RESEARCH ARTICLE

A Study on Gender (De)Stereotyping in Indian Television Advertisements

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Abstract

This research explores the gender (de)stereotyping ads and seeks to assess them by the youths. The research investigates how youths perceive and react to the ads. With the viewpoints of youths, it further attempts an interaction with the advertising professionals/advertisers and interviews them about advertising practices. For this, a qualitative research design is used, which employs focus groups and interview methods to receive the perceptions in detail, and then transcripts the conversations. Literature reviews on television advertisements indicate that women are portrayed mainly in two types of roles, i.e., as homemakers and objectifications. Stereotypical portrayals of women and men in ads are evident at large. However, there have been some ads in recent years that shift women into varied capacities. Diffusion innovation theory and social expectation theory served as the theoretical under pinnings for this research. This research found that destereotyping ads challenge and question several stereotypes prevalent in Indian society, and maintaining a serene and humanistic instinct. The destereotyping ads were liked, watched, and appreciated by the young audience, who expressed that such ads should be more in number. On this, advertising professionals revealed that they don't have all the rights to set the advertising practice, but brand managers have the right to approve and take the ultimate decision of what to portray and what not. Ultimately, the brand managers or brand owners are all in all, and they are the clients of advertising professionals who pay money as per the cost of the ad.

The research suggests that television advertising communication should remain user-conscious, meaningful, and engaging; the advertising content should be free from stereotypical behaviour. Additionally, the study recommends that advertising professionals and brand managers should both have the responsibility to pay proper attention to the rising ethical and social concerns of youths regarding television advertising.

Keywords: Destereotyping, Non-Traditional Ads, Television Advertising, Gender Stereotyping, (De) stereotype commercials in India.

1. Introduction

Advertising has virtually become such a facet of daily life in established market economies that often it feels like we don't notice it. We are bombarded with advertisements so frequently that we cannot be escaped. While its message might be short, it often hasthe potential to influence the mindset and actions of viewers and their social and cultural surroundings.

In various studies of television advertisements in India, gender stereotyping is experienced very commonly, in which women's roles have been portrayed as inferior to those of men (Munshi, 1998; Das, 2000; Rajagopal, 2002; Shrikhande, 2003; Jha Dang, 2005). Gender presentation in ads is being used with discriminatory content. Women are generally depicted as mere domestic roles and sex objects.

They have been described as the weaker sections of society who is vulnerable and prone to over indul gence by men. Whereas males in advertising were observed as dominant, strong, powerful, and macho. For example, *Relaxo* footwear ad featuring Salman Khan:he intruding women's space, whistling at them in public spaces, turning the girls at his both sides; *Kwality walls* roti ad celebrates the young daughter's major achievement that she makes 'her first round roti'; *Usha* sewing machine ad reinforces and trainsa girl to be an ideal house wife; *Honda city* ad –the rush of supremacy; *Zatak* perfumes ad –'just *Satak* her' etc. Thus, plenty of studies have been done, and gender stereotyping is more commonly discussed and criticized. But unfortunately, more or less, it still continues. None the less, some ads in recent years are portraying women in different capacities.

It is also noticed that the depiction of women in advertisements is shifting more or less from a mere house wife and domestic-based to a career-oriented and professional with an independent showcase and multiple identities (Varghese N & Kumar N., 2022; Török A, 2023; Shafi S., 2021; Sukumar & Venkatesh, 2011; Khare, Srivastava & Srivastava, 2011). Sukumar and Venkatesh(2011) observed that the depiction of the woman in television ads is changing from a simple housewife to a career-oriented and professional with an individual personality, independent, and several personalities as a'super woman' who is being able to balance her personal and professional life.

The structure of some ads has been changed in a progressive way and moved away from the stereotyped portrayal of women. There is a gradual change to new trends in advertising that seek to contain 'logical and considered' arguments along with eye-catchy and witty slogans (Moorthi, Roy &Pansari, 2014; Krishna et al., 2015). The advertising industry is undergoing an incremental shift and restructuring, which has arisen in recent years to challenge old practices (Moorthi et al., 2014; Taneja, 2016). The stereotypical, limiting perceptions or banal perpetuating ads are now being broken gradually. The pattern of television advertising in the last decade has witnessed a new way, from common stereotypes or traditional patterns to de-stereotypical patterns.

