

Major Research Project
on
**Understanding Gendered and Generational
Responses to Wedding-Themed Advertising in
India**

Submitted By
Radhika Chaturvedi
23/DMBA/93

Under the Guidance of
Prof. Rajan Yadav
Professor



DELHI SCHOOL OF MANAGEMENT
Delhi Technological University
Bawana Road Delhi 110042
DELHI TECHNOLOGICAL UNIVERSITY

CERTIFICATE

This is to certify that the Major Research Project titled “**Understanding Gendered and Generational Responses to Wedding-Themed Advertising in India**” has been Submitted by **Radhika Chaturvedi** of **DELHI TECHNOLOGICAL UNIVERSITY** in partial fulfillment of the requirements for the degree of **Master of Business Administration** for Academic Year 2024-25.

Date: 19th May, 2025

Place: Delhi

Name: Prof. Rajan Yadav

Designation: Professor at DSM-DTU

Signature of the Mentor

DECLARATION

I hereby declare that the Major Research Project titled “**Understanding Gendered and Generational Responses to Wedding-Themed Advertising in India**” submitted to **DELHI TECHNOLOGICAL UNIVERSITY**, is a record of original work completed by me, and has not been submitted earlier to any other institution or university for any degree or diploma.

The work was carried out during the academic session 2024–2025 under the guidance of **Prof. Rajan Yadav**.

Date: 19th May, 2025

Place: Delhi

Name: Radhika Chaturvedi

Roll No.: 2k23/DMBA/93

Signature

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2k23/DMBA/93

EXECUTIVE SUMMARY

Weddings in India are more than personal milestones; they are grand cultural spectacles laden with symbolism, tradition, and deep emotional resonance. These occasions are not only about the union of two individuals but are seen as pivotal family and societal events. This cultural gravity has not gone unnoticed by marketers. Over the past two decades, wedding-themed advertising has emerged as one of the most emotionally charged and commercially effective formats in the Indian media landscape. From jewelry and ethnic wear to cosmetics, smartphones, and financial products, brands across categories have adopted wedding narratives to evoke emotion, create recall, and build brand loyalty. The convergence of commerce with culture, especially through advertising, has created a compelling need to understand how such content is received by diverse audiences.

This research project titled "Understanding Gendered and Generational Responses to Wedding-Themed Advertising in India" examines the nuanced ways in which consumers across age groups and genders perceive, relate to, and are influenced by wedding-based advertising. The focus is particularly on two demographic cohorts that dominate contemporary Indian consumer behavior: Generation Z (ages 18 to 25) and Millennials (ages 26 to 40), with equal attention given to different gender identities. The research was motivated by the observation that while wedding-themed campaigns are widely popular, there has been limited academic exploration into how gender and generational identities shape viewer response.

The study is driven by key questions: How emotionally resonant are wedding-themed advertisements for different demographic groups? Do younger audiences, such as Gen Z, prefer more modern portrayals in contrast to traditional depictions? Are there gendered perceptions regarding the pressure or ideals portrayed in such advertisements? How do these ads influence brand recall, consumer behavior, and personal expectations about marriage? To explore these questions, a structured, quantitative survey was developed and distributed online to 100 respondents across Tier 1 and Tier 2/3 cities in India. The instrument used a five-point Likert scale to capture levels of agreement or disagreement with statements relating to emotional appeal, cultural relatability, modern vs. traditional portrayals, brand influence, and societal impact of wedding-themed ads. Participants were selected to ensure balanced representation across age and gender groups. The data was analyzed using statistical

tools, with independent sample t-tests and ANOVA to test for significant differences among demographic groups.

The findings reveal that wedding-themed advertisements continue to hold strong emotional appeal across the board. However, notable differences emerged along both gender and generational lines. Women reported stronger emotional responses to such advertisements compared to men, especially when the content involved familial bonds, rituals, or sentimental music. Respondents identifying as female were also more likely to express that such ads created societal pressure to conform to idealized versions of weddings. Generation Z, in contrast to Millennials, expressed a clear preference for wedding ads that reflect modern, egalitarian partnerships. They were more likely to critique ads that reinforced stereotypical roles or depicted women in submissive positions. Furthermore, Gen Z respondents viewed digital platforms as more authentic and engaging spaces for wedding content, whereas Millennials were more accepting of traditional television formats.

One of the most critical insights from the study is the emotional labor and societal pressure generated by wedding-themed advertising. Female respondents, in particular, articulated feelings of inadequacy or aspirational anxiety when exposed to idealized portrayals of weddings, beauty, or romance. Many acknowledged that while they enjoyed the aesthetic of such advertisements, they also felt that these narratives established unrealistic expectations. This double-edged emotional experience is something that marketers must become more aware of. It signals a need for more responsible storytelling that celebrates culture without commodifying it or distorting reality. In contrast, male respondents generally reported lower levels of emotional identification with such ads and showed greater skepticism towards the authenticity of emotions depicted in wedding-themed marketing.

The influence of such advertising on consumer behavior is significant. Respondents who found the ads emotionally engaging and culturally relevant were also more likely to recall brand names and consider purchasing products featured in those ads, particularly in the fashion, jewelry, and personal care segments. Interestingly, the recall rate was higher among Gen Z respondents when the ads were distributed through Instagram, YouTube, or other digital platforms. This finding reinforces the importance of platform selection in campaign design, especially when targeting younger audiences who consume media in a fundamentally different way than their older counterparts.

The study also uncovered the evolving notion of what marriage means to young Indians. For Millennials, there was a lingering attachment to traditional values, albeit with openness to change. For Gen Z, however, the institution of marriage itself appeared more negotiable. Many expressed that their aspiration for marriage was shaped not just by cultural or familial expectations, but by the way marriage was portrayed in the media. They preferred advertisements that depicted partnerships based on equality, mutual respect, and shared ambition over those that glorified lavish spending or rigid gender roles.

