's priority of their family over their profession doesn't allow them to think anything other than their family. As a result of which even though they are depicted as professional, 20% of them are found in home setting.

Decorative role

The findings of the study suggest that same as the Family role, women portrayed in Decorative role were more connected with the home and outdoor settings and least with Occupational Settings in Indian TV advertisements. Nearly half (48%) of the Decorative role portrayal of women are associated with home setting, 45.5% with outdoor setting. The data further found that under Decorative role when women were portrayed as concern for look and beauty they are mostly portrayed in home setting but when they are depicted as sex object it is mostly connected with outdoor setting, again at the time when they are portrayed as both Concern for look and beauty, and Sex object, are mostly associated with occupational settings. It is observed that when women are depicted as concern for look and beauty they are mostly advertised for the products related to cosmetics and Jewelry (Krishna Diamond, Tanisq, Fair & Lovely, Dove lotion, Pears soap, Lux, Veet hair remover, Ponds cream, etc), thus mostly shot in home background. But when depicted as sex object; they were mostly found in advertisements for the products like automobiles, deodorant and perfume thus found mostly in outdoor (TVS wego, Bajaj Plusher, Axe deo, Wild stone perfume, Engage deo, Zatak deo, etc.). At the same time when they are depicted both

Concern for look and beauty and as Sex object, are associated more with the occupational setting where their sexual appeal is used to attract the viewers (Imperial blue: man will be man, Samsung Guru : Secretary, Virgin Mobile : Think Hatke, etc.).

Free Wheeler

Free Wheeler is the third leading depiction of the women in Indian TV advertisements found to be associated more with the outdoor settings and least with occupational setting. 57% of the advertisements where women are depicted as free wheeler were associated with outdoor setting (Nirma detergent: Ambulance, Bournvita: Tayari jeet ki, Titan Raga: Women of Today, Stay free sanitary napkin : accident, army). As according to studies (Goffman, 1979; Das, 2010) women while are portrayed as professionals in advertisements, most of the time they are depicted in sub-ordinate positions, which is not matching with the qualities of a Free wheeler; who is a independent decision maker. This might be the reason for the least association of free wheeler role with occupational setting. Women as free wheeler are also depicted in home settings (27% of the free wheeler role) where advertisers try to emphasize on women's self respect and views. The classic examples of such advertisements are Havells electric appliances: Respect women, Tata tea: Badi patti choti patti, Des ubalraha he, Badi duty, chhoti duty, ICICI prudential life Insurance, etc.

So the study explores that the setting of the advertisements varies according to different role portrayal of women in Indian TV advertisements. When the Family and Decorative role portrayal of women in advertisements are mostly associated with the home setting, the working role is connected most with the occupational setting and women as free wheeler is mainly linked with outdoor setting. Thus The null hypothesis is rejected that the Role portrayal of women has no association with the Setting of the advertisements.

5.2.4 Objective-4: To find out whether the Role portrayed by women has any association with their credibility in Indian TV advertisements

Hypothesis

There is no statistically significant association of the role depicted by women in advertisements with their credibility

Credibility in the study refers to whether the woman in the advertisement is the product user or representative. The study reveals that women in Indian TV advertisements are mostly portrayed as User & Authority (35% advertisements), followed by as User in 32% of advertisements, as Neither User and nor Authority in 19% advertisements and finally least as Authority in 13% advertisements. The Chi-square test result indicates a statistically significant association between the role depicted by women and their Credibility in advertisements and the value of the effect size implies a small (.226) association between the two variables. Thus the findings of the Chi-Square test suggested the rejection of the null hypothesis that there is no association between the Role depicted by women with their Credibility in Indian TV advertisements.

Most of the earlier studies (Bardwick & Schumann, (1967); Goffman (1979); Milner & Colins, (2000); Milner & Higgs (2004); Kim & Lory (2005), Das (2011); Tridevi, 2014;) have found women primarily as the user of the product advertised in advertisements. However situations have improved now. The present study reveals that women in Indian TV advertisements are mostly portrayed as both user and authority of the products. Furnham and Paltzer (2010) claim that the credibility of the character varies according to the function of the product category and the targeted audience. Women in advertisements are mostly seen taking decisions independently for the products related to food, cosmetics and cleaning (Courtney & Lockeretz, 1971). As cosmetics, apparel and Jewelry, that are coming under the domain of women, are the most dominant product category under study; this might be

the cause that maximum women were portrayed as both the user and authority of the products; though exceptions are there as in some women related product advertisements men are appeared as the product experts and women only as users (Tresseemme shampoo, Lakme Youth infinity, Vim gel, Wheel detergent, Harpic toilet cleaner, etc.).

Family Role

The study reveals that while depicting the family role in Indian TV advertisements women were mostly portrayed as the user and least as the authority of the products. In more than half of the advertisements where women are depicted in family role (51%) shown as user of the advertised products. Bardwick & Schumann (1967) explore that women are shown as the product authority mostly for the product related to health & hygiene, toiletries or for the kitchen appliances. Goffman (1979) while analyzing advertisements observed that in most of the advertisements men are shown instructing women and women are shown as receiving instruction from men. Even some advertisements for the products related to cosmetic, dish wash gel, toilet cleaner, detergent, show women as happy, grateful user receiving advice from their male counterparts. Das (2011) finds in 90% advertisements women are found to be the User of the product. The present study highlights, out of the advertisements where women are portrayed in Family role, in 22% advertisements they are depicted as both the User and Authority and in 11% advertisements they are shown as the Authority of the product. The study further explores that while depicting the Family role; in 16% advertisements they are depicted as neither the User nor the Authority of the product, basically these are mostly the advertisements for automobiles, insurance policies. They have nothing to do with the product in these advertisements; they are only there to give a complete picture to the script.

Working Role

The study highlights that while depicting working role in advertisements, women are depicted relatively equally as User (31% of the working role) and Authority (29% of the working role) of the products; and in 23% (of the working role) of advertisements they were both the User and Authority and surprisingly in 17% (of the working role) they were neither the User nor the Authority. The high representation of the working women in Indian TV advertisements with the user of the product and their representation with neither the user nor the authority of the product implies that though women in Indian TV advertisements are portrayed as working still they have no voice to take decisions.

Decorative Role

Data reveals that while women in advertisements were portrayed in Decorative role in TV advertisements; nearly in half of them (41%) they are both User and Authority and in 7% (of Decorative role) advertisements they are the Authority. As the Decorative role of the women in advertisements mainly related to the cosmetics products, they are shown mostly as decision makers both as Authority and Users of those products except a few cases. But at the same time of the advertisements where women are portrayed as Decorative, in 25% advertisements they are represented as neither the User nor the Authority. These advertisements are mostly the advertisements of deodorant, perfume and automobiles; which is evident from the data which reveals that under Decorative role when women were portrayed as sex object in maximum advertisements (60%) they are depicted as neither the User nor the Authority of the products. They have nothing to do with the products; they were there only to attract the attention of the viewers towards the products. But at the same time when they are depicted as Concern for look and beauty most of the time they are both the User and Authority of the product.

Free wheeler

The study explores that woman as Free wheeler in Indian TV advertisements mostly represented as both User and Authority (57% of the free wheeler role) and Authority of the product. The study further highlights as the role of free wheeler associate with complete freedom and independence of women, it has no connection with the depiction of women as neither the User nor the Authority of the product. Most of the time the role is associated with women's independent decision and their views which some time are better/ superior in comparison to their male counterparts. This indicates while women are portrayed as Free wheeler in Indian TV advertisements, they have given complete freedom to take their own decision.

5.2.5 Objective -5: To find out whether the different Role portrayal of women in advertisements has any association with the Voice over of advertisements

Hypothesis

There is no statistically significant association of the role portrayed by women with the voice-over in advertisements

Voiceovers are used in advertisements to convey information; they are the background voice in advertisements. In the present study explores that Male Voice overs (37%) are more likely to be used than Female Voice overs (27%) in Indian TV advertisements under study. Earlier studies have also found the same trend that male voiceover more than the female voice over are used in advertisements (Furnham & Bitar, 1993; Bresnahan et al., 2001; Milner & Higgs, 2004; Das, 2011). But the result of the Chi-square test supporting the null hypothesis indicates that there is no statistically significant association between different Role portrayal of women and the Voiceover in advertisements.

5.2.6 Objective-6: To find out whether the Role portrayal of women has any association with their Eye contact in advertisements

Hypothesis

There is no statistically significant association of the Role portrayed by women with their Eye contact in advertisements

The data of the present study reveals that in most of the advertisements (76.5%) under study women are not making direct eye contact with the viewers and only in 23.5% advertisements they were making Eye contact. The Chi-square test result reveals a statistically significant association between the Role portrayal of women and Eye contact with the viewers in Indian TV advertisements; thus rejected the null hypothesis. The effect size value (.214) indicates that a small variance is created by the role portrayal of women on their Eye contact with the viewers in advertisements.

When direct eye contact has been interpreted as an expression of dominance or empowerment (Dovidio & Ellyson, 1982); an averted gaze from the viewer is considered as a form of submission (Erfan & Cheyne, 1974). Goffman's (1979) theory of licensed withdrawal claims that women always try to remove themselves psychologically from the situation, where they are presented; thus disoriented and dependent on the protectiveness of others. Kang (1997) while replicating the study of Gofmann (1979) find no significant changes regarding the Eye contact of the women in advertisements between 1979 to 1991. Oyama (2000) explain that women with an averted gaze offer contact and with direct eye contact demand contact; the choice of the eye contact might be dependent on the culture of the society. Women in Indian advertisements are found to be offering contact, thus engaged in a passive interaction. It may be the manifestation of what the Indian women are expected to be like. Lin (2008) and Lin & Yeh (2009), Dworkin and Wachs (2009) also find the similar trend that most of the female endorsers don't make eye contact with the viewers.

Family Role

Data reveals that while depicting the Family role (27%) in advertisements women are making the least Eye contact (2.6%) with the viewers, which is 11% of the total eye contact and only 10% of the advertisements where women are portrayed in Family role (of 27%). This indicates while depicting Family role in 90% (of the family role) advertisements they remove themselves from the situation and not making eye contact with the viewers; this implies women as dependent.

Working Role

Out of 13% advertisements, where women in advertisements are depicted in working role, only in 4% advertisements they are making Eye contact with the viewers, which was 17.5% of the total Eye contact and 31% of the advertisements that have shown women as working. This indicates though portrayed as professionals in advertisements, as mostly portrayed in secretarial or sub-ordinate position; they are not given with that confidence and authority, to make direct eye contact with the viewers.

Decorative Role

The data highlights that women in Indian TV advertisements were making maximum eye contact (12%) while depicted in Decorative role (46%) in comparison to other roles, which was 51% of the total Eye contact (23.5%) and 26% of the advertisements where women were portrayed as Decorative roles. Under Decorative role the study further adds that while depicted as Sex object (mostly in advertisements like deodorant, perfume, automobiles, alcohol, contraceptive advertisements) women were making minimum Eye contact (0.4%) with the viewers, the maximum eye contacts (9%) are made while they are depicted as Concern for look and beauty. When in advertisements women are depicted as Sex object, their look predominates thus the body loses its materiality or subjectivity (Luce Irigaray, 2007); and becomes the object for the consumption of male desire; like the commodity

which no longer has an abstract or universal value; thus offers less eye contact. This may be the reason why she is not able to make eye contact while depicting as sex object. When women are portrayed as Concern for look and beauty they are mostly for the cosmetics product for their beautification, in which most of the time focus is on their face. This again might spread the wrong message that for women achieving beauty is the only way to get confidence.