Therefore, this research explores the television advertisements that seem to have 'moved away from the stereotyped' (de-stereotyped) portrayal of women and men and studies them in detail. The research intends to conduct a study on how people perceive and interpret gender presentation in de-stereotyping

advertisements. It examines the changing gender portrayals, people's perceptions, and reactions to gender destereotyping Indian TV ads. The study is also approaching advertising professionals/advertisers and taking an intensive interview to respond to the overall issues of advertising practices. Thus, this research aims to establish a baseline for gender destereotyping in television advertisements in India.

1.1 The Definitions of Destereotyping

De-stereotyping is a word with the prefix 'de' that means to deconstruct or shatter the stereotype. It implies the same as the other words are employed in conjuction with the same prefix; for instance,depoliticisation, desexualisation, decentralisation, demonetisation, deregistering, devaluing, etc. De-stereotyping means deconstructing stereotypes; use the opposite of the word 'stereotyping.' Stereotype is a "generalised image or idea of a particular type of person or thing." Stereotype is a set idea or fixed image that people have of what someone or something is like. Hence, stereotypes can be associated with several attributes, often like religious stereotyping, racial stereotyping, ethnic stereotyping, regional stereotyping, national stereotyping, political stereotyping, age/ageing stereotyping, and gender stereotyping (Escravo& Evaristo, 2013; Madon & Palumbo, 1969).

Breytenbach (2014) wrote ondestereotyping in the African language with a brief discussion in her master dissertation, "Destereotyping involves breaking down stereotypes. This can be done in different ways. In a short story, all the communicative elements such as characterisation… the intert extual world is the most important aspect when it comes to breaking down stereotypes" (p. 82). Gender de-stereotyping refers to deconstructing or devaluing the 'gender stereotypes' or 'the stereotyped port rayal of men and women'. It is the act of destereotype associated with men and women's description; numerousacademics have previously used it variously, viz. (Money, 1977; Nyoni & Nyoni, 2012; Rao, 2013).

2. Review of Literature

Plenty of research papers are on gender role portrayals in advertising conducted in western countries, and the frequency of gender stereotyping in advertisements have been documented. But in the developing countries of the Asia-Pacific region, relatively little studies has been conductedin India, compared to the western countries (Das, 2011; Kumari & Shivani, 2012). However, India's market is huge and lucrative for multinationals. It is also the third largest market

for television programming in the world (Bowman, 2004), but studies on gender stereotyping in India is minimal. The literature review discusses several relevant literatures from Indian perspective. It also includes changing perceptions of gender-related studies in advertising. Further, it elucidates the theoretical framework, using the nature of the study. First, diffusion of innovation theory is adopted for describing changing gender portrayals, and second, social expectation theory provides an explanation of how people perceive the particular.

Jha-Dang and Vohra (2005) studied in detail gender role portrayals in Indian television advertising, which confirmed that "women appeared more often in household products," beauty and personal products. They had less chance to be portrayed as working women than men.Dwivedy, Patnaik and Suar (2009) found that males and females were represented in traditional roles. Men favour the depiction of women in traditional ways, while women prefer their depiction in a neutral role in advertisements more than men.Das (2011)explored the frequency of gender stereotypes in Indian TV ads. Mubarki (2012) found that a quarter of all television advertisements in India contain sexual content. Raina(2014) examined that women were viewed as a trophy or gift for the person who would be offered to use the advertised product.Nagi (2014)found three main types of portrayal of women in the advertisements; the female body displayed as a 'sexual object' was the first type of advertisement. The second type demonstrated the 'housewife' like cooking, nurturing, caring, cleaning. Third type is the empowered female, but it has occurred much less frequently. Nagi (2014) concluded the projection of female in advertising had been particularly stereotypical with contained in household tasks.Kumari and Shivani (2015) demonstrated the dominance of women stereotyping in Indian ads, in which women were depicted mainly as sex-object (served as decorative items), then as homemaker (endorsing domestic products). They proposed thatagencies should review and reconsider their advertising messaging approach to make communications more practical and recognizable to generate a favourable impact.