This research contributes to a growing body of work that seeks to understand the cultural dimensions of marketing in India. It underscores the importance of segmenting audiences not just by age or income, but by values, attitudes, and media consumption habits. For marketers, the key takeaway is that while wedding-themed ads remain a potent tool, their effectiveness hinges on how well they align with the values and aspirations of the audience. Campaigns that appear tone-deaf or overly idealistic risk alienating the very consumers they seek to attract.

The study does have its limitations, including the relatively small sample size and the absence of qualitative methods such as interviews or focus groups, which could have added deeper context. Future research could expand this framework by including intersectional variables such as religion, caste, or sexual orientation, all of which play crucial roles in shaping how weddings—and by extension, wedding advertising—are experienced in India.

In conclusion, the research reveals that wedding-themed advertising is more than a marketing strategy; it is a cultural intervention. These ads do not merely sell products—they sell ideals, aspirations, and versions of reality. As such, they wield considerable power. Marketers have the opportunity to use this power with responsibility, creating narratives that are not only emotionally compelling but also inclusive, authentic, and socially aware. In a country where the mandap continues to be both a personal and public stage, understanding the audience that gathers around it—be it physically or through a screen—is not just good strategy, it is essential storytelling.

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CHAPTER 1: INTRODUCTION

1.1 Background

Weddings in India are not just cultural events—they're massive social and economic phenomena. Valued at over ₹3.7 lakh crore and growing at 20–25% annually, the Indian wedding industry spans multiple sectors including fashion, hospitality, tech, and finance. With rituals like Haldi, Mehendi, and Sangeet, these events hold deep cultural meaning while also serving as platforms for families to express tradition, status, and emotion.

The rise in aspirational consumer behavior has led brands across industries to use weddings as powerful marketing moments. From fintech to fashion, companies tap into wedding-related emotions to craft compelling, culturally rich campaigns. Modern narratives now include interfaith, same-sex, and independent wedding choices, reflecting changing societal norms and targeting younger, progressive audiences—especially Gen Z and Millennials.

However, these ads don't resonate uniformly. While urban youth may embrace progressive themes, more traditional audiences may prefer conventional portrayals. Gender and generational perspectives strongly influence how these narratives are received. This research explores how wedding-themed marketing emotionally and behaviorally impacts different consumer segments, aiming to inform more inclusive and culturally relevant advertising in India's vibrant wedding economy.

1.2 Problem Statement

Weddings in India are powerful cultural and emotional events, making them prime opportunities for brands to engage consumers. As wedding-themed advertising grows across sectors—from fashion to fintech—there is a rising need to evaluate its true effectiveness.

Despite high investments, many campaigns assume the emotional appeal of weddings is universal. In reality, consumer responses vary widely based on age, gender, culture, and location. For example, Gen Z in metros may embrace progressive narratives, while

older or rural audiences may prefer traditional portrayals. Gender roles in these ads also evoke mixed reactions—some challenge norms, others reinforce stereotypes. Currently, there is limited research exploring how different demographics interpret wedding-themed advertising. Most studies overlook the intersection of emotional marketing and cultural diversity in the Indian context. This leaves marketers relying on assumptions rather than insights.

This study addresses that gap by examining how Gen Z and Millennial consumers—across genders and regions—respond to wedding-themed ads emotionally and behaviorally.

Key questions include:

- How do consumers interpret wedding narratives?
- Do men and women react differently?
- How do generational and geographic differences impact perceptions?

The goal is to understand not just if these ads “work,” but for whom, how, and with what cultural implications. The findings will help marketers create more inclusive, resonant, and responsible campaigns tailored to India’s evolving audience.

1.3 Objectives of the Study

This research is guided by a multi-layered objective framework that seeks to unpack the multifaceted relationship between wedding-themed advertising and Indian consumers. In particular, it focuses on how generational cohorts and gender identities shape interpretations, emotional reactions, and consumer behaviors. The overarching aim is to understand and quantify the effectiveness of these campaigns in a culturally and demographically diverse marketplace.

Primary Objectives

1. To examine the emotional and cognitive responses evoked by wedding-themed advertisements among Indian consumers.
 - Identify common emotional triggers (e.g., nostalgia, excitement, joy, skepticism).
 - Explore how these emotional reactions influence brand perception and recall.

2. To analyze the generational differences (Gen Z vs Millennials) in response to such advertising.
 - Understand how age-based values (e.g., individualism, tradition, modernity) affect ad reception.
 - Investigate generational media habits and exposure to wedding-related content.
3. To study gendered interpretations and reactions to the portrayal of weddings, marriage, and associated rituals in advertising.
 - Evaluate how men and women perceive gender roles depicted in these ads.
 - Assess whether certain portrayals resonate more with specific gender identities.
4. To explore the influence of geographical location (urban vs rural, Tier 1 vs Tier 2/3) on how wedding ads are perceived.
 - Determine if cultural and regional differences affect emotional connection to wedding narratives.
 - Identify variations in expectations, aspirations, and values reflected in the ads.
5. To assess the impact of wedding-themed advertising on consumer behavior.
 - Examine whether such ads lead to increased brand awareness, preference, and purchase intent.
 - Explore how frequently consumers recall wedding-based ad campaigns in their purchase decisions.

Secondary Objectives

6. To understand how wedding-themed marketing contributes to the construction or reinforcement of societal ideals about marriage, relationships, and gender roles.
 - Analyze the symbolic messages embedded in ad narratives.
 - Identify whether these messages align with or challenge societal norms.
7. To identify gaps and opportunities for marketers in tailoring more inclusive and effective campaigns that reflect India's socio-cultural diversity.
 - Pinpoint mismatches between intended messaging and actual audience interpretation.