Free Wheeler

Women as Free Wheeler (13.8% advertisements) in 5% advertisements are making direct Eye contact with the viewers, which is 21% of the total eye contact and 35% of Free wheeler portrayal of women in advertisements. In the advertisements under study like Red label tea, Nirma detergent : Ambulance, Bournvita : tayari jeet ki, Titan Raga: women of Today, Stay free Sanitary napkin : Army, Aritel 4 G service etc. though women were portrayed as freewheeler with independent thinking and sometime in superior position in comparison to men still they are not making direct eye contact with the viewers, which implies that in a patriarchal society, women are expected to be submissive, polite with an averted gaze while communicating. Thus on the basis of the above findings it can be concluded that Goffman's theory of licensed withdrawal still persists in 21st century Indian TV advertisements. Thus it is evident from the findings of the present study that no progress has been noticed regarding the eye contact of women in advertisements since the time of Goffman.

5.2.7 Objective -7: To find out the association of the Role portrayed by women with the product categories in the advertisements

Hypothesis

There is no statistically significant association of the role portrayed by women with the product categories in advertisements

The appropriateness of the role portrayal for the product category is an important factor (Whipple & Courtney, 1985). The result of the data related to the present study finds that Cosmetics, Jewelry and Apparel are the dominant product category with 34% of the advertisements; whereas Automobiles and related products appeared to be the least occurrence product category in 9% of the advertisements under study. Advertisers depict women in different appearance depending on the categories of the product (Leigh et al 1987). Research studies proved that in advertisements women were mostly found for the advertisements related to cosmetics, food items, home related products and baby items (Dominick & Rauch, 1972; Schneider & Schneider, 1979; Craig, 1992; Furnham & Bitar, 1993; Das, 2000; Das, 2011). Courtney and Lockeretz (1971) find women are shown mostly with the products related to food, cosmetics and cleaning. Furnham and Mak (1999) claimed in the advertisements of the Asian countries women were most likely advertise the body and home products. The findings of the study conducted by Plakoyiannaki and Zotos (2009) suggest an association between the between product categories and female role portrayal.

The result of the Chi-square test of the present study indicates that the two variables, the Role portrayed by women in advertisements and the advertised Product categories; are associated; which indicates that the product categories vary with the type of role portrayed by women in Indian TV advertisements. The magnitude of association between the two variables is medium. Thus, the null hypothesis is rejected here.

Family role

The study explores that the family role of the women in Indian TV advertisements mostly connected with the advertisements of the product related to Health and Hygiene (10%) and Food and Beverages (6%); and least with Cosmetics, Apparel and Jewelry (2%) and Automobiles and related products (2%). This indicates the main function of the women in family is to take care of the health and hygiene of the family members and to prepare food for them. Das (2011) claims that parental and spousal roles are very common in Indian advertisements this might be the reason for depicting women more with the products related to Health and hygiene, and Food and beverages, where they are shown taking care of their families with the help of these products.

Working role

Working role was the least occurred role portrayed by women in advertisements represented mostly for the products related to Health and Hygiene (4%) advertisements and least with Cosmetics, Apparel and Jewelry related products (1%). Women in advertisements under study while depicted in working role are mostly seen as doctors (advertisements like Lizol, Dettol, Sanitary napkin, Baby napkins/ diaper) who are mostly concern for the health and hygiene of their family members.

Decorative role

Women while portrayed in Decorative role (46%) as the name suggested, are shown mostly (29%) for the advertisements of Cosmetics, Apparel and Jewelry, which 63% of the Decorative role and least associated with the product related to Food and Beverages (2%). Further the study highlights that under Decorative role; in both the cases when women are portrayed as Concern for look and beauty and as Sex objects are mostly portrayed for the products related to Cosmetics, Apparel and Jewelry. The study of Cooper-Chen, Leung and

Cho (1995) found the similar result that women are mostly associated with the product category that related to cosmetics and apparel. Lee (2004) find women are mostly associated with body, housekeeping and food related products. The result is also supported by Plakoyiannaki and Zotos (2008) who explore that the depiction of women in decorative role is mainly associated with the advertisements related to hedonic products.

Free wheeler

Women as Free wheeler in Indian TV advertisements are mostly associated with the advertisements of the products related to Food and Beverages (3%) and least with cosmetics Apparel and Jewelry advertisements (1%). They are portrayed equal in numbers (2.6%) for the Household furnishing and Electric Appliances; Automobiles and Service ads. When women are depicted as freewheeler they are portrayed the role of an independent woman with independent views, without caring what the other people in her surrounding would think about her, they try to contribute to the society positively, probably this might be the reason while depicting the role of Free wheeler, they are list depicted for the advertisements for cosmetics, apparel and Jewelry products, where her main concern suppose to be her outer beauty.

Finally from the above discussion it can be said that women in Indian TV advertisements were mainly portrayed in Decorative and Family roles, rarely as Free wheeler and in Working role, though shown often as the independent decision maker, mostly advertised the products related to beautification, i.e. Cosmetics, Jewelry and Apparel; frequently portrayed in Home setting, in comparison to men depicted less in number as the Voice over, and rarely making Eye contact with the viewers. As the triangulation of methods is used by the study; after discussing the trends and patterns of the portrayal of women in advertisements, the study tries to discuss the result of the survey to explore the perception of the respondents' on the basis of their gender, age and education regarding the same.

5.3 Primary Objective II

II. To find out the perception of the respondents' regarding different Role portrayal of women in Indian TV advertisements on the basis of their gender, age and education

Hypothesis

H₀: Gender, age and education has no impact on the perception of the respondents' regarding different role portrayed by women in Indian TV advertisements

Perception is a process of acquiring and processing information. Different Studies (Lundstorm & Scglimpaglia 1977; Ford, La tour & Lundstorm,1991; Aruna, Kotwal and Sahni (2008); Zimmerman & Dahlberg 2008; Dwivedy et.al., 2008; Chisholm, 2014) have proved that gender, status of the family, age, income, education and culture; all have moderating effect on the degree perception of the audience.

5.3.1 Objective -8: To find out the general perception of respondents' regarding different Role portrayal of women in Indian TV advertisements

The study explores that of the total 500 respondents, majority of the audience agreed that women in Indian TV advertisements are mostly portrayed in Decorative role and Family role, rarely shown as professionals and career women and as Free wheeler. The finding is quite parallel with the findings of the content analysis of the advertisements under study which also explore the same pattern, i.e. the dominance of the Decorative and Family role portrayal of women in Indian TV advertisements.

Family role

The study reveals that when audience widely accepted that women in Indian TV advertisements are mostly portrayed inside the home, with their household chores, rarely as professionals and career minded; and mainly as the decision makers for the products related

to beautification, health and hygiene, and kitchen related products; at the same time majority didn't agree on the statement that women in Indian TV advertisements are portrayed as dependent on men. The result matches with the result of the content analysis of the advertisements as in most of the advertisements women are found to be portrayed inside the home; as independent decision makers; and the study also found the dominance of advertisements of the products related to Cosmetics, Jewelry and Apparel, Health and Hygiene, and Food and Beverages. Similar to the survey result, content analysis of the advertisements also explored the least occurrence of the Working role of women in Indian TV advertisements.

Earlier studies like Das (2000); Milner & Higgs (2004), Dang and Vohra (2005); Kim and Lowry (2005); Das (2010); Yakkaldevi (2014), Shyma and Shivani (2015), have explored the similar trend that women are mostly portrayed in traditional role endorsing mainly the household products. This implies that as if women are not capable enough to take decisions for the high value products, thus creates a question mark upon the capability of women in the society. Whereas the truth is most of the women today are economically independent and socially empowered, they are the main consumer of the market, who can shop according to their choice. Even some of them have the potential to buy the male dominated products like automobiles, real estate. But stereotypes are used by the advertisers as one of the easiest way of persuasion in the advertisements. Women still are shown as dependent on men for taking small decisions about the use of detergent powder, dish washing gel, beauty products, health and hygiene products, etc. the products of their own domain. The survey conducted by Aruna, et al. (2008), Nagi (2014) find the parallel result with the present study that most of the respondents agree that the role of women in advertisements is stereotypical in nature and mostly they are confined with the household chores. Thus Sharma (2012) rightly describes the images of women in Indian television advertisements as beautiful bodies and faces, in

smart clothes, make up and accessories, efficient housewives, loving daughters-in-law, caring mothers, without having any individuality, happy to attend the household chores. This again implies that women are solely responsible for the household works, and not able to do any other task other than household. Even if she is portrayed in working role, she has to make a proper balance between her personal and professional life. In any case she is not permitted to ignore her household chores. Predicting the unwillingness of the modern working women to enter into the kitchen Singh (1946) while explaining the duty of an Indian woman, in his book "Gruha Laxmi", says that among all the activities cooking is the most important duty of a woman (cited in Mohanty, 2007, p. 58). Thus, Azin & Tabrizi (2015), are accurate to mention that though doing housework, raising children, being a good and loving wife are worthwhile, but by restricting women solely to these roles, thus eliminating them from important roles in the society.

Working role

The survey among the respondents reveals that most of the respondents agree that women in Indian TV advertisements are rarely shown in executive role and mostly shown in subordinate position like secretary, clerk, nurse to a male doctor, etc.; rarely represent the high value products like automobiles, share markets and insurance; and mostly avoid eye contact with the viewers. The result of the content analysis is also found to have the similar pattern as the portrayal of women in working role in Indian TV advertisement is found to be the least occurred role portrayal of women; Automobiles and Service advertisements are also found to be the least occurred advertisements that are under study; women in comparison to men are found less in number as the Voiceover for the products and women are found to be making least Eye contact with the viewers in advertisements. Women's lowered eyes are meant to signify modesty and docility, indicates withdrawal from a scene and in reality convey their dependency, powerlessness and submission (Schaffter, 2006, pp. 143, 176).

Studies have also confirmed the similar results. Dominick and Rauch (1974), Scheibe (1979), Zotos and Lysonski (1994), Haripriya (2005); Schaffter (2006); Sukumar (2014) observe the similar trend that women are rarely shown in occupational or career minded roles in advertisements. Gupta and Jain (1998) find the portrayal of women in Indian television advertisements as traditional and subordinate to men.

Channa (2007), while describing the quality of an Ideal Indian woman, she refers the Indian woman as Ardhagini to her husband, who is constructed of all the qualities of a good wife and mother, and not encouraged to step out of the house, to enter in to paid jobs, to assert their independence apart of her husband. If she stepped out or work outside of her home is regarded as the woman of lower caste (pp. 44 - 45). This might be the reason of lower participation of women in the labor force. But the situation has changed now, the boundaries of the gender division of labor between the productive and reproductive roles are gradually being crossed, women have started entering formerly male dominated working areas, contributing equally in earning bread and butter for their family as their male counterparts.; all these led to drastic changes in features of the ideal image of Indian women. But advertisers fail to capture these developments in the society, though women portrayed as professionals are noticed in advertisements their numbers are not satisfactory.

Decorative role

The survey among the respondents explores that most of the respondents accept that generally young and beautiful women are depicted in Indian TV advertisements; advertisements are often portrayed women as sex object and their body and body parts are shown unnecessarily; as a result of which audience feel uncomfortable to watch such advertisements with their family. Most of them also agree that such portrayal of women in advertisements encourages other women to imitate. Majority of them prefer to see women in advertisements in common women's fashion rather than extremely beautiful models. The

result of the content analysis is going parallel with this and shows the dominance of the Decorative portrayal of woman in Indian TV advertisements. Though in half of the Decorative role women are portrayed as Sex object, the number of advertisements for sex related products was very minimal; which implies that women in Indian TV advertisements are unnecessarily depicted as Sex object for the products that are not related to sex.