However, some recent studies have noted that advertisements are getting better recently; the ads are shifting and presenting the changes in gender stereotypes in advertising (Nagi, 2014; Moorthi, Roy, &Pansari, 2014).Krishna, Kandavel and Pawline (2015)indicated that advertising has undergone a drastic shift in attracting consumers in recent years,

and the market for advertisements has expanded to good levels.But no study in India isdone yet on the advertisers' response along with the audience response to such changing phenomena of advertisements. Thus, a gap exists in relation tonon-traditional and progressive advertisement research in Indiathat needs to be filled. Therefore, this research aims to study gender non-traditionalor de-stereotyping advertisements,focusing on how youths perceive such ads and the responses of advertising professionals/ advertisers to this overall issue.

2.1 Research Questions

*RQ1:*How youths perceive and react to gender destereotyping television ads?

*RQ2:*How do advertisers/advertising professionals interpret the overall gender issues in de(stereotyping) practices?

2.2 Theoretical Framework

2.2.1 Diffusion of Innovation theory as a framework for Describing Changing Gender portrayals

This study connects and finds relationships and associations with the diffusion of innovation theory. According to Evert M. Rogers (1962), "Diffusion is the process by which an innovation is communicated among the members of a social system through a variety of channels over time".Women's increased professional exposure and social independence can be considered as innovations since these liberated roles are differ from traditional women's and men's roles. It is an unique kind of communication in which new ideas, practices, or purposes are expressed in the messages that are intended to be beneficial to the adopter. Therefore, the freshness of the idea within the message's content provides the diffusion process with a unique and extraordinary disposition.The role and necessity of innovation and its spread across society with regard to gender non-traditional portrayals have been emphasised here. In the innovation-diffusion framework, a change agent introduces new technology or ideas to end users, thereby creating awareness of innovation (Rogers 1995).

2.2.2 Social Expectation Theory

Social expectation theory and the role in influencing behaviour, Albert Bandura contends: "A vast amount of'social learning' occurs with a dynamic and reciprocal interaction of the person, environment, and behaviour," suggesting that media images may lead to males and females imitating depicted behaviour and the formation of norms of acceptable behaviour.

The issues and challenges pertaining to gender role portrayals and social expectations would also be included by this theory, which tend to provide specific outcomes for advertising behaviour. This theory provides a framework for understanding how persons perceive the particular. It was also applied by N. Thurm (2001), who investigated reflections on the portrayal of women in advertising. Social Expectation Theory stems from an American sociological group of theories. This theory attempts to explain how social expectations are formed through depictions of norms and roles in media content. It tends to be about the expectations of society (youthrespondents).

3. Methodology

3.1 Research Design

Qualitative research was used in this study. In a qualitative design, the researcher's observation and the interviewee's responses give various dimensions to the study. Qualitative research deals with the perceptions, opinions, thoughts, experiences, and feelings of individuals and produces subjective data. In this, the researcher collects data in the form of words rather than numbers.

3.2 Research Method

Focus group study and intensive interviews were conducted for this study. Both qualitative methods offer productive ways to achieve the objectives and to investigate issues such as personal feelings and thoughts, and the important issue of emotions (Wimmer, 2014).

➢ 'Focus group discussion' among the youths,

➢ 'Intensive interview' with advertising professionals.

The focus groups were basically on the youths in the18- to 25-year-old age group in Delhi-NCR. There were ten groups conducted, and each group consisted of eight participants. Hence, a total of 80 respondents participated with an equal ratio of sexes (i.e., 40 males and 40 females). Five groups had female participants, and five groups had male participants. Every group was operated independently, in comfort, with all necessary things in a peaceful environment. In this, participants were first shown the selected television ads on a computer screen. Subsequently, they were questioned one by one to share their perceptions and viewpoints on the shown ads, and then gradually moderated towards the discussion. So, in the first stage, participants were subjected to viewing sampled advertisements and responding, respectively. So that they could reveal their first impression towards the ads, their behaviours, and factors associated with the ads. Then, in the second stage, group discussion was moderated to have an open discussion and question-answers. Discussions were recorded on a voice recorder for further data analysis.