- Offer recommendations for more responsive, ethical, and audience-sensitive marketing.
8. To evaluate the ethical implications of wedding advertising in shaping consumer expectations and emotional states.
 - Consider issues such as aspirational pressure, gender stereotyping, and consumer manipulation.
 9. To provide a foundational framework for future research and industry experimentation in demographic-specific marketing strategies.
 - Build models of segment-wise advertising appeal.
 - Suggest future longitudinal or experimental studies.
 10. To contribute to academic literature and industry practice by bridging the gap between marketing strategies and real-world consumer sentiment in the context of the Indian wedding economy.
 - Deliver nuanced insights backed by both qualitative and quantitative data.
 - Inform curriculum design, brand playbooks, and future advertising campaigns.

In essence, this study aims to move beyond measuring ad success merely in terms of impressions or engagement metrics. Instead, it focuses on unpacking how wedding-themed narratives work differently across identity categories and cultural contexts—allowing marketers and advertisers to craft messaging that is not only effective but also empathetic, ethical, and culturally attuned.

1.4 Scope of the Study

This study explores how gender and generation influence consumer responses to wedding-themed advertising in India. It focuses on emotional, behavioral, and cultural interpretations of such ads, offering insights across industries and demographics.

1.4.1 Thematic Scope

The study centers on wedding-themed advertising across sectors like fashion, fintech, electronics, beauty, and travel. It examines emotional narratives, cultural symbolism, and how well these ads align with real consumer values.

1.4.2 Demographic Scope

- Generational: Gen Z (1997–2012) and Millennials (1981–1996)
- Gender: Male, Female, and (if data permits) non-binary consumers
- Geography: Urban vs rural and Tier 1 vs Tier 2/3 cities

1.4.3 Methodological Scope

A mixed-method approach will be used:

- Quantitative: Surveys (150+ respondents) using Likert scales
- Qualitative: Open-ended responses and focus groups
- Content Analysis: Review of select ads to identify recurring themes
Exclusions: International campaigns, wedding planning services, and brand ROI analysis

1.4.4 Temporal Scope

Covers ads from 2020 to 2025, including the pandemic’s impact on wedding narratives and digital adaptation.

1.4.5 Sectoral Scope

Includes ads from sectors like: Fashion, Jewellery, Electronics, Beauty, Finance, F&B, Travel, and Hospitality—ensuring a broad, cross-industry perspective.

1.4.6 Ethical and Social Scope

The study also investigates how wedding ads influence perceptions of beauty, gender roles, and societal norms. It questions whether these narratives are inclusive or reinforce stereotypes, contributing to the conversation on ethical marketing.

1.4.7 Conclusion

In sum, this research project is designed to explore wedding-themed advertising from multiple perspectives: emotional, cultural, demographic, ethical, and strategic. It will encompass a broad demographic spectrum, span multiple industries, and employ a

robust methodological framework to extract insights. However, it will stay within the confines of consumer-facing advertising in India, keeping the focus sharp and relevant. The aim is to offer a comprehensive understanding of how wedding-themed advertising works—and for whom it works best—in modern India.

CHAPTER 2: LITERATURE REVIEW

2.1 Indian Wedding Industry: A Cultural and Economic Powerhouse

The Indian wedding industry, valued at over \$50 billion, is growing at an annual rate of 25–30% (Mathur & Sinha, 2020). Weddings are more than just personal milestones; they are cultural spectacles that stimulate substantial economic activity across sectors such as fashion, jewellery, travel, hospitality, fintech, and more. According to the Confederation of All India Traders (2021), wedding seasons trigger a surge in consumer spending, positively impacting GDP and seasonal employment.

Deshpande (2019) argues that weddings serve as public displays of socio-economic standing, aligning with Appadurai's (1986) theory that consumption acts as a form of social imagination. Families often stretch financial limits to stage extravagant celebrations that reflect cultural and class identities. However, Dasgupta (2021) points out the urban-rural disparity in access to luxury wedding services, although aspiration for grandeur is rising even in smaller towns (Kumar & Sen, 2020).

Weddings' alignment with astrological calendars leads to predictable consumption spikes. This pattern allows marketers to tailor their campaigns across banking (wedding loans), tourism (honeymoon packages), and retail. In this sense, weddings blend culture, emotion, and commerce—making them ideal platforms for strategic advertising.

2.2 Advertising and Cultural Narratives in Indian Weddings

Weddings in Indian advertising often serve as emotionally loaded storytelling settings. Nanda (2017) identifies recurring motifs such as bridal nerves, parental emotions, and ceremonial intimacy, which evoke nostalgia and cultural pride. These tropes function as what Barthes (1972) calls “mythologies”—symbols deeply ingrained in the social psyche.

Brands like Tanishq, Manyavar, and Titan have effectively used weddings not just as a backdrop but as narrative drivers. Tanishq's 2013 “Remarriage” campaign, for instance, portrayed a second marriage involving a mother, thereby sparking both praise and societal debate (Rajan, 2018). While such campaigns push boundaries, Sharma

(2019) critiques many others for reinforcing gender stereotypes—e.g., submissive brides or sacrificing parents.

Recent years have seen a rise in more inclusive themes such as inter-caste, interfaith, or LGBTQ+ unions (Khosla, 2021). However, this progress is not uniform. According to Jain (2020), many brands strike a calculated balance—adopting a progressive veneer while maintaining traditional values beneath. Thus, advertising in this space both reflects and shapes evolving cultural norms.

2.3 Cross-Industry Use of Wedding Themes in Marketing

Wedding motifs are now employed far beyond traditional industries like jewellery and fashion. McKinsey India (2021) reports that over 68% of wedding-themed advertisements in recent years came from sectors such as fintech, electronics, FMCG, real estate, and travel.

Fintech companies like Paytm and BankBazaar highlight weddings as major financial milestones, promoting loans and savings tools (Shah, 2019). Home appliance brands such as Philips and Preethi frame their products as wedding gifts, reinforcing the idea of starting a new household (Goyal & Mehta, 2022). Real estate firms market properties as “ideal marital homes,” while travel companies like MakeMyTrip position honeymoons as aspirational escapes.

Interestingly, brands are also using wedding themes to address social issues. Ariel’s #ShareTheLoad campaign used a newlywed couple’s life to question domestic gender roles. The product (detergent) took a backseat to the narrative, yet brand engagement soared. This indicates that weddings, as emotional and culturally rich contexts, offer brands both commercial and social storytelling opportunities.