Similar type of result has also found from the earlier studies conducted by Lin (1997), Linder (2004), Plakoyinnaki & Zotos (2009), Sukumar (2014) and Panda (2013) that in most of the advertisements women are portrayed in fashionable, glamorous, decorative and alluring role for variety of products starting from toilet cleaner to automobiles. Female's beauty and sexuality is used as an effective tool to sell the products. Women as the sexual objects attract the immediate attention of the audience and stay for a long time in mind (Sukumar, 2014), thus generate a good brand recall value. India being a male dominated society, the advertisement communication is mostly evolved around the male desire, comforts and benefit, where women are treated as mere commodities to attend to these. This is apparent in the women's beauty product advertisement, where young girls are persuaded to use the respective products to get good husbands and women to get men's admiration and even in most of the cases men are there to appreciate their beauty.

Free wheeler

The survey among the audience further explores that majority of the audience agreed that advertisements rarely show women as independent decision maker contributing positively towards the society, women as better decision maker and with a superior or dominant position over man and rarely as with equal status/position with men. The result of the content analysis of the advertisements also show the similar result as the Neutral status of the woman is found to be the least occurred in TV advertisements under study. Nagi (2014) finds the similar result from her survey that women are rarely shown as equal partners in

advertisements. With a patriarchal mind set in a male dominated society like India, it is difficult to provide a dominant or superior position to woman in comparison to man. However society is changing and so also the mind set of people and the depiction of women in media. The image of new Indian women is constructed which is also reflected in advertisements. The supermom's confidence, the smart wife's independent views, the young girls preference of higher studies or job over marriage, the urban working woman's perfect balancing between the personal and professional life, modern women's demand for self-respect, all are now noticed in advertisements like in Nirma detergent, Tata tea, Bournvita tyari jeet ki, Havells electronics, and Stay free sanitary napkins. Though not in good amount, it is good to see that advertisers at least have started showing women with independent views, even sometime with better views than their male counterparts.

5.3.2 Objective -9: To find out the perception differences among the respondents regarding different role portrayed by women in TV advertisements on the basis of their gender

H₀: Gender has no impact on the perception of the respondents' regarding different Role portrayal of women in TV advertisements.

The research by Benko and Pelster (2013) explores that men and women tend to behave differently. Women have wider peripheral vision than men. When women generally prefer for maximizing the solution of the problem for greater outcome, men tend to believe on the optimizing of the solution. When women show interest in integrating disparate pieces of information; men depend on sheer processing. The survey among the respondents in the present study explored the similar result that both male and female perceived the portrayal of women in Indian TV advertisements differently. Thus reject the hypothesis that gender has no impact on the perception of the audience regarding the portrayal of women in Indian TV advertisements.

Family role

In the present study the survey among the audience found a significant difference between the perception of the male and female respondents regarding the portrayal of women in Family role in Indian TV advertisements. The variance explained by the gender for the perception of the male and female respondents' regarding the portrayal of women in family role is found to be 21%. Female more than male perceived that women are portrayed mostly in Family role in Indian TV advertisements. The content analysis of the advertisement under study explored the portrayal of women in Family role as the second dominant role portrayal of women in Indian TV advertisements.

Studies have proved that men and women, because of their cognitive strength, they receive, react, and perceive the advertising message from different perspective (Meyers-Levy & Sternthal 1991; Ford & LaTour 1993; Chisholm, 2014). Men tend to be valued by what they think, but women on the other hand tend to be valued by how they look like (Ifezue, 2010). Men respond positively to the male imagery where as women respond positively towards women imagery. When men mainly focus on the primary message of the advertisements; women's focus is on different aspects of the advertisements, i.e. visuals, text, voice over, music, (Chisholm, 2014; p.90). When women process the information comprehensively men tend to rely on shortcuts. Thus their evaluation and interpretation of advertisements differ. Dwivedy et. al. (2009) also find difference in perception between the men and women and claim that men in comparison to female mostly prefer the traditional portrayal of women i.e. as mothers, housewives in Indian TV advertisements. The survey conducted by Asemah, Edegoh and Ojih (2013), explores that women are not satisfied with the way and manner they are portrayed in television advertising. The study conducted by Archana and Joshi (2015) have the similar result as that female students more than male agreed that women are portrayed in traditional roles in both electronics and print media.

Though number of the women with independent salary and status grew in the society, and led to an increase of the potential women buyers, even in the traditional male dominated areas, like automobiles, financial affairs, real estate; still the survey result of the study found that women in Indian TV advertisements are mostly shown inside the home, with households works and as the decision makers mostly for the health and hygiene, kitchen related and cosmetics related products. The content analysis of the advertisements under the study finds the women mostly as the independent decision maker of the advertised products, but the fact is that as the products related to the Cosmetics, Jewelry and apparel are the dominant product category under the study, and are coming under the female domain; thus women are found mostly as independent decision makers for the advertised products under study. Thus Chishom (2014) is right to claim that though gender role roles are getting polished and gender gaps are narrowing down with times still the societal role defines man as the bread earner and women as the homemaker (p. 91).

India has a patriarchal society and Indian irrespective of their status and educational qualification; they use to give much importance to their family (Bharat,1995). Even most of the Indian women still have faith in their old customs and traditions (Hofstede, 1980). Advertisers use this traditional gender stereotypes in their commercial with an assumption that they are well known to everybody, as the concept is already tested, it is also easier to convince. Thus it is quite convincing when Munushi (1998) explores that though the Indian women are portrayed as liberated still they are traditional and have the household responsibility. However with due course of time her image has been undergone a drastic change in her family and media from being ruled to that of a ruler, she knows how to run the system on her own without disturbing the traditional norms of the patriarchal society. Though in present day's advertisements she is portrayed as mother and house wife; the smart mom's independence and passion; and the super wife's challenge is noticed.

Working role

The survey among the respondents under study finds a significant perception difference between the male and female respondents regarding the portrayal of women in Working role. It is noticed that female more than male perceived that women in Indian TV advertisements were rarely depicted as working women or in authority role. The result is also supported by the results of the content analysis as Working role is found to be the least occurred role portrayal of women in Indian TV advertisements under study. The study explored 55% of the variance is created by gender towards the perception of male and female audience regarding the portrayal of women in working role.

The earlier studies (Dwivedy et al., 2009; Das, 2011; Gupta & Jain, 1998; Manushi, 1998) also support the trend that women are rarely portrayed as working in Indian advertisements. Even if they were shown as professionals, again it is rare to see them in executive role or authoritative role rather mostly shown in subordinate positions, like as teacher, nurse, secretary to the male boss, etc. When she is shown as the doctor her patients are her family members. They seldom represent the high value products like automobiles and products or service deal with finance, rather shown as the representative for the products related to kitchen and cosmetics, though these products are of the female domain, even sometimes for these products they are shown as the user, with a male authority. In Vim dishwashing liquid gel, Wheel detergent powder, Tide detergent, Glam up facial cream, Tresseme shampoo, advertisements, where women are shown as the user of the products and are being advised by the man who is the product representative, implies that women are not able to take these small decisions that which detergent and cosmetics they should choose for them and for their family members. Goffman (1979) term it as Function ranking. Though the content analysis of the advertisements under study found women mostly as the user and authority of the advertised products, the fact is that the Cosmetic, Jewelry and apparel is the dominant

product category under study followed by the advertisements related to the Health and Hygiene, and Food and Beverages, which are considered to be of female domain. Besides these women portrayed as the user of the products is also found in good number of advertisements that are under study.

In a male dominated society a girl whether to opt for a professional life is mostly depend on the decision of the head male member of the family and for a married one the decision of the husband is must. Bhowmik (2006) finds 53% of the husbands do not prefer their wife to work outside, and the remaining 47% have been found to be neutral on this question, neither have they discouraged nor they encouraged their wives for career or professions (p. 47). Indian woman is regarded as the true Ardhangini to her husband, who is mostly not encouraged to step out of the house, to take up paid jobs, to assert their independence apart of her husband (Channa, 2007, pp 37-44). Even many men thought a working wife is an insult to their manhood (Schaffter, 2006, p. 202). Advertisers are following this pattern only. They don't want to dissatisfy their male consumers in a male dominated society. Thus the result of the Plakoyinnaki and Zotos (2008) is quite obvious that the depiction of women as professionals, as authority figures is mostly found in female audience publication rather than the male audience and general interest publication. Which implies majority of the male respondent they don't prefer women to be independent. Which is quite similar to what Aurna, et al. (2008) explores that the adolescence girls more than the boys prefer to see women as independent, confident and career oriented in advertisements. This may be the reason that in current study majority of female respondents in comparison to male believed that women are rarely depicted in working role in advertisements.

Decorative role

The survey under the study reveals that female more than male perceived that women in Indian TV advertisements are portrayed mostly in Decorative role. 13% variance is

explained by gender regarding the perception of male and female audience about the portrayal of women in Decorative role. This result is justified by the result of the content analysis as Decorative role is found to be the dominant role portrayal of women in Indian TV advertisements under study. The survey finds that women more than men perceive that advertisements mostly show women as sex object, depicting their body and body parts unnecessarily. This is conformed from the content analysis of the advertisements under study; as it is noticed that women were portrayed as sex object mostly for the products that are not related to sex. Sex related products under study are extremely minimal. Lundstorm and Sciglimpaglia (1977) find women with more critical attitudes towards sex role portrayals than men. Similar trend is also found in the study of Sukumar (2013); she finds a significant difference of perception between men and women regarding the portrayal of women as decorative objects. Daechun (2013) also explores parallel results that the majority of Korean women in comparison to men, in general are more offended by these types of portrayals. Similar trends are also noticed in the study conducted by Archana and Joshi (2015) that girls more than the boys agree that women are mostly portrayed as sex object in Indian media. Studies have proved that the biological and psychological needs of man and women are different (Grazer & Keesling, 1995); thus, men tend to focus on a woman's physical appearance, and women tend to focus on man's intellect and personality (Anabila, Tagoe & Asare, 2015). When men find women with revealing clothing as more attractive; women considered it as unattractive.

(<http://marineecology.wcp.miamioh.edu/ns1fall02/cummins/afternoon/attraction/web/final.html>). Thus when female audience magazine promotes the nontraditional image of women; male oriented magazine promote mostly decorative role of women (Plakoyiannaki & Zotos, 2008). Therefore women as sex objects in advertisements generate two conflicting result, i.e. attracting man's attention and offending women's self integrity generally (Taflinger, 1996).

The study of Reichert et al. (2001) find that the audience in general are attracted more towards the opposite sex sexual images than to the same sex images. Maciejewski (2004) is right to claim that men like appeals using sexy woman regardless of their moral predisposition whereas women were getting tensed to see such image (Lambiase and Rechiert, 2003). This might be the cause why in the present study women more than men feel offend while watching sexual portrayal of women in advertisements with their family. This again can be the reason why women more than men prefer the portrayal of normal looking women in advertisements rather than the extremely beautiful ultra thin model. This finding is consistent with the study of Aruna, et al. (2008) as it explored that when girls wanted to see women as confident, independent and empowered; boys wanted women to be shown in fashionable and glamorous role. A study by Anabila, et. al. (2015) also finds males are more positively influenced by sex appeal in advertisements as compared to their female counterparts.

Free wheeler

The survey result explores that women more than men perceive that women in Indian TV advertisements rarely portrayed as Free wheeler with independent identity and decision, in dominant /superior position some time with better decision than man or with equal status with man. The study explores 38% of the variance is explained by gender towards the perception of male and female audience regarding the portrayal of women as Free wheeler. Whipple & Courtney, (1985) claim that as the working status of women has been gradually improved in the society, the contemporary women prefer to see their depiction in advertisements in liberated role rather than in traditional portrayal; whereas the men in the society they have a different perspective, they prefer to see women in traditional role. According to Dwivedy et al. (2009) in comparison to the western countries, in a patriarchal country like India, the power distance between male and female is quite high. So here the

representation of a woman as more powerful, influential and commanding role over a man may not be accepted positively. Though women contribute immensely towards the household works, Beauvoir (2011) claims that "her work within the home does not grant her autonomy. It becomes meaningful and dignified only if it is integrated in to existence that goes beyond themselves, towards the society in production or action"(p. 497). This might be the reason of least occurrence of women as Free wheeler role and why men didn't favor such role of women in advertisements. On the other hand as the working status of women has been gradually improved in the society, the contemporary women prefer to see the depiction of women in liberated role than the traditional and sexual portrayal in advertisements (Whipple & Courtney, 1985). All these factors contribute to the difference in perception between the male and female respondents.