Intensive interviewis another method of qualitative research that was also employed to get responses on overall issues with the advertisers/advertising professionals. The researcher approached advertising professionals from multiple ad agencies at different locations to participate in the interviews. In a bid to build rapport, the researcher first introduced the research project briefly to interviewees, then conducted the interviews. The semi-structured intensive interviews were helpful to explore advertising agency professionals' stake in various issues of gender portrayals and (de)stereotyping. All interviews were conducted by smartphone using the call recorder.

According to Byrne (2004), the benefit of an intensive or in-depth interview is that it allows for more flexibility and scope for exploring the attitudes, values, and experiences of individuals. Intensive interviewing is unique in that it provides more accurate responses to sensitive issues.

3.3 Sampling

Selection of Respondents: The focus groups were basically on the youths in the 18- to 25-year-old age group. The selection of respondents was college students as the target group inDelhi-NCR who belonged to the graduation or post-graduation age range of 18–25 years. Hence, the category of respondents was young college students in their transition phase (from teen to adult phase). This age group is called emerging adults (Arnett, 2000). In total, 80 respondents attended 10 focus groups with every 8 participants (five female and five male groups). Convenience method of sampling was employed to choose the respondents for this study.

Selection of Advertisements:The selection of advertisements was made on the basis of variations on gender issues. Television ads were our material for research. So, for the research material collection, the researcher observed three Indian television channels, i.e., Colors, Star Plus, Star World. Two (Colors and Star Plus) were Hindi channels, and one (Star World) was the English channel. These channels were observed during their prime time, from 8 p.m. to 10 p.m., for two hours. The observation was for seven to eight months,

not on a daily basis but twice a week. The researcher also explored the channels' digital edition. Except for these, an extra effort was made to visit YouTube to collect the gender de-stereotyping advertisements. Consequently, some leading and gender stereotype breaking television ads were selected as per the intent of the research setting for the focus-group discussion. By this mechanism, the advertisements were purposefullyarchived, out of which a total of six television advertisements were finally selected to proceed with focus-group discussions. On the basis of gender role variations, the six ads were determined using a purposive sampling method.

Therefore, the convenient and purposive sampling technique of non-random sampling was used to collect the qualitative data.
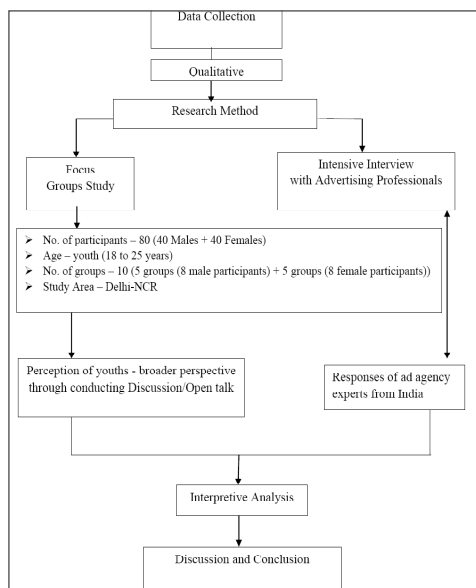

Figure 1. *Methodology Flowchart*

3.4 Data Analysis

3.4.1 Analysing Procedure for data collection

A smartphone audio recorder was used to record the 'focus group discussions' and 'intensive interviews', as the participants in ten groups were asked to answer a semi-structured questionnaire, and the advertising professionals were interviewed on contemporary advertising practices. The researcher also kept a notebook for jotting down keywords and other details of conversation, which proved useful later during the transcription. Transcription is the representation of the data (recordings) in another form (text), which can be analyzed (Gibson & Brown, 2009).

The audio-recorded group discussions and interviews were transcribed and the local Hindi language was translated into English, and in the next step, the researcher analyzed the data manually by starting the coding and category assignments. Analysis of the data includes the conversation, facial expressions, and nonverbal cues, and the researcher also paid particular attention to the stories they told. By recognizing all possible meaning units and then changing the meaning units into sub-categories and finally categories or themes. Different categories and themes that came out of the collected data were later sorted out to form the major themes that emerged, as in the final section. Qualitative data come in the form of sentences, extended quotes, descriptions, and even picturesto give readers a subjective feel for the research setting. Responses are interpreted using the descriptive approach recommended by Wimmer and Dominick (2011).