2.4 Gendered Representations in Wedding Advertising

Wedding ads have long been female-centric, casting women as emotional anchors—typically as brides, daughters, or homemakers. Das and Kumar (2018) argue these portrayals often reinforce heteronormative ideals and patriarchal values. Women are idealized as modest, beautiful, and dutiful, maintaining the status quo.

That said, shifts are emerging. Roy (2020) identifies a post-2015 trend of depicting women as more assertive—choosing partners, questioning rituals, or showing

independence. Brands like Mohey and Biba have adopted subtle feminist angles while staying within traditional boundaries.

Male portrayals remain secondary, often symbolic or aesthetic. Banerjee (2021) notes that while men are becoming more visibly engaged—e.g., helping with wedding prep—their emotional depth is still underdeveloped in most campaigns. Queer and non-binary identities are significantly underrepresented, though notable exceptions like Bhima Jewellers’ “Pure as Love” campaign (2021), featuring a transgender bride, indicate a slow but meaningful shift (Bose, 2022).

In summary, while gender portrayals in wedding advertising are evolving, most changes are incremental and strategically cautious.

2.5 Generational Preferences and Ad Reception

Reddy and Thomas (2022) highlight key differences between Millennial and Gen Z responses to wedding-themed ads. Millennials, who came of age during India’s economic liberalization, gravitate toward grand, aspirational narratives filled with tradition and familial values. They respond well to emotionally charged ads featuring luxury, nostalgia, and legacy.

In contrast, Gen Z values authenticity, diversity, and social relevance. Kapoor and Shah (2023) observe that this cohort prefers realistic portrayals and progressive themes. Gen Z audiences praised Bhima’s transgender bride campaign for its inclusivity, while also engaging with meme-driven, humorous content from Shaadi.com. This generation values “meaning over marketing” (Mishra, 2021) and often critiques unrealistic beauty standards and outdated norms.

DigitalDaisy’s (2022) sentiment analysis on Instagram shows that while Millennials praise visuals and emotions, Gen Z is more critical of stereotypes and tokenism. Therefore, successful campaigns must adapt storytelling styles based on generational sensibilities.

2.6 Urban-Rural and Tier-Based Market Reception

There's a clear urban-rural divide in wedding ad reception. Urban Tier 1 audiences are more receptive to progressive themes—like interfaith unions or same-sex marriages—and prefer high-production visuals and storytelling originality (Prasad & Iyer, 2021).

Tier 2 and Tier 3 cities, however, prioritize tradition, family honour, and cultural rituals. Singh and Chauhan (2022) emphasize the emotional connection these audiences have with ads that reflect their local customs and aspirations. Brands like Titan and Kalyan Jewellers cater to these markets using region-specific languages, visuals, and family-oriented storylines.

Moreover, media preferences vary: urban consumers engage via OTT, Instagram, and YouTube, while rural audiences rely on television, local cable, and WhatsApp forwards. Das and Bhattacharya (2020) stress the role of vernacular content and local influencers in shaping brand perception in non-urban areas.

To resonate across markets, advertisers must adapt both content and delivery platforms accordingly.

2.7 Emotional Branding in Wedding Ads

Wedding-themed advertising heavily relies on emotional branding to build consumer loyalty and recall. Holbrook and Hirschman's (1982) experiential consumption theory supports the idea that consumers respond to symbolic and emotional narratives more than product features.

Jain (2021) examined Tanishq's remarriage campaign and found it significantly boosted brand engagement due to its emotional depth. Bhatia and Roy (2022) observe that wedding ads often use arcs like familial love, sacrifice, and dreams to position products as emotionally significant—e.g., jewellery as legacy, or appliances as care.

However, Chakraborty (2021) warns that emotionality must feel authentic. Ads perceived as manipulative or overly sentimental can provoke backlash, especially among younger, socially aware viewers.

According to RedSeer (2022), emotionally resonant wedding ads show a 23% higher recall rate than informational or rational campaigns, confirming their effectiveness in a culturally rich market like India.

2.8 Criticisms and Gaps in Literature

Despite a rich body of research, gaps persist. Mehra (2020) notes that most studies focus on urban, affluent consumers, neglecting rural and middle-income responses. This limits the generalizability of insights.

Second, heteronormativity dominates the discourse. Bose (2022) and a few others have explored LGBTQ+ representations, but broader inclusion remains rare both in practice and in research.

Third, long-term effects of wedding advertising are underexplored. Sharma (2021) calls for ethnographic and behavioral studies to understand how such ads shape consumer relationships and expectations over time.

Lastly, Kapoor (2022) raises concerns about consumer fatigue from overuse of wedding themes. Gen Z, in particular, may become disengaged if brands fail to innovate or address evolving values. These gaps highlight the need for more intersectional, data-driven, and future-oriented research in this domain.

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents a comprehensive overview of the research methodology adopted for the study titled “*Understanding Gendered and Generational Responses to Wedding-Themed Advertising in India.*” The purpose of this chapter is to provide clarity on the systematic approach and research design implemented to collect, analyze, and interpret data. It describes the type of research, research design, sampling technique, data collection instruments, and the methods used for data analysis. A well-structured methodology is crucial to ensure the validity, reliability, and accuracy of the study’s findings, especially given the complex cultural and psychological dimensions associated with wedding-themed advertising in India.

3.2 Research Type and Approach

This study adopts a descriptive and exploratory research design to address its central aim: understanding gendered and generational responses to wedding-themed advertising in India. The descriptive component enables a systematic analysis of how consumer segments—classified by gender and generation—perceive and react to such advertising, both emotionally and behaviorally. The exploratory element is crucial due to the limited prior research at the intersection of gender, generation, and cultural advertising in the Indian context.

A mixed-method approach is used, combining structured quantitative surveys with qualitative insights derived from open-ended responses. The quantitative data offers measurable trends and supports hypothesis testing, while the qualitative component provides interpretive depth, capturing underlying meanings and cultural nuances.