5.3.3 Objective - 10: To find out the perception differences among the respondents regarding different role portrayed by women in TV advertisements on the basis of their age group

H₀: Age has no impact on the perception of the respondents' regarding different Role portrayal of women in TV advertisements.

Family role

The survey among the respondents finds that there is no perception difference among the respondents across the age group regarding the Portrayal of women in Family role in Indian TV advertisements. Thus the null hypothesis for this part is accepted; which implies that respondents irrespective of their age agreed that women in Indian TV advertisements are mostly portrayed in Family role i.e. frequently shown with household chores, seldom as professionals and often shown as the decision makers for the products related to kitchen and beautification

Working role

The study of the Bhullar (2000) reveals that the liking for the portrayal of women in different roles is more dependent on the age of the respondents than on the sex of the respondents. The present study explores the age differences among the respondents' affected how they perceived the portrayal of women in Working role in Indian TV advertisements. Thus the null hypothesis of this part is rejected. The study further clarifies the pair wise differences between the groups. The study has found significant differences in perception between the EYA (Early Young adult =18-29Y) group and LYA (Late Young Adult= 30-39Y) group; EYA (Early Young adult =18-29Y) group and EMA (Early Middle Adult= 40-49Y) ; and EYA (Early Young adult =18-29Y) group and AMA (Advanced Middle Adult= 50-60Y). The study further clarifies that the respondents belong to LYA, EMA and AMA age group likely to believe more than the respondents belong to EYA age group that women in Indian TV advertisements are rarely portrayed in Working role. The variation explains by age between these groups is 26%, 59% and 70% respectively. The study further explores significant difference in perception between the respondent belong to LYA age group and EMA group; and LYA and AMA group. The respondents belong to EMA and AMA group tend to agree more than the respondents of LYA group that women in Indian TV advertisements rarely portrayed in Working role. The variance explains by age in these two groups is 36% and 53% respectively. Finally the study reveals the perception difference between the respondents belong to EMA group and AMA group and find that the respondents of the AMA group tend to accept more than the EMA group that Indian TV advertisements rarely portrayed women in Working role. The variation between these group explains by the age is 24%.

Though there are differences in perception between the groups, the study finds that the variation explained by the age is more between the respondents belong to EYA and AMA

and less between the respondents belong to EMA and AMA. The respondents belong to the EYA group they are less agreed in comparison to the other groups that women in Indian TV advertisements are rarely portrayed in working role and the gap is much with the respondents belong to AMA group. Though the study further explored that respondents of Young adults (EYA and LYA) group have similar kind of views (as the variation between the group is less) and respondent belong to the Middle Adult (EMA and AMA) hold similar perception regarding the portrayal of women as working role in Indian TV advertisements, but there is a huge difference of perception between the two groups. Research proves that young adults and middle aged adults behave differently. When the young adults tend to take decisions emotionally, which lead to distorted and one-side results; middle aged adults are more likely try to understand the problem of each party, taking all perspective in to account they try their best to provide more balanced opinion. They have both the emotional understanding and problem solving skill (Hewstone, Fincham & Foster, 2005). Thus according to Erikson (1980) the middle aged adults always want to contribute some skill or knowledge to their younger generation, which he termed as generativity. May be this is the reason that the respondents belong to the middle adult groups are more conscious about the least occurrence of the women in working role, rare portrayal of product representative for high value products, rare eye-contacts with the viewers; in Indian TV advertisements.

Decorative role

The survey under study explores a significant difference in perception of the respondents regarding the portrayal of women in decorative role on the basis of their age group in Indian TV advertisements. Thus the null hypothesis of this part is rejected. The study finds no perception difference between the respondents belong to EYA and LYA, and between the respondents belong to LYA and AMA group. Besides these two pairs the study finds statistically significant differences in perception between the other pairs regarding the

portrayal of women in Decorative role in TV advertisements. The study explores respondents belong to EMA and AMA are likely to agree more than the respondents belong to EYA; the respondents belong to EMA and AMA tend to believe more than the respondents of LYA group and the respondent belong to EMA are agreed more than the AMA age group respondents that the women in Indian TV advertisements are mostly portrayed as Decorative objects. The variance explains by the age between the EYA and EMA group towards the portrayal of women in Decorative role in Indian TV advertisements is 23%, and the variance explained by the other pairs like between the EYA and AMA age group; LYA and EMA; and between the EMA and AMA is 46%, 36%, and 25% respectively. The study finds the perception difference most between the EYA and AMA age group and least between the EYA and EMA group. This implies that the difference is mostly between the respondent belong to EYA and AMA; and LYA and AMA. The respondents belong to AMA age group tend to agree more than the respondents of EYA and LYA age group that women in Indian TV advertisements are mostly portrayed in Decorative role.

Nagi (2014) claims that the interpretation of sex appeal varies from person to person, even the same person reacts to them differently at different stages of his life-cycle. Researchers have already proved that in an attempt of making some contribution towards their next generation; the middle aged adults tend to take more matured decisions in comparison to young adults taking all the aspect in to consideration; whereas according to the developmental model of Erikson young adults are more interested towards developing relationships with an intimate partner, or series of partners, they are more interested in making casual sex than the making commitments (Hewstone, Fincham & Foster, 2005). This may be the reason why the survey under the present study found the young adults as less offended by the sexual portrayal of women in advertisements and feeling less uncomfortable than the middle adults. Similar results are also found by the study conducted by Zimmerman

& Dahlberg (2008). They find the younger generation are less offended by the portrayal of women as sex objects in advertisements in comparison to previous generations. As today's generation is constantly exposed to the sexual images of women, with times it becomes very common for them. Younger women consider sexuality as their power, so it is quite obvious that the objectification or commodification of women in advertisements hardly matter to the younger generation. They have found these advertisements as culturally acceptable.

The study further reveals that middle adults especially respondents belong to advance middle adult age group they tend to believe more in comparison to the respondents of other age group that advertisements that show women as sexual objects encourages other women to imitate and prefer to see the normal looking women in advertisements instead of extremely beautiful and glamorous models. The study of Aruna, et al. (2008) finds a similar pattern that the presence of female models in the advertisements influence the liking of both the genders for a particular product. When the boys want the portrayal of women in fashionable and glamorous role as beautiful models stays on their minds for long time; the fashion trends of the girls are influenced by these models. The younger generation identifies themselves with the TV character and easily get attracted towards the fashionable, beautiful and glamorous images. Woman as sexual object in advertisements encourages the attitude of the young adults in support of sexual aggression (Mackay & Covell, 1997). The middle adults more than the young adults felt that advertisements often show women as sex object and their body and body parts are shown excessively and unnecessarily in Indian TV advertisements. The content analysis under the study also explored the same trend that in 46% advertisements women were portrayed as decorative objects of which in 23% advertisements she was the sex object whereas the sex related product under the study was only 1.5%. Thus Kilbourne (1999) is right when she claims that women are portrayed in advertisement only as an object of beauty and sex by highlighting certain parts of their body and this fake image

of woman persuades the other women in the society to buy certain beauty products. But the prominent feminist Wolf (2002) emphasizing the girl power trend note that it is not wrong that women are using the power of their glamour, provided that they are doing it without any pressure.

Free wheeler

The survey under the study has finds that there is a perception difference among the respondents regarding the portrayal of women as Free wheeler on the basis of their age group. Thus the null hypothesis of this part is rejected. The study further explores that when there is no perception difference among the Young adults (between the respondents belong to EYA and LYA), and Middle Adults (between the respondents belong to EMA and AMA), there are perception difference between the respondents belong to EYA and EMA; EYA and AMA; LYA and EMA; and LYA and AMA, the variance explains by the age between these pairs are 36%, 32%, .26%, .22% respectively. The respondents belong to the EMA and AMA groups tend to agree more than the respondents of the EYA and LYA age groups that women in Indian TV advertisements rarely portrayed as Free wheeler. The survey conducted by Dwivedy et al. (2009) among the young adults find the untraditional portrayal of women in advertisements as the least favored one. Thus Chatterji (2006) is right when she argues that though the Indian society is changing at the verge of globalization; still it is a patriarchal society, portraying women in superior position or in dominant role than men, more over in non-traditional way may not be accepted easily here.

5.3.4 Objective – 11: To find out the perception difference among the respondents regarding different role portrayal of women in Indian TV advertisements on the basic of their level of education

H₀: Level of Education has no impact on the perception of the respondents' regarding different Role portrayal of women in TV advertisements

Education shapes the behavior of a person about how to judge and respect women. Highly qualified people have a liberal mind, thus less prejudiced and more concern about the portrayal of women in advertisements (Arafa, 2013).

Family Role

The result of the survey reveals a statistically significant perception difference among the four groups regarding the portrayal of women in Family role in Indian TV advertisements; thus rejected the null hypothesis for this part. The study finds no perception difference between the respondents qualified up to Higher Secondary Education (HSC) and Post Graduation (PG); Graduation (GRAD) and Post Graduation (P.G) ; Graduation (GRAD) and PhD and above; and Post Graduation (P.G) and PhD and above, where as perception differences are between the respondents qualified up to HSC and GRAD; and HSC and Ph.D. and above. The variance explains by education between these groups is 21% and 24% respectively. Respondents qualified up to HSC are likely to agree more than the respondents who were graduate and qualified up to Ph.D. and above that women in Indian TV advertisements are mostly portrayed in Family role. Research has shown that respondents with higher educational qualifications are stronger critics of the portrayal of women in advertisements (Lundstorm & Scglimpaglia 1977; Ford, La tour & Lundstorm, 1991). Contrary to this result respondents qualified up to HSC tend to agree more than the respondents qualified up to GRAD and Ph.D. and above that women in Indian TV

advertisements are mostly portrayed in Family role. However the difference between these groups is small.

Working role

Though the survey under the study explores a statistically significant perception difference among the four groups regarding the portrayal of women in working role in Indian TV advertisements; the data of the study further clarifies that the perception difference exists only between the respondents qualified up to HSC and PhD and above; and GRAD and PhD and above. The variance explained by the level of education is 26% and 27% respectively. Thus the null hypothesis for this part is rejected. The data reveals that the respondents qualified up to PhD and above tend to believe more than the respondent educated up to HSC and GRAD that the women in Indian TV advertisements rarely portrayed in working role. Thus the present study reveals a similar trend like the earlier studies i.e. Lundstorm & Scglimpaglia (1977); and Ford, La tour and Lundstorm,(1991) that the better educated people are more concern and more critical about the portrayal of women in advertisements. Lin (2008) finds those respondents who are highly educated, favored liberated and career oriented depiction of women in advertising.

Free wheeler

The data of the survey among the respondents implies a statistically significant perception difference among respondents regarding the depiction of women as Free wheeler in Indian TV advertisements on the basis of their level of education. Thus the null hypothesis of this part is rejected. The study further explores that the perception difference exists only between the respondents qualified up to GRAD and PhD and above; the PhD qualified respondents tend to agree more than the graduate respondents that women in Indian TV advertisements are rarely portrayed as Free wheeler. The variance created by the level of education between the groups is 18%, which is very small. Thus this implies that majority of the respondents

irrespective of their educational qualification agreed that women in Indian TV advertisements are rarely portrayed as Free wheeler. The result is quite similar with the findings of Lundstrom and Sciglimpaglia (1977), that educated women were more critical of their role portrayed by the advertisements. Following the similar pattern Ford, La Tour, Lundstrom (1991) find the similar kind of result.