Table 1. *Details and total duration of sampled ads*

No.	Name of the Advertisements	Duration (in minutes)
1.	Havells Appliances: Coffee Maker Ad	0:30
2.	HAVELLS Fans: Registrar's Office Ad	0:25
3.	Ariel Detergent: Share the Load	0:28
4.	Lloyd Unisex Washing Machine	0:58
5.	Tata Tea Jaago Re: Let's Practice Gender Sensitivity at Home	0:45
6.	Whisper Sanitary Napkins: Touch the Pickle	0:30
	Total:	**3:36 Minutes**

3.4.2 Perception of Youths regarding the destereotyping ads

Sample advertisements were displayed to the participants. Participants were asked to assess the ads both individually and comparatively within the gender framework. All discussions took place in a peaceful and pleasant environment. Respondents were encouraged to participate in the discussion and expressed their delight in sharing their views and feelings with their peers; and when necessary, the advertisements were re-displayed to better accommodate participants' freedom to discuss and expand their thoughts about the subject. The responses to the focus group discussion are thematically categorised using a descriptive approach.

I. Ads Likeability

Youth participants in the first approach showed a general opinion with their immediate response, noting that all ads are likeable, engaging, and have a non-skippable tendency. They shared a positive response and observed the ads as a good sign of changes in the quality of content and sensitive messages on a gender basis. Overall, they felt interesting, but in comparison to males, females expressed a much greater willingness to like and enjoy the ads. Participants responded that these advertisements are not the irritable, fake claiming, unrealistic featuring, and misleading that we virtually find in television advertisements. These selected TV ads are realistic, practical life-based featuring, and hence connecting. They were taking it as their knowledge interest in terms of gender subject. Some males were having less concern, but after the discussion, they were convinced and said that due to their lack of awareness of gender, they approached it negatively. Thus, youths possess an overall favourable attitude towards the ads they see.

II. Meaningful/Significance of Ads

Explaining the content attributes of the ads, youths said that ads are meaningful and significant. They explained that these ads' contents are in real situations or in practical terms, appealing to the betterment of an individual and society. They added that the contents and messages are connecting us and our inner instincts by seeing the story of a meaningful thing, which will be helpful in our future and practical lives. Information on gender discrimination, like *Ariel* and *Lloyd* ads; on the subject of gender biasness/stereotypes, like *Whisper* ads; and on gender sensitivity, like *Tata Tea, Havells,* and other ads, gave a broader perspective to youths. Participants were smiling and laughing while watching the ads for *Havells* and *Lloyd*, as these have a humorous appeal. They found *Tata Tea* and others educational and informative. Praising these, they discussed their prior experience with television advertisements, saying that most advertisements in their daily lives are irritable, annoying, and stereotypes. That is why people normally avoid television advertisements. Taking this matter they shared that, anyway, it is good to see such initiative, but such ads with relatable content should come up more.

III. The ads challenge gender stereotypes/biasness

When asked this question, 'Are these ads challenging gender biasness or stereotypes?' Youths made positive remarks and agreed that it is hampering stereotypes. Participants explained their observations on the reality of gender treatments: 'In our practical lives, as we see in our surroundings and society, there are various kinds of gender biases or stereotypes, and if we see rural or remote areas, we find it more pathetic because of a lack of knowledge and gender awareness. Youths expressed that such challenging efforts and initiative in the ads should be taken and welcomed so that it would hamper the pre-mindsets of the people at least. They appreciated the challenging steps and breaking gender stereotypes taken by such television ads. Such ads not only grasp the attention of the masses but also contribute to social change. Participants further explain that women in ads are portrayed as self-sufficient, professional, and taking their own decisions in relationships. Advertisements modify notions of women's role and status to some extent. Shown ads represent women's role in non-traditional patterns and move a step towards status equal to their counterparts.
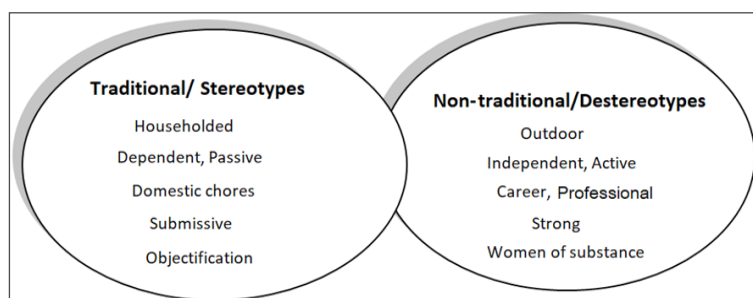