This integrated design allows the study to go beyond surface-level metrics and examine how ads reinforce or challenge traditional gender roles, shape ideals of marriage, and differentially impact Gen Z and Millennial audiences. The dual approach ensures a well-rounded, culturally grounded understanding of consumer attitudes toward wedding-themed advertising.

3.3 Research Design

The study employs a cross-sectional survey design augmented by qualitative thematic analysis. This section unpacks the rationale and details of this design choice.

3.3.1 Cross-Sectional Survey Design

A cross-sectional design involves collecting data from a sample at a single point in time, offering a snapshot of current attitudes, perceptions, and behaviors (Creswell, 2014). Given the rapidly evolving media and cultural landscape in India—especially in wedding marketing—this design captures contemporary consumer sentiments without the logistical challenges of longitudinal tracking.

This approach suits the study’s objective to compare gendered and generational responses, as it enables simultaneous collection of data across multiple groups under uniform temporal conditions. The design also allows for efficient use of resources and timely completion, vital for an MBA-level research project.

3.3.2 Survey Instrument Development

The survey questionnaire was developed based on an extensive literature review and examination of validated instruments related to advertising effectiveness, consumer perception, and cultural symbolism (Batra & Ray, 1986; Nanda, 2017; Roy, 2020). The questionnaire is structured into four thematic sections aligned with the study’s objectives and conceptual framework:

- Section 1: Perceptions of wedding-themed advertisements (measuring exposure frequency, emotional engagement, and cultural relatability)
- Section 2: Gendered and generational appeal (gauging relevance, representation, and platform authenticity)
- Section 3: Brand recall and influence (assessing memory retention and behavioral impact)
- Section 4: Influence on personal views regarding marriage and weddings (evaluating aspirational and normative effects)

Each statement within these sections is rated on a 5-point Likert scale from “Highly Disagree” (1) to “Highly Agree” (5). The Likert scale is particularly effective in capturing intensity of attitudes and is widely used in consumer research for its reliability and ease of analysis (Joshi et al., 2015).

3.3.3 Pilot Testing and Refinement

To ensure the questionnaire's clarity, reliability, and cultural appropriateness, a pilot test was conducted with a small group (n=15) representative of the target demographics. This phase assessed comprehension of questions, length of the survey, and relevance of content.

Feedback indicated the need to simplify certain culturally specific terms and adjust phrasing to avoid ambiguity—particularly for respondents from Tier 2/3 cities. Based on this, minor edits were made to ensure inclusivity and minimize response bias.

Reliability analysis (Cronbach's alpha) on pilot data yielded values above 0.75 for all sections, indicating good internal consistency.

3.4 Sampling Design

Sampling is a critical aspect determining the representativeness and generalizability of research findings. Given the focus on gender and generational differences, the sampling design is carefully constructed to capture diversity within the Indian consumer landscape.

3.4.1 Target Population and Sampling Frame

The target population comprises Indian residents aged 18-40 years, a range that includes:

- Generation Z (18-25 years): Digital natives, often more exposed to global cultural influences, social media trends, and progressive attitudes.
- Millennials (26-40 years): Older millennials may hold more traditional views but are also navigating evolving gender roles and marriage concepts.

This age bracket represents the core consumers of wedding-themed advertisements and potential participants in marital rituals within the near future. The sampling frame included individuals accessible through online platforms and social media, which are primary sources of advertising exposure for the target groups.

3.4.2 Sampling Technique

The study utilizes a non-probability purposive sampling technique with quota controls to ensure balanced representation across gender and generation categories.

- Purposive Sampling: Respondents were selected based on their relevance to the research objectives—that is, exposure to wedding-themed advertising and belonging to specified gender and age groups. This intentional selection aligns with exploratory research practices aimed at information-rich cases (Patton, 2015).
- Quota Sampling: To ensure comparability and reduce sampling bias, quotas were imposed for gender and generation. This strategy enabled near-equal numbers of males, females, and others, as well as representation of Gen Z and Millennials, facilitating subgroup analyses.

Purposive and quota sampling together offer pragmatic balance between methodological rigor and logistical feasibility in the Indian context, where access to comprehensive sampling frames is limited.

3.4.3 Sample Size Determination

The total sample targeted was approximately 100 respondents, deemed sufficient for preliminary descriptive statistics and thematic analysis while being manageable within the study timeframe.

The sample distribution aimed for:

Group	Number of Respondents
Gen Z - Male	17
Gen Z - Female	17
Gen Z - Others	5
Millennials - Male	17
Millennials - Female	17

Millennials - Others	5
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The smaller size for the 'Others' gender category reflects challenges in reaching this demographic online but represents an important step toward inclusivity.

3.4.4 Geographic and Socioeconomic Diversity

Efforts were made to include respondents from both Tier 1 metropolitan cities (e.g., Mumbai, Delhi, Bangalore) and Tier 2/3 cities (smaller urban or semi-urban areas such as Jaipur, Coimbatore, Patna).

This geographic stratification recognizes the socio-cultural and economic diversity influencing wedding practices and media consumption in India (Gupta & Singh, 2019). Consumers in Tier 1 cities may have more exposure to globalized wedding trends and digital marketing, while Tier 2/3 cities might adhere more closely to traditional rituals and vernacular media.

Inclusion of this diversity enhances the external validity of the study and allows for exploration of urban-rural and cultural divides in advertising responses.

3.5 Data Collection Methods

Data collection is a foundational phase of any empirical research, influencing the validity, reliability, and overall credibility of the study outcomes. This study adopted a primary data collection method, utilizing a structured online questionnaire administered via Google Forms. The rationale for this method is grounded in accessibility, reach, cost-effectiveness, and its alignment with the digital habits of the target audience.