The study has found no perception difference among the respondents regarding the portrayal of women in Decorative role, on the basic of their educational qualification which is quite contrary to the findings of the earlier studies of Lundstrom and Sciglimpaglia (1977) and Ford, La Tour and Lundstrom (1991) which implies irrespective of their education respondents believed that women in advertisements are mostly portrayed in Decorative role.

5.4 Summary

This chapter provides a brief overview of the objective wise interpretation and discussion of the data that are analyzed in previous chapter (Ch-4). The study has mainly two primary objectives followed by a number of sub-objectives. Two research tools are used in the study, i.e. content analysis of the TV advertisements and a survey through questionnaire. When in the first part of the study the recent trends and patterns about the portrayal of women in Indian TV advertisements are explored; in the second part the perception of respondents' regarding the portrayal of women is examined on the basic of their gender, age, and education. The findings are discussed with reference to the existing literature and also compared with the result of the analysis done by Goffman. Some results are found to be consistent; developments/ progress are noticed in some other aspects of the portrayal of women since the time of Goffman. The study also find the demographic factors like gender, age and education have a great deal of impact on the perception of the audience regarding the portrayal of women in advertisements. Perception difference is mainly noticed between the young adults and middle adults due to the influence of the cultivation theory. Most of the

results are found to be quite similar to the finding of the earlier studies. Some results that are with contradictory findings are also discussed with reference to the social and cultural norms of the patriarchal society like India.

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CHAPTER 6

CONCLUSION

The main empirical findings are discussed elaborately in the previous chapter (Chapter-4: Data Analysis). This chapter will synthesize the empirical research findings related to the variables under study to meet the research objectives of the study. It includes the conclusion and implications of all the findings, followed with recommendations.

6.1 Summary

The study has been conducted to explore the recent trends and patterns of portrayal of women in Indian TV advertisements and to find out the perception and perception difference among the audience regarding the portrayal of women in Indian TV advertisements on the basis of their gender, age and education. Two research tools are used to meet the objective. Content analysis of the advertisements has been done to meet the first objective and a survey has been conducted on a population drawn through purposive sampling to meet the second objective. The chapter discusses the main findings that are related to the first objective, followed by the findings of the second objective.

6.2 Findings of the Content Analysis

The pattern of different role portrayed by women in Indian TV advertisements

The study find the dominance of the Decorative role portrayal of women, followed by Family role, as Free wheeler and in Working role in Indian TV advertisements. Though in half of the Decorative role she was portrayed as sex object, the advertisements for the sex related products under study are found to be negligible, which implies the unnecessary portrayal of women as sex objects for the products that don't need the sexual appeal.

Advertisers use the sexual appeal of women only to grab the attention of the viewers. The portrayal of women as concern for look and beauty constituted around nearly 60% of the decorative role, implies the craze of Indian girls and women for fair skin and beauty.

Family role found to be the second dominant role portrayal of women in Indian TV advertisements, which implies that though over the years the depiction of women in Family role is decreasing, there is a huge increase in the decorative portrayal of women in advertisements. It has also been observed that even if the portrayal of women with independent thinking and opinion contributing positively towards the society, sometimes with better position than men, are noticed in Indian TV advertisements their numbers were very small. Even the portrayal of women as professionals and as career minded is rare to see in advertisements that are under study. All these indicate that not much progress has taken place in the portrayal of women in Indian TV advertisements. They are still portrayed either as decorative object or in relationship role.

Association of the Role portrayal of women with other collarets of the advertisements (Status, Setting, Voice over, Credibility, Eye-Contact, and Product Category) Status

The study has found that in most of the advertisements under study women are portrayed as independent decision makers for the use of the advertised products. Whereas the neutral status of women were found to be least portrayed in advertisements. The study reveals a statistical significant association between the role portrayal of women and their status in advertisements. It is noticed that when depicted in Family role, women in Indian TV advertisements are mostly related with the dependent status, whereas the Decorative role, Working role and women as Free wheeler are found be associated with the independent status of women in advertisements. The study further explores that in comparison to other role portrayals, women as Free wheeler are more related with the Neutral status.

Setting

The study explores the dominance of Home setting in nearly 50% of the advertisements under study, where as occupational setting is found to be the least as setting. A significant association has found between the Role portrayal of women and the setting of the advertisements. The study finds that the settings of the advertisements vary according to the different Role portrayal of women in Indian TV advertisements. When portrayed in Family role and Decorative role women in advertisements are found mostly in Home setting, whereas while depicting the Working role as the name suggested the association is more on the Occupational setting and as a Free wheeler women in Indian TV advertisements are mostly shown in outdoor settings.

Voice over

Though the study doesn't find any statistically significant association between the Role portrayed by women and voice-over of advertisements, it is observed that male more than female were used as voice over for the advertisements under study.

Credibility

The study reveals that in majority of the advertisements under study; women were mostly portrayed as both User and Authority of the products. A statistically significant association is found between the Credibility of the women and their Role portrayal. When depicting the Family role and Working role, women are found to be as the user of the products, whereas the in Decorative role and women as Free wheeler were mainly associated with both the User and Authority of the products.

Eye contact

The study finds that in more than 75% of the advertisements under study women are not making direct eye-contact with the viewers. It has been noticed that the Eye contact of the

women varies with the different portrayal of women in advertisements. The study further explores that when depicted in Family role women were making least Eye contact and the Eye contact are found to be maximum while depicted in Decorative role. Further in depth analysis of the data reveals that while depicting in Decorative role and as Free wheeler women are mostly portrayed as Independent decision makers and maintaining maximum Eye contact. Hence direct Eye contact is the corresponding result of the degree of decision making.

Product Category

Cosmetics, Jewelry and Apparel were found to be the dominant product category that are advertised which are considered in the study. The study found the product categories vary according to the role portrayal of women in advertisements. While the portrayal of women in Family role mostly associated with the products related to Health and Hygiene, and Food and Beverages; women in Working role mostly related to the Health and Hygiene product; and the Decorative role portrayal of women as the name suggested mostly connected with the products related to Cosmetics, Jewelry and Apparel. But women as Free wheeler are found to be equally portrayed for the product categories that are under study except for the products related to the Cosmetics, Jewelry and Apparel.

6.3 Findings of the Survey

Perception of the audience regarding the Role portrayal of women in Indian TV advertisements

Majority of the audience agree that women in Indian TV advertisements were mostly portrayed in Decorative and Family role and rarely portrayed as Working and Free wheeler.

Majority of the audience don't agree that women in Indian TV advertisements were portrayed as dependent and most of them agreed to the point that in advertisements women

are rarely portrayed as professionals, in dominant position over man, rarely making direct eye contact and taking independent decision contributing positively towards the society, rather portrayed mostly inside home with their household chores, taking decision mainly for the products related to body beautification, food and beverages, and health and hygiene, and rarely for the high value products. Majority of them also perceived that advertisements mostly portrayed women as sex object portraying their body and body parts unnecessarily, and this make them feel uncomfortable to watch some advertisements with their family members. They believe that such type of portrayal of women in advertisements encourages the other women and girls in the society to feel free about their sexuality. Majority of them prefer to see normal looking women in advertisements rather than extraordinarily beautiful women.

Perception difference among the audience regarding the Role portrayal of women in Indian TV advertisements on the basic of their gender, age and education

Gender

The study finds a significant difference of perception between the male and female audience regarding the portrayal of women in Indian TV advertisements. Female more than male were found to be concerned about the portrayal of women in advertisements. More than male, female perceive that women in advertisements are portrayed mostly either in Traditional Family role or as the Decorative object and rarely shown as professionals and Free Wheelers. More than male they were feeling uncomfortable with the sexual portrayal of women and prefer to see normal looking women in advertisements.

Age

Age difference among the respondents has greatly affected their perception regarding the portrayal of women in Indian TV advertisements. There is no perception difference among

the audience on the basis of their age group regarding the portrayal of women in Family role. Irrespective of their age most of the audience agree that women in advertisements are mostly portrayed in Family role.

Though the study finds a significant difference among the audience on the basic of their age group, regarding the portrayal of women in Decorative role, as Working and Free wheeler, difference mainly lies between the respondents belong to the Young adult group (EYA and LYA) and Middle adult group (EMA and AMA). The respondents of the Middle adult age group more than the respondents belong to the Young adult age group believed that women are portrayed mostly in Decorative role and rarely as professionals and Free wheeler. Especially the perception of the respondents belong to the Early young adult is found to be very much different from the respondents of the Advanced Middle adult. Not much difference is found among the Young adults and among the Middle adults.

Education

Perception difference among the respondents regarding the portrayal of women in Family role, as working and Free wheeler on the basic of their educational qualification. The differences are mostly found between the respondents qualified up to HSC and Graduation and PhD and above. The respondents qualified up to PhD & above tend to believe more than the respondents with HSC and Graduation qualification that women in TV advertisements are rarely portrayed as Working and Free wheeler. It is further noticed that respondent qualified up to HSC were agreed more than the respondents of PhD and above that women in TV advertisements are mostly portrayed in Family role. There is no difference in perception among the respondents on the basic of the educational qualification regarding the portrayal of women in Decorative role.

Thus the findings of the study reveals that women in Indian TV advertisements mostly portrayed in Decorative role and Family role; rarely as professionals and Free wheeler. The

study further reveals that though women in advertisements are mostly shown as independent decision makers, portrayed mainly both as User and Authority of the advertised products, in most of the cases they are not making direct Eye contact with the viewers, predominantly portrayed in Home setting and mostly shown for the advertisements of the products related to Cosmetics, Jewelry and Apparel, and Food and Beverages. Though multiple roles are noticed in advertisements women are mostly portrayed in single role in advertisements that are under study. It is observed that the Status, Credibility and Eye contact of the women; and Setting and Product category in advertisements vary according to the portrayal of women in advertisements. Parallel results are also found from the survey that has been conducted under the study; as the majority of the audience agreed that women in advertisements are predominantly portrayed in Decorative role and Family role; and rarely portrayed in dominant position with better decision making capacity over men and as professionals; if portrayed as professionals most of the time shown in sub-ordinate position; mostly shown inside the home with their family members doing the house hold chores; though portrayed as independent decision maker; the products are mainly related to body beautification, Food and Beverages and Health and Hygiene; and hardly make direct Eye contact with the viewers. The results of content analysis and the survey are found to be quite similar, which authenticates the result of the both the analysis content analysis and survey.

The study also finds differences in perception among the respondents regarding the portrayal of women in advertisements on the basic of their gender, age and level of education. The study further reveals that the female respondents, respondents belong to the middle adulthood and respondents those are highly qualified are more concern about the portrayal of women in Indian TV advertisements. In comparison to their other respective comparative groups, they perceived more that women in Indian TV advertisements are mostly portrayed

in traditional role of decorative object and housewife; and rarely portrayed as working, career minded and in a dominant role portrayal over man.

Thus it is quite agreed what Yakkaldevi (2014), mentions that the portrayal of women in Indian TV advertisements swings between these two extremes: the “mother India” and the “glamour girl” image.

6.4 Theoretical Implication

The content analysis under the study adopted mainly the Goffman's (1979) theory of Gender stereotype. The result of the study indicates that not much change has been noticed in the portrayal of women in advertisements, since the time of Goffman. The categories defined by Goffman like the Family, Feminine touch, Licence withdrawal, Reutilisation of Subordination are found to be prevalent in twenty first century of Indian TV advertisements; except some positive changes in Function Ranking category; as the current study found women mostly as the independent decision maker about the use of the products, thus portrayed mostly as both the User and Authority of the products in the advertisements that are under study. This indicates at least some progress has been noticed in the stereotypical status of women in advertisements; i.e. they are taking decision independently. But the matter of fact is that the products related to body beautification and food and beverages, and health and hygiene were the predominant product category in the advertisements which are under study. The purchasing decision of these products is mostly coming under the domain of women's decision making capacity (though exceptions are there). Some trends of the Function ranking are still noticed in the advertisements women are found to be portrayed in sub-ordinate position to men. Parallel results are also found with the study of Das (2000) and Dwivedy et. al. (2009). Kang (1991) when revisited the theory of Goffman, he found the prevalence of stereotype more in the category of Licence withdrawal. Parallel results are also found by the present study.