Figure 3. *Changing perceptions of women in advertisements*

The majority of the respondents agreed with the core message of the *Coffeemaker ad,* 'I am not a kitchen appliance'. They reacted to it as a thought-provoking line: 'I am not a kitchen appliance' and punched them for being gender sensitive. On this, most male participants agreed, some disagreed, and some partially agreed too.Some of them stated that cooking should not always be accounted for by girls alone. They both should do the work equally with their mutual understanding. How a simple idea in the ad by *Havells* impacts the young generation of television viewers across India. More than the product itself, it made a strong communication,'I'm not a kitchen appliance' to leave a lasting impression. However, they agreed, as depicted in the *Ariel* ad, that we must share the workload. The husband and wife should bothbe mutually responsible for fulfilling house hold duties. More over, they can divide the responsibility among them selves. For example, if the wife cooks, the husband can lay the table in the meantime.The used idea of 'unisex' in the *Lloyd* ad became more appealing than this innovation of the product. This ad made most youths confused and puzzled, and for some, it made them laugh and smile. *Tata Tea* shows how such in equalities come from the parents at home, and thelesson is transmitted generation by generation. This ad presents a slice of real life, which we more or less find on a daily basis. *Whisper* ad hit a chord with the participants and got appreciated.This ad is challenging the age-old superstition associated with the period. Participants said that it encourages us to come forward and bust myths related to periods. It got people to talk openly about a subject that has long been taboo and for bidden in an open manner. This ad gave a voice to women.

IV. Gender presentation/portrayal in the ads

Focusing on gender presentation in the ads, participants discussedthatthere is a general change from showcasing women simply as tradition-bound homemakers to those that play new roles through the sampled ads. The portrayal of women as passive, docile, emotional is changing to more active, determined, and strong in advertisements, but on television, it is less. Television should come up with more quality ads.Further in the discussion, youths said that these sample ads are overall good in portrayals where women are portrayed as professional, independent and active, confident, empowered, with an extensive grooming style, and women of substance.

V. Such ads on television have been initiated due to the competition and influence of internet/social media.

Participants said that yes, it results fromsocial media's influence, as people with this are becoming more rational, logical, critical, and deep observers. The arrival of the internet and social media has brought a revolution in the patterns of advertising in the visual world, which is compelling television media. The content of advertising is becoming more logical and profound than before. Advertisers now aware that consumers are becoming smart, aware, informative, and they tend the smart messages. Hence, it is an influence of that as well, and more importantly, it is a demand of the time as well.

VI. Such television ads should be more in numbers to engage us.

Participants expressed to the researcher that they expect to see such ads more in their television routine. They told us by discussing their prioren counters with television advertisements that the ads were generally annoying and irritable, as it focused virtually on the product appeal rather than the value. However, some ads are coming with good, engaging content, and some represent gender in a balanced and healthy way, making us feel good and enjoy seeing them. But the number of such advertisements is lower in the television advertising world. They further said, 'We rarely get to see such ads in our television routine.' Participants also appealed to advertisers for taking notice of the portrayals of gender in a sensitive way.

4. Discussion and Conclusion

The perception of participants about gender destereotyping advertisements is noticeable. De-stereotyped advertisements are liked, ultimately improving processing and prompting positive judgements of the advertising message. "Liking measures add substantial value to the assessment and optimisation of advertising effectiveness", according to Walker and Dubitsky (1994) (as cited in Wimmer & Dominick, 2011, p. 386). Ad liking is positively correlated with advertisement's capacity to penetrate. According to Batra and Ray (1986), "advertising like ability deals with how consumers process advertising information and their personal involvement with it. Like ability is the extent to which people are ready to process the information disseminated by an ad on a social issue".

