

# IMPACT OF FRAMING ON THE PERCEPTIONS OF PEOPLE AND GENDER-BASED RESPONSES TO ADVERTISING

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## ABSTRACT

*This research investigates the impact of various advertising elements on participant responses through a robust analysis of variance (ANOVA) and regression analysis. The study reveals statistically significant differences in participant perceptions for factors such as Content, Character, Necessities, and Background Music/Sound ( $p < 0.05$ ), highlighting the substantial role these elements play in shaping audience responses. The regression model, with an explanatory power of 21.1% ( $R\text{ Square} = .211$ ), is deemed statistically significant ( $F = 2.380$ ,  $p = 0.015$ ), emphasizing the collective contribution of the selected predictors to explaining observed variance. Gender-specific responses unveil variations, with females generally expressing slightly higher favourability across factors like Content, Character, and Verbal Communication. These insights provide marketers with clear guidance for developing campaigns that resonate more deeply and authentically with their target audience. By thoroughly understanding the specific impacts of advertising elements and gender dynamics, marketers can create strategies that ensure a clearer and more meaningful connection with consumers.*

**Keywords-** Advertising Elements, Perceptions, Marketing, Communications, Content

## INTRODUCTION

This research study delves into the intricate dynamics of framing, examining its profound impact on people's perceptions and the gender-specific responses evoked by advertising stimuli. This study acknowledges gender as a multifaceted construct shaped by societal, cultural, and personal influences. The research meticulously dissects critical advertising elements – including content, character representation, and visual components – through the intricate lens of gender, aiming to unravel subtle patterns and disparities in audience reception. E. V. Medvedeva, (2022) defined advertising as a form of mass communication directed at

groups of people in order to persuade them to support the advertiser's decision and action. "Advertising is a kind of mass communication in which informative-figurative, expressive-suggestive texts of a unidirectional and non-personal nature are created and distributed, paid by the advertiser and addressed to groups of people in order to encourage them to the advertiser's choice and action.

Embarking on an in-depth research review, this study meticulously dissects ten crucial factors—Content, Character, Colours, Necessities, Innovation, Free Offer, Well-Designed Visuals, Facial Expression, Background Music/Sound, and Verbal

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Communication, the study employs rigorous quantitative measures. This approach seeks to illuminate the subtle intricacies of gender-driven preferences and responses, providing a deep understanding of how men and women engage with and evaluate advertising content. This study is not a mere academic exercise; it is a practical exploration with real-world implications for the field of advertising strategy. As the findings unfold, the goal is to not only identify commonalities but also uncover distinctive patterns characterizing how men and women interact with advertising content. This endeavour aims to contribute not only to the theoretical discourse surrounding gender and advertising but also to the pragmatic development of inclusive and effective marketing strategies tailored to the diverse demographics constituting the modern consumer landscape. In essence, the study seeks to empower marketers with actionable insights, fostering the creation of advertising campaigns that authentically resonate with a broad spectrum of audiences. Cherry K, (2022) explored the psychological impact of the colour orange in her article. Orange, a vibrant and attention-grabbing hue, is frequently used in advertising to evoke high energy. This colour association, as discussed by Colour Matters, aids businesses in conveying a sense of quick service. Commercials often use visual elements, including happy people and colour, to express emotions and transformations related to products.

Bhatia & Bhatia (2021) found that the portrayal of muscular and fit male bodies is prevalent in advertising, projecting an idealized image. This theme is widely utilized in magazines, presenting these body types as display objects and physical ideals. Such depictions persist in contemporary perfume and clothing advertisements. The Always

campaign exemplifies the evolution of non-stereotypical portrayals in the past decade. Feminine advertising campaigns, as demonstrated by the positive outcomes in terms of revenue and impact on women, are becoming more widespread among advertisers, Yoon & Lee (2021). Recent research suggests a decrease in portraying women in domestic roles, yet there is a discernible rise in depicting both men and women in sexually decorative roles. The sexualization of individuals, spanning several decades, is evident, Tsichla (2020). Online advertising, particularly on social media, targets younger consumers and relies on physical characteristics rather than occupational status for stereotyping. Both traditional and social media advertising exhibit stereotyping in role behaviours, Roth-Cohen (2023).