The study also finds perception difference among the respondents according to their gender, age and education. The main difference is found between the perception of the Early Young adults and Advance Middle adults. Cultivation theorists argue that the younger generation are continuously and constantly exposed to the beautiful and sexual images, because of the impact of the cultivation theory; they perceived these images differently while watch them in advertisements (Zimmerman & Dahlberg, 2008); as a reason of which they are found to consider the sexual images of women in advertisements as less offensive.

6.5 Policy Implication

The evidence of the earlier studies (Manushi, 2001; Das, 2000; Das, 2010; and Dwivedy et al. 2009) and the findings of the present study points out the fact that nominal changes has taken place in the portrayal of women in advertisements over the years. The progress in positive direction in this aspect is very slow. Women still in advertisements are portrayed mostly in stereotypical role either as decorative object or as happy housewives; rarely portrayed in decision making executive position contributing positively towards the society.

The findings of the study have proved that though there are policies against the indecent representation of the women in advertisements, but these policies have failed to make anticipated impact. Audience, still is not feeling comfortable to watch advertisements with their family members. Thus, the theoretical argument for this justification suggests the need for the review of the existing policy which would strictly banned the commercials that are going against the integrity of the women and will help to establish equity for women with men in the world of advertisements. The study will help the advertisers to know the liking and preference of the audience of different gender, age group and level of education so that they can plan their advertising message according to the preference of the targeted audience.

6.7 Recommendations for Future Research

The limitation and delimitation of the present study (discussed in the Chapter-1) are addressed here in this segment of the chapter.

- The study has chosen five Hindi private channels, more channels including English and regional channels can be included. Again five daily soaps are selected for the study, their number and the recording period of the advertisements can be increased so that the study can have a wider perspective.
- The study has mainly concentrated on the portrayal of women in advertisements; gender role portrayal in advertisements can be considered to have a comparison between the male and female role portrayal in Indian TV advertisements.
- A larger audience drawn through the probability sampling could be surveyed for the better generalization of the result.
- The study only examined the association of the role portrayal of women with other collarets (Status, Setting, Voice over, Credibility, Eye contact, Product category) of the advertisements. The association between these collarets can be examined to have a better result.
- The perception difference among the audience can further be explored on the basis of their financial status, literacy, employment status, TV viewing time.
- A focus group interview with the advertisement agency can be conducted to find out the factors that responsible for the depiction of certain role portrayal of women in advertisements.

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APPENDIX- A

CODE BOOK AND CODING FORM

I. Pilot code book

The main objective of the code book is to help the coders and the researcher in the evaluation of the portrayal of women in Indian TV advertisements. The codebook provides a clear description of all coding variables that are used in the study. The pilot codebook is used to fill the pilot coding form (Appendix-C). Every item on the coding form has a space for a code. When the items in the coding form are presented in columns; the variables under study are presented in rows with their sub categories and their numerical codes.

Instructions

The coder needs to analyze the advertisements on the basis of the several variables that are to be examined in the study. The clear descriptions of these variables are given in the next section of this chapter so that the coder can code the variables without any misunderstanding. After the identification of the variables the variables are coded numerically on the basis of their sub-categories, in the coding form. The detail descriptions of the coding variables are given in the following section of this chapter.

Coders are given the following instructions to code the advertisements.

- Please read the code book thoroughly to have a clear understanding about the study and different variables involved in it.
- Watch each advertisement that are given in a DVD and then fill the coding forms by indicating all the coding variables for each of the advertisement.
- Before moving to the second item you have to complete the coding of the first item.

- Once the item or advertisements are identified with numbers a concise description should be given to each of the items in the first blank column next to the item no. in the coding book. For Ex. Kalyan Jewelers : Woman in the Jewelry Shop
- Besides these two columns remaining columns are for the variables which are coded with numerical numbers on the basis of their subcategories. These columns are to be filled in a proper way. For ex: the variable Setting is coded as 1 for home, 2 for occupational, 3 for outdoor and 4 for can't code. The detail descriptions are given in following section of the chapter.

Description of the variables under the study

Role: It refers to what role the woman is portrayed in an advertisements. The role portrayal of women in advertisement is classified in to four board categories: family role, working role, decorative role and freewheeler. The decorative role is again divided in to two parts: concern for look & beauty and as sex object.

Status: The status of a woman in an advertisement mainly depends on her decision making power or authority about the use of the product, she advertised for. It involves three sub-categories like, dependent, independent and neutral.

Setting: Setting is the background in which the set of the advertisements are placed, the environment where the character in an advertisement is portrayed. It is divided in to three categories, home, occupational, outdoor and can't code.

Credibility: Credibility refers to whether the woman in an advertisement is the product user or product representative. It is categorized under four headings, user, authority, both user and authority, neither user nor the authority.

Voice over: Voiceovers are used in advertisements to convey information; or to aid the communication of factual messages and is categorized under 4 categories male, female, both male and female, absent.

Eye contact: This variable is used in the study to explore whether women in advertisements are making direct eye contact with the viewers and is categorized as yes and no.

Camera Angel: Camera angel in advertisements refers to the angel from which the advertisement is shooting; which categorized as high, horizontal and low.

Camera Distance: Camera distance in advertisement refers to the distance of the camera from the women portrayed in the advertisement and is classified under three categories, close, medium and long.

Product Category: It includes the product category being advertised in the advertisements and includes the categories like, health & hygiene, food and beverages; cosmetics; apparel; Jewelry ; household furnishing items; electrical appliances; automobiles and related products; service advertisements.

Coding Variables: Variable in the coding forms are coded on the basis of the numbers given to them as code. Each variable in the coding form are divided in to several sub categories and each subcategory is assigned with a specific number, that is the coding number of that category. The following are the instructions for the coding variables:

Coder ID: The coder has to fill his/ her name in the given space

Total Number of Item coded : It refers to the total number of advertisements coded by the coder.

Item # : It indicates the number assigned to the advertisement by the coder.

Item Description: It refers to the concise description of the item where the main activity of the woman is briefly mentioned.

Role

1. Family Role: It includes the depiction of woman as spouse, mother, in relationship role like daughter, daughter-in-law, mother-in-law, sister etc. engaged in any type of domestic activity such as cleaning, serving food, cooking etc.

2. Working Role: In the present study the category women in working role includes the portrayal of women as professionals like doctors, lawyers, politicians, spots person, interviewer, model or in any other profession, which is considered to be of a professional nature (but not shown as experts/spokespersons, as the study has a different category for this) and whose main focus is on work related activities. For e.g.: the woman in an advertisements is attending meeting, working in her workplace, having the presentation, addressing the public, taking interviews, shown in professional dress, etc.

Decorative Role: The present study categorized both concern for look and beauty and sex object as decorative role.

3. Concern for look and beauty: It refers to the portrayal of a woman in an advertisement where her main focus is on physical beauty or to look glamorous and attractive. Women appearing more appealing and youthful concern with looks, as mostly in advertisements of fashion cosmetics and Jewelry.

4. Sex object: Sex object in the present study refers to the portrayal of women in advertisements where her body and body parts are used to sell the products. Sometimes women as a sexual object is determined by her dressing style, provocative posture, activity like caressing the objects or another person in a suggestive manner. Women as the sex object are mostly shown in alcohol, men's undergarment, deodorant advertisements, in advertisements where comparison of automobiles and perfume bottles with women's body and body parts are made.

5. Free wheeler: Free wheeler woman in the present study refers to a woman who is an independent decision maker; who does what she wants to without thinking what the other people are thinking about her. Sometime she is portrayed as the boss and has dominant role portrayal over man. For e.g.: women in advertisements are pushing the ambulance out of the pit, helping her husband to follow the traffic rule, raising voice against corruption and eve teasing, being the boss who can ordered her husband to meet the deadline etc.

The categories under the role are not mutually exclusive as a woman in a single advertisement can portray in multiple roles. She can have both the family and working role at a time. In such case the dominant role in an advertisement or role that covers most part of the advertisement is taken in to consideration.

Status

1. Independent: It depicts the role where the woman herself is taking the decision regarding the use of the product, service and ideas, without taking anybody's help. For e.g.: if in an advertisements the woman herself taking the decision about what health drink or which brand rice, or what insurance policy, etc. will be better for her family member, her status in that advertisement is independent.

2. Dependent: In the present study dependent status of the women in an advertisement refers to the role where a woman depends on man's decision/protection/ in need of his reassurance. For e.g.: in an advertisement a woman is advised by her husband to use the washing powder of a particular brand instead of the powder she is using or in the insurance policy advertisement where she is shown resting her head on the shoulder of her husband.

3. Neutral: In the present study if both man and woman in an advertisement are portrayed in equal status or on same footing in that advertisement the status of woman is neutral. For e.g.: both are sitting across the table and enjoying the coffee in a restaurant or, both are taking unanimous decision about the use of the product, service or ideas.

Setting

1. Home: This setting will be applicable if the advertisement is set in the home environment and the woman is appeared in home setting

2. Occupational: This setting is applicable if the advertisement is set in the occupational setting and the woman is appeared in her office or working environment. The women as a model if appeared in the ramp; the setting is also considered as occupational

3. Outdoor: This Setting includes the outdoor set like shopping malls, restaurants, park, fields, on roads, etc.

4. Can't code: Sometimes advertisements are set behind the wall paper and which is not coming under the above setting and even not possible to code.

Like the categories under role, the categories under settings are also not mutually exclusive as a woman in a single advertisement can be seen in multiple settings like in both occupational and home or both home & outdoor. In such case the setting that dominates the advertisement has been taken in to consideration.

Credibility

1. User: In an advertisement if a woman is being advised to use the product, and afterwards she is using that product or accepts the suggestion happily she is the user of that product.

2. Authority: In an advertisement if the woman is advising or convincing somebody to use the product, service or ideas by describing its benefits, she is the product authority

3. Both User and authority: In an advertisement if the woman is shown as the user and advocator of the product in that case she is both the user and authority. For e.g.: most of the cosmetic advertisements.

4. Neither User nor the Authority: If in an advertisement the woman is shown neither using the product nor convincing the audience to use the products, in that case she is neither the user nor the authority. For e.g.: the presence of woman in advertisements of alcohol, men's deodorant, razor and undergarment.

Voice Over:

1. Female: In an advertisement where the woman is conveying the factual information about the product, service or ideas

2. Male: In an advertisement where the man is conveying the factual information about the product, service or ideas

3. Both the male and Female: Where the both man and woman are conveying the factual information about the product, service or ideas

4. No voice over at all (AB): In an advertisement where no voice over is there; the factual information about the product is conveyed through gongilis, actions, etc.

Eye contact:

1. Yes: If the women in an advertisement making eye contact for more than three seconds at a time with the viewers

2. No: If in an advertisement there is no eye contact or the eye contact is for less than three seconds at a time.

Camera Angle

1. High: When an advertisement is shot from high angle, the camera is above the subject and looking down. This position makes characters look weak, submissive, or frightened. In most of the cosmetics advertisements, like Lux soap, L'oreal shampoo, Veet hair removal cream, men's deodorant advertisements like, Axe effect, wild stone, contraceptive advertisements women are shot from high angle.

2. Low: Advertisement is shot from low angle and camera is below the actor's eyes, looking up at them. Low angles make characters look dominant, aggressive, or ominous. In the advertisements like Nirma washing powder : ambulance, Stay free sanitary napkins: Army, Bournvita : Tayari jeet ki, women are shot from low angle.

3. Horizontal: Advertisement is shot at the eye level; camera is placed at the subject's height. For e.g. in Bru coffee advertisement a couple is shown sitting across the table and enjoying their coffee. The camera is shot at the eye level, indicating the equal status for both.