The advertising professionals also shared their perspectives about the overall issue and advertising practices. They explained, as we know, 'stereotype is actually a set idea or fixed image that people have of what someone or something is like; this helps people to associate them with the ads. However, the changing

phenomenon of gender in advertisements is focusing on their target customers that belong to the tier-one class. Most advertising professionals are aware of this traditional trend. The solution is to simply avoid them because advertising influences society in a big way. What big brands can do is put more thought into exploring the possibility of breaking such clichés while keeping their main objective, or USP, in mind. After all, 'advertising cannot move away from selling products.' The key findings and insights can be encapsulated as follows:

- Advertising professionals revealed that they don't have all the rights to set the advertising practice, but brand managers have the right to approve and take the ultimate decision of what to portray and what not. Ultimately, the brand managers or brand owners are all in all, and they are the clients of advertising professionals who pay money as per the cost of the ad.

- The main motto of advertising in the industry is to capture maximum market share and consumers. So their focus on advertising would be pleasurable, acceptable, trendy, and suitable for a majority of consumers. Now here, if we say television apparently projects in a stereotypical way, but it is in accordance with patriarchal demands of visual pleasure and acceptability, and it sells, advertisers affirmed.

- Advertising professionals opined that the brand manager is the main key and is the final decision-maker on what to advertise, what to stress, and what to avoid. Brand managers are the final decision-makers on what to advertise – whether to counter stereotype strategy (de-stereotyping) or re-stereotyping.

- The perceptions of the youths are similar to and connect to the individuals in the group. They possess an overall favourable attitude towards destereotyping ads, which felt good to see in terms of some betterment.

- Such destereotyped advertisements should be more frequent! The participants expressed a desire to see a shift in the advertising message mandated. They anticipated seeing more advertisements using de-stereotypical gender portrayals on their regular television.

- In today's middle-class society, the female population works outside of their homes and indulges in every field. But television advertisements are, as is customary, out of step with the times. Whatever cultures or gender shapes

exist in practice in society, advertising does not draw a parallel.

- There are two ways of destereotyping depictions: first, by breaking the traditional/stereotypical patterns, and second, by showing a mirror to society and raising a ponderable thought or question.

- Brand managers and advertising professionals need to be gender-sensitive and portray an arguably fair image while producing advertising content to target the youth generation, as this agegroup is in a delicate stage.

4.1 Recommendations

- The research recommends that advertising professionals and brand managers both have the responsibility to pay proper attention to the rising ethical and social concerns of youths regarding television advertising.

- Non-traditional advertisements represent a new ideology or mindset, whose adoption will pave the path for more widespread and successful gender-sensitive advertising.

- No community, society, or nation can advancewithout providing women with equal access to opportunities; advertisements not only influence perceptions but also contribute to the construction of a rightful image and welfare for humanity by setting such new patterns of destereotyping.

- Advertisers should take note of their large-scale demoralizing advertisements. They must move forward towards destructing or eradicating gender stereotypes and reaching towards gender-sensitivity. Thus, it would improve both the advertising society and the actual society as well, and advertising may be an agent of change.

- It would be greatly helpful to the advertising agencies and brand managers to gain a better understanding of what they want to set the parameters for young minds and then tailor their commercials accordingly.

4.2 Limitations and future scope of this study

Like every research project, this studyalso has some limitations that must be disclosed. This study is limited to North India, Delhi/NCR, and the respondents of the study were college students of the ages of 18 to 25. Therefore, it may not reflect the views of the overall population.

This academic research is based on a qualitative research approach; the limitation of a qualitative

research approach is that it relies on detailed discussion and places participants understanding and interpretation of the issues addressed and responses to current practices. This study was conducted only on youths in a limited range and in a limited location. As there are cultural differences and sensitivities, this study can be taken further into different cultural contexts that may be crucial to investigate in a global context. Similar studies can be conducted with a more diverse and representative population.

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