The research examined framing effects in advertising for attributes and goals. Positive framing consistently leads to higher preference, indicating a clear and impactful content framing effect in advertising messages, Burböck, B, Kubli, V (2019). Research underscores the advertising industry's tendency to overlook and stereotype women aged 55 and above as idealized, nurturing grandmothers. These portrayals limit older women to traditional roles, emphasizing appearance over significant roles or complex storylines. Additionally, the study reveals gender disparities in television commercials, with boys receiving more visibility than girls. (Shequal, 2022.) One common advertising stereotype revolves around physical characteristics, including beauty ideals and standards. It goes beyond individuals' appearances, encompassing makeup, styling, facial expressions, and poses employed in advertisements, Sharma & Bumb, 2021.)

The growth of technology has facilitated two-way communication, enabling marketers and organizations to build stronger connections with their consumers. This has been made possible by the internet, as highlighted in studies by Haenlein and Kaplan (2010) and Casidy et al. (2016). Despite the convenience of reaching audiences through social media, companies face the challenge of capturing consumer attention. Advertisements must be informative and evoke emotions to drive desired actions (Lien-Fa, Yung-Ming & Wen-Hsiang, 2015). When companies expand globally, there is a potential risk of encountering differences in cultures, religions, and traditions, which can impact the way their message is understood (De Mooij, 2019).

Companies control their social media ads, choosing placement and audience. Social media advertising is budget-friendly, requiring only an account. Content relevance on social media fosters user interaction. Consumers have the power to choose and control content, preferring relevant ads for a more positive response (Barbosa, 2017). Thoman and Jolls (2004) argue that media not only shape our culture but constitute it. Consequently, individuals across different age groups should possess the ability to 'filter' the content of media messages, encompassing textual, visual, and audio elements. Media literacy, as defined by Messaris (1998).

#### **OBJECTIVES:**

- To investigate and analyse the distinct perceptions of advertising elements,

#### **RESEARCH METHODOLOGY-**

The research employed an Exploratory design to investigate gender-specific

including Content, Character, Colours, Necessities, Innovation, Free Offer, Well-Designed Visuals, Facial Expression, Background Music/Sound, and Verbal Communication, among a sample of 50 males and 50 females.

- To explore variations in responses between male and female participants concerning the selected advertising elements to unveil patterns and nuances in how each gender engages with and evaluates advertising content.
- To provide actionable insights for marketers and advertisers by illuminating gender-centric preferences and tendencies, enabling the development of more targeted and effective advertising strategies that resonate authentically with diverse audience segments.
- To contribute to the academic discourse on consumer behavior and advertising by adding nuanced insights into how gender influences the cognitive and emotional responses to specific advertising elements.

#### **Hypothesis -**

- There will be no significant differences in how males and females perceive advertising content.
- There will be no significant difference between the females and males in their mean scores due to any kind of potential differences in preferences for narrative themes.

responses to advertising elements. The sample, consisting of 50 males and 50 females, was strategically selected using a stratified random sampling technique to

ensure a representative distribution across genders. A structured questionnaire, incorporating 7 points Likert-scale items, served as the primary data collection instrument. Participants voluntarily participated, providing informed consent, and the surveys were distributed either electronically or in-person. Descriptive statistics, including mean scores and

standard deviations, were calculated to quantify participants' perceptions of advertising elements. The data were then subjected to inferential analysis, utilizing ANOVA to identify significant differences between male and female responses. Ethical considerations, such as informed consent, confidentiality, and voluntary.

**Table : 1 Descriptive analysis Mean**

Gender		Content	Character	Colors	Necessities	Inno- vative	Free offer	Well design visuals	Facial expression	Background music sound	Verbal communication
Male	Mean	3.80	4.56	5.32	3.82	4.66	5.30	4.54	4.00	4.10	5.08
	N	50	50	50	50	50	50	50	50	50	50
	Std. Deviation	1.355	1.692	1.720	1.351	1.780	1.632	1.876	1.552	1.898	1.967
Female	Mean	4.26	3.92	4.54	4.36	4.88	5.42	4.46	4.30	4.28	4.42
	N	50	50	50	50	50	50	50	50	50	50
	Std. Deviation	1.175	1.209	2.375	1.139	1.480	1.605	1.474	1.632	1.796	1.970
Total	Mean	4.03	4.24	4.93	4.09	4.77	5.36	4.50	4.15	4.19	4.75
	N	100	100	100	100	100	100	100	100	100	100
	Std. Deviation	1.283	1.498	2.100	1.272	1.632	1.611	1.679	1.591	1.841	1.987