Camera Distance

1. **Long:** The frame of the advertisement includes the character along with the surroundings, where background is dominating, the character appears to be small and it helps to establish the relative position of the character with the surroundings.
2. **Medium:** A medium shot shows the subject in relation to its immediate surroundings, overall surroundings are not as evident as in long shot. The facial expression of the character is not evident but the hand movements or the body gesture of the character is clearly visible.
3. **Close:** The close-up shot show no surroundings. Importance is on the character in the frame. The viewers can notice the physical details of the character, his/ her emotions, facial expression, etc.

For e.g. most of the advertisements of the products related to cosmetics, Jewelry are shot with close and medium camera distance as the focus is on the face of women. Whereas most of the products related to food & beverages (Dawat Basmati rice, Ashribad atta, Saffola cooking oil) and health & hygiene (Harpic toilet cleaner, Lizol floor cleaner, Dettol hand wash, health drink) advertisements are shot with long camera distance to cover mostly the back ground to show the concern of the women in those advertisements for their family members.

Product Category

1. **Health and Hygiene:** Products for the health & hygiene like toilet cleaner, hand wash, mosquito repellent, mosquito coil, detergent, etc.
2. **Food and Beverages:** All types of food, frozen, fast food, soft drinks, alcohol, etc.
3. **Cosmetics:** Products that are used for the physical appearance and upkeep/ All fashion cosmetics for both men and women
4. **Apparel:** Apparel of both men and women

5. **Jewelry:** Both gold and diamond Jewelry
6. **Household and furnishing items:** Includes manmade objects that are used as fixtures in manmade structures. These include furnishings for homes, offices, carpets, house paints, dinner set etc.
7. **Electrical portable device:** Products that require electricity in order to operate like T.V., refrigerator, mobile, microwave, washing machine, Iron etc.
8. **Auto-mobiles and related products :** Products used as modes of transport, more specifically modes of transport that requires an engine to function. Products that used for the upkeep, maintenance and running of automobiles are also included in this category. (Both two wheelers & four wheelers; tier, engine oil etc.)
9. **Services:** Advertisements that features services like, financial services (Products that address monetary planning, maintenance, and upkeep like banking and investment services ads),Institutional/public services (services offered by the state and all related agencies, that are provided by the state include housing, public education, and transport) etc.

II. Final code book

The main objective of the code book is to help the coders and the researcher in the evaluation of the portrayal of women in Indian TV advertisements. The final codebook is used to fill the final coding form (Appendix-D) to analyze the final data. Every item on the coding form has a space for a code. When the items in the coding form are presented in columns; the variables under study are presented in rows with their sub categories and their assigned numerical codes.

Instructions

The coder needs to analyze the advertisements on the basis of the several variables that are to be examined in the study. The clear descriptions of these variables are given in the next section of this chapter so that the coder can code the variables without any

misunderstanding. After the identification of the variables the variables are coded numerically on the basis of their sub-categories, in the coding form. The detail descriptions of the coding variables are given in the following section of this chapter.

Coders are given the following instructions to code the advertisements.

- Please read the code book thoroughly to have a clear understanding about the study and different variables involved in it.
- Watch each advertisement that are given in a DVD and then fill the coding forms by indicating all the coding variables for each of the advertisement.
- Before moving to the second item you have to complete the coding of the first item.
- Once the item or advertisements are identified with numbers a concise description should be given to each of the items in the first blank column next to the item no. in the coding book. For Ex. Kalyan Jewelers : Woman in the Jewelry Shop
- Besides these two columns remaining columns are for the variables which are coded with numerical numbers on the basis of their subcategories. These columns are to be filled in a proper way. For EX: the variable Setting is coded as 1 for home, 2 for occupational, 3for outdoor and 4 for can't code. The detail descriptions are given in following section of the chapter.

Description of the variables under the study

After the plot study based on the result of validity and inter coder reliability some variable; i.e. camera angle and camera distance are deleted from the final code book or from the final analysis of the data. As the advertisements are for very short span of time (2/3 mins), and the cameras are moving frequently; it was difficult to code the advertisements on the basis of camera angel and camera distance. Thus it was difficult for the coders to reach at Conesus.

Besides these changes, some more changes have also incorporated in the final code book, such as, initially cosmetics, apparel and Jewelry, each have a separate category, but as

apparel and Jewelry are coming out in small numbers from the sample (advertisements), all the three categories are clubbing together in to one. And for the same problem Household & furnishing items and electrical portable device are also clubbing together in to one category. In setting some changes are also done. As only one advertisement is coming under can't code category that advertisement is deleted from the final list of the advertisements and can't code is deleted from the categories of the setting and for the same problem the category Both male and female as voice over is coming only in two advertisements thus the category and the advertisements are deleted from the final list.

Role: It refers to what role the woman is portrayed in an advertisements. The role portrayal of women in advertisement is classified in to four board categories: family role, working role, decorative role and freewheeler. The decorative role is again divided in to two parts: concern for look & beauty and as sex object.

Status: The status of a woman in an advertisement mainly depends on her decision making power or authority about the use of the product, she advertised for. It involves three sub-categories like, dependent, independent and neutral.

Setting: Setting is the background in which the set of the advertisements are placed, the environment where the character in an advertisement is portrayed. It is divided in to three categories, home, occupational, outdoor and can't code.

Credibility: Credibility refers to whether the woman in an advertisement is the product user or product representative. It is categorized under four headings, user, authority, both user and authority, neither user nor the authority.

Voice over: Voiceovers are used in advertisements to convey information; or to aid the communication of factual messages and is categorized under four categories male, female, both male and female, absent.

Eye contact: This variable is used in the study to explore whether women in advertisements are making direct eye contact with the viewers and is categorized as yes and no.

Camera Angel: Camera angel in advertisements refers to the angel from which the advertisement is shooting; which categorized as high, horizontal and low.

Camera Distance: Camera distance in advertisement refers to the distance of the camera from the women portrayed in the advertisement and is classified under three categories, close, medium and long.

Product Category: It includes the product category being advertised in the advertisements and includes the categories like, health and hygiene, food and beverages; cosmetics, apparel and Jewelry ; household furnishing and electrical appliances; automobiles and related products; service advertisements.

Coding Variables: Variable in the coding forms are coded on the basis of the numbers given to them as code. Each variable in the coding form are divided in to several sub categories and each subcategory is assigned with a specific number that is the coding number of that category. The following are the instructions for the coding variables:

Coder ID: The coder has to fill his/ her name in the given space

Total Number of Item coded : It refers to the total number of advertisements coded by the coder.

Item # : It indicates the number assigned to the advertisement by the coder.

Item Description: It refers to the concise description of the item where the main activity of the woman is briefly mentioned.

Role

1. Family Role: It includes the depiction of woman as spouse, mother, in relationship role like daughter, daughter-in-law, mother-in-law, sister etc. engaged in any type of domestic activity such as cleaning, serving food, cooking etc.

2. Working Role: In the present study the category women in working role includes the portrayal of women as professionals like doctors, lawyers, politicians, spots person, interviewer, model or in any other profession, which is considered to be of a professional

nature (but not shown as experts/spokespersons, as the study has a different category for this) and whose main focus is on work related activities. For e.g.: the woman in an advertisements is attending meeting, working in her workplace, having the presentation, addressing the public, taking interviews, shown in professional dress, etc.

Decorative Role

The present study categorized both concern for look and beauty and sex object as decorative role.

3. Concern for look and beauty: It refers to the portrayal of a woman in an advertisement where her main focus is on physical beauty or to look glamorous and attractive. Women appearing more appealing and youthful concern with looks as mostly in advertisements of fashion cosmetics and Jewelry.

4. Sex object: Sex object in the present study refers to the portrayal of women in advertisements where her body and body parts are used to sell the products. Sometimes women as a sexual object is determined by her dressing style, provocative posture, activity like caressing the objects or another person in a suggestive manner. Women as the sex object are mostly shown in alcohol, men's undergarment, deodorant advertisements, in advertisements where comparison of automobiles and perfume bottles with women's body and body parts are made.

5. Free wheeler: Free wheeler woman in the present study refers to a woman who is an independent decision maker; who does what she wants to without thinking what the other people are thinking about her. Sometime she is portrayed as the boss and has dominant role portrayal over man. For e.g.: women in advertisements are pushing the ambulance out of the pit, helping her husband to follow the traffic rule, raising voice against corruption and eve teasing, being the boss who can ordered her husband to meet the deadline etc.

The categories under the role are not mutually exclusive as a woman in a single advertisement can portray in multiple roles. She can have both the family and working role

at a time. In such case the dominant role in an advertisement or role that covers most part of the advertisement is taken in to consideration.

Status

1. Independent: It depicts the role where the woman herself is taking the decision regarding the use of the product, service and ideas, without taking anybody's help. For e.g.: if in an advertisements the woman herself taking the decision about what health drink or which brand rice, or what insurance policy, etc. will be better for her family member, her status in that advertisement is independent.

2. Dependent: In the present study dependent status of the women in an advertisement refers to the role where a woman depends on man's decision/protection/ in need of his reassurance. For e.g.: in an advertisement a woman is advised by her husband to use the washing powder of a particular brand instead of the powder she is using or in the insurance policy advertisement where she is shown resting her head on the shoulder of her husband.

3. Neutral: In the present study if both man and woman in an advertisement are portrayed in equal status or on same footing in that advertisement the status of woman is neutral. For e.g.: both are sitting across the table and enjoying the coffee in a restaurant or, both are taking unanimous decision about the use of the product, service or ideas.

Setting

1. Home : This setting will be applicable if the advertisement is set in the home environment and the woman is appeared in home setting

2. Occupational : This setting is applicable if the advertisement is set in the occupational setting and the woman is appeared in her office or working environment. The women as a model if appeared in the ramp; the setting is also considered as occupational

3. Outdoor : This Setting includes the outdoor set like shopping malls, restaurants, park, fields, on roads, etc.

Like the categories under role, the categories under settings are also not mutually exclusive as a woman in a single advertisement can be seen in multiple settings like in both occupational and home or both home and outdoor. In such case the setting that dominates the advertisement has been taken in to consideration.

Credibility

- 1. User:** In an advertisement if a woman is being advised to use the product, and afterwards she is using that product or accepts the suggestion happily she is the user of that product.
- 2. Authority:** In an advertisement if the woman is advising or convincing somebody to use the product, service or ideas by describing its benefits, she is the product authority
- 3. Both User and authority** In an advertisement if the woman is shown as the user and advocator of the product in that case she is both the user and authority. For e.g.: most of the cosmetic advertisements.
- 4. Neither User nor the Authority:** If in an advertisement the woman is shown neither using the product nor convincing the audience to use the products, in that case she is neither the user nor the authority. For e.g.: the presence of woman in advertisements of alcohol, men's deodorant, razor and undergarment.

Voice over

- 1. Female:** In an advertisement where the woman is conveying the factual information about the product, service or ideas
- 2. Male:** In an advertisement where the man is conveying the factual information about the product, service or ideas
- 3. Both:** Where the both man and woman are conveying the factual information about the product, service or ideas
- 4. No voice over at all (AB):** In an advertisement where no voice over is there; the factual information about the product is conveyed through gingles, actions, etc.

Eye contact

- 1. Yes:** If the women in an advertisement making eye contact for more than three seconds at a time with the viewers.
- 2. No:** If in an advertisement there is no eye contact or the eye contact is for less than three seconds at a time.