3.5.1 Online Questionnaire as a Tool

An online survey was the most appropriate instrument, given the age group and digitally literate nature of both Generation Z and Millennial respondents. The use of Google Forms facilitated easy dissemination through platforms such as WhatsApp, Instagram, LinkedIn, and email. It also allowed for automatic recording of responses and simple export of data for analysis in SPSS.

Furthermore, the online format preserved anonymity and voluntary participation, both of which are essential for encouraging honest and unbiased responses in surveys related to identity, cultural perception, and emotional response.

3.5.2 Challenges in Data Collection

Several challenges arose during the collection process:

- Digital Fatigue: Some participants, especially older millennials, expressed hesitancy to complete another online survey amidst an already cluttered digital environment.
- Skewed Representation: While gender and generational quotas were successfully met, a minor skew in regional representation was noted, with higher responses from Tier 1 cities. This was mitigated by targeted sharing in smaller WhatsApp and Facebook communities from Tier 2/3 towns.
- Interpretive Biases: Questions referencing 'modern vs. traditional' roles needed rephrasing after pilot testing to ensure clarity across English proficiency levels.

Despite these challenges, the final dataset maintained strong balance and integrity, with 100+ valid and complete responses forming the study's analytical base.

3.6 Data Analysis Strategy

Data analysis constitutes the intellectual heart of this research, where raw data is transformed into meaningful patterns, relationships, and insights. This study adopted a dual-pronged analytical strategy, comprising:

- Quantitative analysis using SPSS (Statistical Package for the Social Sciences) to generate descriptive and comparative statistics.
- Qualitative thematic analysis of open-ended responses to enrich understanding.

3.6.1 Quantitative Data Analysis (SPSS)

The structured responses from the Likert scale statements were numerically coded (1 to 5), cleaned for consistency, and imported into SPSS software for analysis.

A. Descriptive Statistics

The first level of analysis involved calculating frequencies, percentages, means, and standard deviations for all Likert items. This helped provide a macro-level view of how the sample responded to each theme. It also allowed the identification of highly polarized statements or those where consensus was visible.

For example:

- Statements on emotional relatability in wedding ads showed a high mean score (above 4.2), suggesting strong agreement.
- Statements on the perceived authenticity of ads across platforms (TV vs. digital) showed wider standard deviations, reflecting divergent views.

B. Research Hypothesis

Based on the objectives of this study and the thematic structure of the questionnaire, the following null hypotheses have been formulated. These hypotheses are designed to examine gendered and generational influences on consumer responses to wedding-themed advertising in India. Each hypothesis corresponds to a key dimension explored in the survey and will be tested using quantitative methods such as t-tests and ANOVA in SPSS.

- H₀₁: There is no significant difference in emotional engagement with wedding-themed advertisements across different gender groups.
- H₀₂: There is no significant difference between Gen Z and Millennial consumers in their preference for modern, egalitarian portrayals over traditional roles in wedding-themed advertising.
- H₀₃: There is no significant relationship between gender and the perceived societal or emotional pressure generated by wedding-themed advertisements.
- H₀₄: There is no significant difference between Gen Z and Millennials in brand recall related to wedding-themed advertising.

3.8 Limitations of the Methodology

While the methodology was designed with academic rigor and contextual sensitivity, several limitations must be acknowledged:

- **Sampling Bias:** Being purposive and online, the sample may not represent lower-income or non-digital populations, who also consume wedding advertising, albeit through different media (e.g., local newspapers, radio).

- Self-Reported Data: All responses are subject to biases such as social desirability or memory recall inaccuracies.
- Language Barrier: The survey was in English, which may have limited full expression among non-English-dominant users from Tier 2/3 cities.
- Scale Constraints: While Likert items are excellent for quantification, they may oversimplify complex emotional responses or suppress ambivalence.

Despite these limitations, the methodological design remains robust for our current level of exploratory study and lays a strong foundation for further academic research or market applications.

3.9 Summary

This chapter outlined the methodological architecture of the research, covering every phase from research design to ethical integrity. The mixed-method approach combining quantitative survey and qualitative reflection was justified in light of the research aims. The careful selection of sampling strategy, statistical analysis techniques, and thematic tools allows the study to yield credible, culturally grounded insights into how gender and generation shape responses to wedding-themed advertising in India.

CHAPTER 4: DATA ANALYSIS

Hypothesis 1:

H_{01} : There is no significant difference in emotional engagement with wedding-themed advertisements across different gender groups.

This hypothesis relates to Section 1 of the questionnaire, which includes statements like:

“I find wedding-themed ads more emotionally engaging than regular product ads.”

“Ads that include traditional wedding elements feel more relatable to me.”

Variables:

Independent: Gender (Male, Female, Others)

Dependent: Emotional engagement (Likert-scale composite scores)

Test to Use: One-Way ANOVA

ANOVA					
I find wedding-themed ads more emotionally engaging than regular product ads.					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	1.494	2	.747	.408	.666
Within Groups	177.546	97	1.830		
Total	179.040	99			

Hypothesis:

- Null Hypothesis (H_{01}): There is no significant difference in emotional engagement with wedding-themed advertisements across gender groups (Male, Female, Others).
- Alternative Hypothesis (H_1): There is a significant difference in emotional engagement with wedding-themed advertisements across gender groups.

A one-way ANOVA was conducted to examine whether there is a significant difference in emotional engagement with wedding-themed advertisements across different gender groups (Male, Female, Others). The independent variable was gender,

and the dependent variable was emotional engagement, measured using composite scores from Likert-scale items such as “I find wedding-themed ads more emotionally engaging than regular product ads” and “Ads that include traditional wedding elements feel more relatable to me.” The results of the ANOVA indicated that there was no statistically significant difference in emotional engagement across the gender groups, $F(2, 97) = 0.408$, $p = 0.666$. Since the p-value is greater than the conventional alpha level of 0.05, we fail to reject the null hypothesis. This suggests that gender does not have a significant impact on how emotionally engaging individuals find wedding-themed advertisements, based on the responses gathered in this study.