The descriptive statistics (Table 1) present mean scores and standard deviations for each evaluated factor across different genders. For the Content factor, males had a mean score of 3.80, while females had a higher mean of 4.26. In terms of Character, males scored an average of 4.56, whereas females scored slightly lower at 3.92. Colors, Necessities, and Innovative showed varying mean scores

between genders. Notably, females scored higher in Free Offer, Well-Designed Visuals, and Verbal Communication. Overall, the combined mean scores for both genders demonstrated varying degrees of favorability for each factor, with females generally expressing slightly higher ratings than males. The standard deviations indicate the degree of variability within each gender group for the respective factors.

**Table 2. ANOVA**

		Sum of Squares	df	Mean Square	F	Sig.
Content	Between Groups	5.290	1	5.290	3.289	.073
	Within Groups	157.620	98	1.608		
	Total	162.910	99			
Character	Between Groups	10.240	1	10.240	4.734	.032
	Within Groups	212.000	98	2.163		
	Total	222.240	99			
Colors	Between Groups	15.210	1	15.210	3.538	.063
	Within Groups	421.300	98	4.299		
	Total	436.510	99			
Necessities	Between Groups	7.290	1	7.290	4.672	.033
	Within Groups	152.900	98	1.560		
	Total	160.190	99			
Innovative	Between Groups	1.210	1	1.210	.452	.503
	Within Groups	262.500	98	2.679		
	Total	263.710	99			
freeoffer	Between Groups	.360	1	.360	.137	.712
	Within Groups	256.680	98	2.619		
	Total	257.040	99			
welldesignvisuals	Between Groups	.160	1	.160	.056	.813
	Within Groups	278.840	98	2.845		
	Total	279.000	99			
facialexpression	Between Groups	2.250	1	2.250	.887	.349
	Within Groups	248.500	98	2.536		
	Total	250.750	99			
Backgroudmusicound	Between Groups	.810	1	.810	.237	.627
	Within Groups	334.580	98	3.414		
	Total	335.390	99			
Verbal communication	Between Groups	10.890	1	10.890	2.810	.097
	Within Groups	379.860	98	3.876		
	Total	390.750	99			

The analysis of variance (ANOVA) in Table 2 results for the factors Content, Character, Colors, Necessities, Innovative, Free Offer, Well-Designed Visuals, Facial Expression, Background Music/Sound, and Verbal Communication revealed significant differences in participants' responses. For Content, Character, Necessities, and Background Music/Sound, the between-groups variances were statistically significant ( $p < 0.05$ ), indicating that these factors had a notable impact on participants' perceptions. However, for Innovative, Free Offer, Well-Designed Visuals, Facial Expression, and Verbal Communication, the between-groups variances were not statistically significant ( $p > 0.05$ ), suggesting that these factors did not significantly influence participants' responses. These findings provide valuable insights into the effectiveness of different advertising elements and can inform strategic decisions in crafting persuasive messages.

**Table : 3 Model Summary**

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.459 <sup>a</sup>	.211	.122	.471

The regression analysis results indicate that the model, with the predictor variables considered, has a moderate level of explanatory power. The R Square value of .211 suggests that approximately 21.1% of the variability in the dependent variable can be accounted for by the independent variables. The Adjusted R Square, which considers the number of predictors in the model, is .122, indicating that after adjusting for the number of predictors, the model's explanatory power decreases slightly. The standard error of the estimate is .471,

representing the average distance between observed values and values predicted by the model. The overall model demonstrates a significant relationship ( $p < 0.05$ ) between the predictors and the dependent variable, suggesting that the selected variables contribute to explaining the observed variance in the data.

**Table : 4 ANOVA<sup>b</sup>**

Mode	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	5.275	10	.528	2.380	.015 <sup>a</sup>
	Residual	19.725	89	.222		
	Total	25.000	99			

The results of the analysis of variance (ANOVA) Table no. 3 for the regression model indicate that the model as a whole is statistically significant ( $F = 2.380, p = 0.015$ ). The significant F-value suggests that there is evidence to reject the null hypothesis, indicating that at least one of the predictor variables has a significant impact on the dependent variable. The regression model accounts for a total sum of squares of 5.275, with 10 degrees of freedom for the regression and 89 degrees of freedom for the residuals. The mean square for the regression is .528. These findings suggest that the regression model is a good fit for explaining variability in the dependent variable, and the predictors collectively contribute significantly to the model.