Product Category

- 1. Health and Hygiene:** Products for the health and hygiene like toilet cleaner, hand wash, mosquito repellent, mosquito coil, detergent, etc.
- 2. Food and Beverages:** All types of food, frozen, fast food, soft drinks, alcohol, etc.
- 3. Cosmetics, Apparel and Jewelry:** Products that are used for the physical appearance and upkeep/ All fashion cosmetics for both men and women; Apparel of both men and women; Both gold and diamond Jewelry
- 4. Household, electrical portable device and furnishing items:** Includes manmade objects that are used as fixtures in manmade structures. These include furnishings for homes, offices, carpets, house paints, dinner set etc.; Products that require electricity in order to operate like T.V., refrigerator, mobile, microwave, washing machine, Iron etc.
- 5. Auto-mobiles and related products:** Products used as modes of transport, more specifically modes of transport that requires an engine to function. Products that used for the upkeep, maintenance and running of automobiles are also included in this category. (Both two wheelers and four wheelers; tier, engine oil etc.)
- 6. Services:** Advertisements that features services like, financial services (Products that address monetary planning, maintenance, and upkeep like banking and investment services ads), Institutional/public services (services offered by the state and all related agencies, that are provided by the state include housing, public education, and transport)

III. Pilot coding form

Total no of Item codes:				Coder's name:							
Item No	Item (Description of the commercial)	Role 1=Family Role 2=Working Role 3= Concern for look and beauty 4= Sex object 5=Free wheeler	Status 1=Independent 2=Dependent 3=Neutral	Setting 1=Home 2=Occupational 3=Outdoor 4=Can't code	Voice over 1=Male 2=Female 3=AB	Credibility 1=User 2=Authority 3=User and Authority 4=Neither User nor Authority	Eye contact 1=Yes 2=No	Camera Angel 1=High 2=Horizontal 3=Low	Camera Distance 1=Close 2=Medium 3=Long	Product category 1=Health and hygiene 2=Food and Beverages 3=Cosmetics 4=Jewelry 5=Apparel 6=Household furnishing 7=Electrical appliances 8=Automobiles and related Products 9=Service	Remarks
1											
2											
3											
4											
5											
6											
7											
8											

4. Final coding form

Total no of Item codes:				Coder's name:					
Item No	Item (Description of the commercial)	Role	Status	Setting	Voice over	Credibility	Eye contact	Product category	Remarks
		1=Family Role 2=Working Role 3= Concern for look and beauty 4= Sex object 5=Free wheeler	1=Independent 2=Dependent 3=Neutral	1=Home 2=Occupational 3=Outdoor	1=Male 2=Female 3=AB	1=User 2=Authority 3=User and Authority 4=Neither User nor Authority	1=Yes 2=No	1=Health and hygiene 2=Food and Beverages 3=Cosmetics, Jewelry and Apparel 4=Household furnishing and Electrical appliances 5=Automobiles and related Products 6=Service	
1									
2									
3									
4									
5									
6									
7									
8									

APPENDIX- B

QUESTIONNAIRE

Questionnaire on the Portrayal of Women in Indian Television Advertisements

Dear friends,

Greetings!

The purpose of this questionnaire is to collect information for the on-going Ph.D. research work. Please spare ten minutes to fill the attached questionnaire. The information from the questionnaire will be used for academic purpose only and will remain confidential. Please tick mark properly wherever necessary. There is no wrong or right answer for the questions. It depends on what you feel. Please give your honest opinion. Thanks for your participation.

Part A: Demographic Profile

Name: _____

Gender

Male Female

Age:

18-29 years 30- 39 years 40- 49 years above 50 years

Educational Qualification:

Up to higher Secondary Graduation Masters PhD and Above

Employment Status:

Students [Pursuing graduation / Higher studies] Professionals
Business man/ woman Homemaker Unemployed Retired

Marital status:

Single Married Divorced Widow

Family Income (Annual):

Below Rs. 2, 50,000/- Rs. 2, 50,000/- Rs. 5, 00,000/-
Rs. 5, 00,000/- Rs. 10, 00,000/- Above Rs. 10, 00,000/-

Do you watch TV?

Yes No

If yes, then how much time you spend (per day) in watching TV

Less than 1 hour 1-3 hours More than 3 hours

What are the programmes you watch on TV?

News Sports events Movies Reality Shows
Daily Soaps others

Do you find the TV ads interesting?

Always some time Never

If yes, what fascinates you the most in an advertisement?

Creativity Idea Jingle Models

Please mark the option that gives your honest opinion and don't leave any question unmarked.

S.N	ITEM	Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
21.	Ads often suggest women as dependent on men					
22.	Ads rarely advocate equal footing of women with men					
23.	Ads seldom suggest women as educated, professionals and career oriented					
24.	Ads rarely show women as dominant over man					
25.	Ads seldom show women in executive position rather show in subordinate position (clerk, PA) in comparison to men					
26.	Ads rarely show women as independent decision makers; contributing positively towards the society					
27.	Ads often show women as 'sex objects'.					
28.	Ads often portray women with their family members and household chores (taking care of the food, health and hygiene of the family)					
29.	Ads show female body and body parts excessively and unnecessarily					
30.	Ads mostly show women inside the home					
31.	Majority ads depict young and beautiful women					
32.	Ads suggest women as the decision makers mainly for the products like cosmetics, health and hygiene, kitchen product					
33.	Ads generally show women as accessories for men's products like men's wear, shaving cream, razor etc					
34.	In most of the ads women avoid eye contact with the viewers					
35.	Ads suggest women mostly as product user rather than authority, even for the cosmetics and kitchen related products					
36.	Ads seldom portray women to represent the products of high value like automobiles, share market, insurance etc.					
37.	Sometimes I feel uncomfortable while watching ads with my family					
38.	I would prefer to see more (normal looking / ordinary) women in advertising dressed in common women fashion rather than extremely beautiful ultra thin models in scantily clad dress					
39.	Ads mostly show women as object of desire					
40.	Ads that show women as sexual objects encourages other women to imitate					

APPENDIX- C

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PUBLICATION

RESEARCH PUBLICATIONS:

JOURNALS:

1. **Madhusmita Das**, Gajendra Singh Chauhan, Arun Kumar Poonia “**Advertising in Top National English Dailies: Which Newspaper is Winning The Brands!**” *Commonwealth Journal of Commerce & Management Research* Volume 1 (3), 2014.
2. Arun Kumar Poonia , Gajendra Singh Chauhan, Meenakshi Sharma and **Madhusmita Das** " **A Study of First Page Advertising Trends in Selected Indian Newspapers**" *The IUP Journal of Marketing Management*, Vol. 14 (4), 2015,pp.20-33
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12. **Madhusmita Das** and Sangeeta Sharma. "**Women, Violence and Vulnerability**" in Vol. **Women Empowerment**. Studium Press publication (Accepted for publication)

PAPER REVIEWED

Reviewed a manuscript # SO-12-0295.R1 entitled "**Chinese TV Drama in a Regional Market--- aspiring to be a leading cultural actor?**" for SAGE Open, 5th March 2013

PAPAER PRESENTED IN INTERNATIONAL AND NATIONAL CONFERENCE

1. **Madhusmita Das** and Sangeeta Sharma "*The Persuasive Power of Women in Advertising: Impact & Ecology*" at a International Conference towards Eco cultural ethics: Recent Trends on future directions, at BITS, Goa on 9th-11th Oct 2014.
2. **Madhusmita Das** and Sangeeta Sharma "*Commodification of Women in Advertising*" at national seminar on Forthcoming Feminisms : Gender Activism in Law, Literature & society, at National Law University Jodhpur on 8th-9th Feb 2014.
3. **Madhusmita Das** and Sangeeta Sharma "*Stereotyping of Women in Television Advertising*" at an International Conference on Management and Business Innovation at Malaviya national Institute of Technology(MNIT), Jaipur on 18th -19th May 2013.
4. **Madhusmita Das** and Sangeeta Sharma "*The Influence of Television Advertising on Changing Perception of Women about their Body Image*" at a National Conference on Media and Communication at Jaipuria Institute of Management Jaipur on 8th and 9th February 2013.
5. Sangeeta Sharma and **Madhusmita Das** "*Honour Killings: Shame to the humanity*" in a National Commission for Women, New Delhi sponsored National Conference on "Honour killing : The Mind and The Mind Set: Challenges & Remedies" organized by Nehru Studies Centre and Department of Political Science University of Rajasthan, Jaipur on 12th and 13th January 2013
6. **Madhusmita Das** and Sangeeta Sharma "*Driving Force of Advertisements Behind Women's Health and Beauty*" at the Tenth Conference of Indian Association for

- Social Sciences and Health on “Health, Regional Disparities and Social Development” organized by Centre of Social medicine and Community Health School of Social Sciences, Jawaharlal Nehru University, on 21st -23rd , November 2012
7. **Madhusmita Das** and Sangeeta Sharma “*Are Women Aware of their Rights: An Empirical Study*” at the National Seminar by Nehru Studies Centre and the Department of Political Science, University of Rajasthan, Jaipur in collaboration with the National Commission for Women, New Delhi on “Female Foeticide and Gender Violence: The Human Rights Perspective” on 11th and 12th August 2012.
 8. **Madhusmita Das** and Taniya Mojumder “*Reproductive Tract Infection and Treatment Seeking Behaviour among Rural Women in Two Villages near Pilani, Rajasthan*” at the 7th Annual Conference by Indian Association of Social Science and Health Banaras Hindu University, Varanasi on 5th -7th March 2010

AWARDS

Sangeeta Sharma and **Madusmita Das** Awarded as best research paper titled “*Odyssey of Women in Advertising*” in a national conference for “Managing for Tomorrow” at Amrut Modi School of Management, Ahmadabad University on 4th – 5th April 2014

WORKSHOPS ATTENDED

Workshop on “**Tools and Techniques in Statistics and Simulation**” organised by Department of Management, BITS, Pilani, Pilani Campus, from 29 to October 01, 2011.

Workshop on “**Common errors in English**”, BITS, Pilani, India, 27 April 2012

EDITOR

News letter for UGC Center for Women's Studies, BITS, Pilani, Pilani Campus, 2010-2011

Brief Biography of the candidate

Madhusmita Das is currently pursuing Ph.D. at the department of Humanities and Social Sciences at BITS, Pilani, Pilani campus. Her Ph.D. thesis is entitled "Portrayal of Women in Indian TV Advertisements". She has received First class Master degree and M.Phil, from Revenshaw College, Cuttack, Odisha. She has worked as a project fellow under Centre for Women's' Studies, Bits, Pilani campus, for four years. She is active in research and has authored book chapters, research papers in international and national journals and reviewed articles. She is the editor for the newsletter of the Centre for Women's' Studies for two years. Her research interest includes Advertisements and Gender issues.

Brief Biography of the Supervisor

Prof. Sangeeta Sharma, is an Associate Professor in the Department of Humanities and Social Sciences at BITS, Pilani, and is Coordinator for Centre for Women's Studies. She had been the Group Leader from May 2008-July 2010. She did her PhD on '*The use of English in Advertising: A Study in Lexical and Syntactical Patterns*' from BITS, Pilani in 1996. Apart from advertising, her areas of interest include technical communication, linguistics, and Business communication.

At BITS she has handled various responsibilities like nucleus member of Distance Learning Programme Division, Academic and Counseling Board member, Doctoral Advisory Committee member, Senate member, coordinating faculty for Intensive Teaching Workshops, member of the Library committee etc. and was warden for Malaviya girls hostel for four years. She has guided a good number of first-degree thesis students and around hundred study oriented project students. She is currently guiding three PhD Students. She is

the Principal investigator for UGC funded major research project titled “*Developing teaching modules for English learning through multimedia technology for rural children from class V – VIII*”. She is currently the Professor in charge for Nirmaan and Societal Development.

She is a licensed trainer for Springboard Development Program (U.K.), which is internationally recognized women’s development program. She has authored 10 books with publishers like OUP and PHI. She has taken various Courses in the Institute and outside as a Guest Faculty. She has presented papers in various national and international Conferences and talks at various platforms. Besides this she has authored various books and contributed in and edited various national and international Journals and she has to her credit various Publications as well.