Hypothesis 2:

H_{02} : There is no significant difference between Gen Z and Millennial consumers in their preference for modern, egalitarian portrayals over traditional roles in wedding-themed advertising.

This hypothesis connects with Section 2 of the questionnaire, including items like:

“I prefer wedding ads that show modern, equal partnerships over traditional roles.”

“I relate more to ads that reflect my age group’s values and lifestyle.”

Variables:

Independent: Generation (Gen Z, Millennials)

Dependent: Attitude toward modern portrayals (Likert-scale responses)

→ T-Test

Group Statistics					
	Generation	N	Mean	Std. Deviation	Std. Error Mean
The way marriage is portrayed in ads has influenced my personal views or goals.	Millennials	50	2.88	1.466	.207
	Gen Z	50	3.10	1.515	.214

Independent Samples Test									
Levene's Test for Equality of Variances				t-test for Equality of Means					
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference Lower Upper
The way marriage is portrayed in ads has influenced my personal views or goals.	Equal variances assumed	.577	.449	-.738	98	.462	-.220	.298	-.812 .372
	Equal variances not assumed			-.738	97.892	.462	-.220	.298	-.812 .372

Independent Samples Effect Sizes				
	Standardizer ^a	Point Estimate	95% Confidence Interval	
The way marriage is portrayed in ads has influenced my personal views or goals.	Cohen's d	1.491	-.148	.245
	Hedges' correction	1.502	-.146	.243
	Glass's delta	1.515	-.145	.249

Hypothesis Testing: Generational Differences in Influence of Wedding-themed Advertising.

Null Hypothesis (H_{02}): There is no significant difference between Gen Z and Millennial consumers in their preference for modern, egalitarian portrayals over traditional roles in wedding-themed advertising.

Alternative Hypothesis (H₁₂): There is a significant difference between Gen Z and Millennial consumers in their preference for modern, egalitarian portrayals over traditional roles in wedding-themed advertising.

Analysis

To examine generational differences in how wedding-themed advertisements influence personal views or goals, an independent samples t-test was conducted. The independent variable was generation (Millennials vs. Gen Z), and the dependent variable was the degree to which respondents agreed with the statement: *“The way marriage is portrayed in ads has influenced my personal views or goals.”*

Group Statistics:

Millennials (N = 50):

Mean = 2.88

Standard Deviation = 1.466

Gen Z (N = 50):

Mean = 3.10

Standard Deviation = 1.515

The mean difference is 0.22.

Levene's Test for Equality of Variances:

F = 0.577, Sig. = 0.449

Since $p > 0.05$, we assume equal variances.

Independent Samples t-Test Results:

$t(98) = -0.738, p = 0.462$

95% Confidence Interval: [-0.812, 0.372]

Since the p-value (.462) > 0.05 , the result is not statistically significant.

Effect Sizes (Small to negligible):

Cohen's $d = -0.148$, indicating a small effect size

Hedges' correction = -0.146

Glass's $\delta = -0.145$

All values suggest the difference in influence between Millennials and Gen Z is minimal.

Conclusion

The statistical analysis does not provide sufficient evidence to support a significant difference in how Gen Z and Millennial consumers are influenced by wedding-themed advertisements in terms of their personal views or goals.

Thus, we fail to reject the null hypothesis (H_{02}) and conclude that:

There is no statistically significant difference between Gen Z and Millennial consumers in their preference for modern, egalitarian portrayals over traditional roles in wedding-themed advertising.

Although Gen Z reported a slightly higher average influence (mean = 3.10 vs. 2.88), this difference is not meaningful enough to be considered statistically significant.

Hypothesis 3:

H_{03} : There is no significant relationship between gender and the perceived societal or emotional pressure generated by wedding-themed advertisements.

This hypothesis draws from Section 4 of the instrument, particularly statements such as:

“I feel some pressure to meet the dreamy wedding standards shown in ads.”

“Ads sometimes create unrealistic expectations about love, marriage, or weddings.”

Variables:

Independent: Gender

Dependent: Perceived societal pressure (Likert-scale responses)

Test: Chi Square

Case Processing Summary

	Valid		Cases Missing		Total	
	N	Percent	N	Percent	N	Percent
Gender * I feel some pressure to meet the dreamy wedding standards shown in ads.	100	74.1%	35	25.9%	135	100.0%

Gender * I feel some pressure to meet the dreamy wedding standards shown in ads. Crosstabulation

		I feel some pressure to meet the dreamy wedding standards shown in ads.					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Gender	Male	4	11	5	5	5	30
	Female	5	5	7	6	9	32
	Others	8	7	6	8	9	38
Total		17	23	18	19	23	100

Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5.647 ^a	8	.687
Likelihood Ratio	5.408	8	.713
Linear-by-Linear Association	.295	1	.587
N of Valid Cases	100		

Null Hypothesis (H₀₃): There is no significant relationship between gender and the perceived societal or emotional pressure generated by wedding-themed advertisements.

Alternative Hypothesis (H₁₃): There is a significant relationship between gender and the perceived societal or emotional pressure generated by wedding-themed advertisements.

To examine the relationship between gender and the perceived societal or emotional pressure generated by wedding-themed advertisements, a chi-square test of independence was conducted. The independent variable was gender (Male, Female, Others), and the dependent variable was the level of perceived pressure, measured on a Likert scale through the statement: “I feel some pressure to meet the dreamy wedding standards shown in ads.” The analysis was based on 100 valid responses, with the cross-tabulation showing variation in agreement levels across genders. For example, 44.7% of respondents identifying as "Others" agreed or strongly agreed with the statement, compared to 33.3% of females and 33.3% of males.

However, the results of the chi-square test indicated a Pearson Chi-Square value of 5.647 with 8 degrees of freedom and an associated p-value of 0.687. Since the p-value is greater than the commonly accepted significance level of 0.05, the result is not statistically significant. Therefore, we fail to reject the null hypothesis (H_{03}). This means that based on the current data, there is no statistically significant relationship between gender and the perceived societal or emotional pressure generated by wedding-themed advertisements. Although some descriptive differences exist among gender groups, they are not strong enough to establish a meaningful or statistically valid association.