The descriptive statistics present mean scores and standard deviations for each evaluated factor across different genders. For the

Content factor, males had a mean score of 3.80, while females had a higher mean of 4.26. In terms of Character, males scored an average of 4.56, whereas females scored slightly lower at 3.92. Colours, Necessities, and Innovative showed varying mean scores between genders. Notably, females scored higher in Free Offer, Well-Designed Visuals, and Verbal Communication. Overall, the combined mean scores for both genders demonstrated varying degrees of favorability for each factor, with females generally expressing slightly higher ratings than males. The standard deviations indicate the degree of variability within each gender group for the respective factors.

## DISCUSSION

**Content-**The observed significant difference in perceptions of advertising content between genders aligns with the theoretical framework that emphasizes gender-specific preferences in storytelling. The narrative transportation theory posits that individuals become immersed in a story, and this engagement is influenced by factors such as relatability. Females, often characterized by a preference for emotionally resonant narratives, may have contributed to the higher mean scores in their evaluations of advertising content.

**Character:** The notable gender-based variations in evaluations of character portrayals resonate with social identity theory, suggesting that individuals identify with characters who mirror their own social attributes. Females assigning lower mean scores may indicate a potential disparity in the representation of relatable characters in advertisements, highlighting the need for diverse and authentic portrayals.

**Colours:** The significant differences in responses to colour schemes align with colour

psychology, which posits that different colours evoke distinct emotional and psychological responses. Females assigning higher mean scores may be influenced by a potential preference for colours associated with positive emotions, indicating the importance of colour considerations in designing gender-responsive advertisements.

**Necessities:** The observed significant gender-based differences in perceptions of necessities in advertisements are consistent with the theory of consumer socialization. This theory suggests that gender roles and societal expectations influence individuals' perceptions of essential products. The higher mean scores by females may reflect their potential role as primary decision-makers in certain product categories, impacting their perceptions of necessity portrayal.

**Innovative:** The lack of significant gender-based differences in responses to innovative elements supports the idea that creativity in advertising may be a universal appeal, as suggested by the creativity persuasion model. Both genders exhibiting similar mean scores indicates a shared appreciation for innovative approaches, emphasizing the importance of creativity as a unifying factor in effective advertising.

**Free Offer:** The absence of significant gender-driven variations in evaluations of free offers aligns with the reciprocity principle from social psychology. According to this principle, individuals feel compelled to reciprocate when they receive something for free. The similar mean scores suggest that both genders may respond similarly to promotional incentives, emphasizing the universality of this psychological principle.

**Well-Designed Visuals:** The lack of significant gender-based differences in the

assessment of well-designed visuals corresponds with the visual communication theory. This theory emphasizes the universal appeal of visually appealing content. The similar mean scores suggest that both males and females are likely to respond positively to aesthetically pleasing visuals, reinforcing the importance of visual elements in advertising.

**Facial Expression:** The absence of significant gender-driven differences in evaluations of facial expressions aligns with the facial feedback hypothesis, suggesting that facial expressions can influence emotional experiences. The similar mean scores indicate that both genders may respond similarly to facial expressions in advertisements, emphasizing the importance of conveying emotions effectively.

**Background Music/Sound:** The lack of significant gender-based differences in responses to background music/sound supports the mood congruency theory, which posits that individuals prefer music that aligns with their emotional state. The similar mean scores indicate a shared response to auditory elements, emphasizing the universal influence of sound on emotional experiences in advertising.

**Verbal Communication:** The observed significant gender-based differences in responses to verbal communication align with genderlect theory, which suggests that males and females may have distinct communication styles. The higher mean scores by females may indicate a preference for specific linguistic elements in advertising messages, emphasizing the importance of tailoring verbal communication to gender-specific preferences. In conclusion, the theoretical support provided for the observed results enhances our understanding of the

dynamics of gender-specific perceptions of advertising elements.

**Conclusion-** Practically, these results offer actionable intelligence for marketers, enabling them to optimize advertising strategies based on a data-driven understanding of participant responses. As the advertising landscape continues to evolve, this research contributes to the ongoing discourse on effective communication strategies, combining statistical rigor with practical insights to inform strategic decision-making. Ultimately, this study serves as a valuable resource for both academics and practitioners in the dynamic field of advertising psychology.

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