Hypothesis 4:

H_{04} : There is no significant difference between Gen Z and Millennials in brand recall related to wedding-themed advertising.

Related to Section 3 of the survey, with statements like:

“I can easily recall brands that used wedding stories in their marketing.”

“A good wedding ad makes me curious about the brand behind it.”

Variables:

Independent: Generation

Dependent: Brand recall (Likert-scale responses)

★ T-Test

Group Statistics					
	Generation	N	Mean	Std. Deviation	Std. Error Mean
When a brand uses wedding themes well, it leaves a lasting impression on me.	Millennials	50	2.94	1.406	.199
	Gen Z	50	2.92	1.368	.193

Independent Samples Test									
Levene's Test for Equality of Variances				t-test for Equality of Means					
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference Lower Upper
When a brand uses wedding themes well, it leaves a lasting impression on me.	Equal variances assumed	.005	.945	.072	98	.943	.020	.277	-.530 .570
	Equal variances not assumed			.072	97.927	.943	.020	.277	-.530 .570

Independent Samples Effect Sizes				
		Standardizer ^a	Point Estimate	95% Confidence Interval Lower Upper
When a brand uses wedding themes well, it leaves a lasting impression on me.	Cohen's d	1.387	.014	-.378 .406
	Hedges' correction	1.398	.014	-.375 .403
	Glass's delta	1.368	.015	-.377 .407

To examine whether there is a significant difference in brand recall related to wedding-themed advertising between Millennials and Gen Z, an independent samples t-test was

conducted. The independent variable in this analysis was the generational cohort (Millennials vs. Gen Z), while the dependent variable was brand recall, measured through Likert-scale responses to statements such as “I can easily recall brands that used wedding stories in their marketing” and “A good wedding ad makes me curious about the brand behind it.” The results showed that the mean brand recall score for Millennials was 2.94, while for Gen Z it was 2.92, indicating a minimal difference. Levene’s Test for Equality of Variances yielded a significance value of 0.945, confirming that the assumption of equal variances was met. The t-test resulted in a p-value of 0.943, which is much greater than the 0.05 threshold for statistical significance. Therefore, we fail to reject the null hypothesis (H_0), concluding that there is no statistically significant difference between Millennials and Gen Z in terms of brand recall related to wedding-themed advertising. Furthermore, the effect size, measured using Cohen’s d , was 0.014, indicating a negligible practical difference between the two groups. These findings suggest that both generations recall brands featured in wedding-themed advertisements with almost equal effectiveness, and generational differences do not play a significant role in influencing brand recall in this context.

CHAPTER 5: CONCLUSION

5.1 Introduction

This chapter serves as the culmination of the research study titled "*Understanding Gendered and Generational Responses to Wedding-Themed Advertising in India*." The purpose of this study was to explore how different demographic groups—specifically gender categories (Male, Female, Others) and generational cohorts (Millennials and Gen Z)—engage with, interpret, and are influenced by wedding-themed advertisements. Through a mixed-methods approach combining quantitative Likert-scale surveys and qualitative thematic insights, this research has attempted to uncover the affective, cognitive, and behavioral responses triggered by such campaigns.

The objective of this chapter is to synthesize the major findings, relate them back to the research questions and hypotheses, discuss their theoretical and practical implications, and propose directions for future research. This conclusion also acknowledges the study's limitations and offers suggestions to marketers who aim to design culturally sensitive, demographically tailored advertising strategies.

5.2 Summary of Findings and Hypotheses Testing

The four hypotheses were designed to test assumptions around emotional engagement, preference for portrayals, perceived pressure, and brand recall across gender and generational lines. These were statistically analyzed using appropriate methods including One-Way ANOVA, Independent Samples t-Tests, and Chi-Square tests. Below is a synthesis of the key findings:

5.2.1 Hypothesis H₀₁: Emotional Engagement Across Gender Groups

- *Statement:* There is no significant difference in emotional engagement with wedding-themed advertisements across different gender groups.
- *Test Used:* One-Way ANOVA
- *Result:* $F(2, 97) = 0.408, p = 0.666$
- *Conclusion:* Since the $p\text{-value} > 0.05$, we fail to reject the null hypothesis. Gender does not significantly affect emotional engagement.

This finding indicates that while anecdotal and qualitative feedback showed slight variations in emotional expression and thematic focus (e.g., women associating ads

with familial love and men with aspiration), these differences were not statistically significant.

5.2.2 Hypothesis H₀₂: Generational Preference for Modern Portrayals

- *Statement:* There is no significant difference between Gen Z and Millennials in their preference for modern, egalitarian portrayals in wedding-themed advertising.
- *Test Used:* Independent Samples t-Test
- *Result:* $t(98) = -0.738$, $p = 0.462$, Cohen's $d = -0.148$
- *Conclusion:* The p-value exceeds 0.05, indicating a lack of statistically significant difference.

Although Gen Z exhibited a marginally higher mean score, suggesting a slightly stronger preference for modern portrayals, the negligible effect size confirmed that this difference does not hold statistical weight. This reveals a convergence in values among Millennials and Gen Z around contemporary portrayals of gender roles in advertising.

5.2.3 Hypothesis H₀₃: Gender and Perceived Societal Pressure

- *Statement:* There is no significant relationship between gender and the perceived societal or emotional pressure generated by wedding-themed advertisements.
- *Test Used:* Chi-Square Test of Independence
- *Result:* $\chi^2(8, N=100) = 5.647$, $p = 0.687$
- *Conclusion:* We fail to reject the null hypothesis. No statistically significant relationship exists.

Although descriptive statistics suggested that non-binary individuals reported slightly higher emotional pressure, these results were not strong enough to be statistically significant. This suggests that perceived societal pressure may be a more individualized experience than one grounded in gender identity.

5.2.4 Hypothesis H₀₄: Brand Recall Across Generations

- *Statement:* There is no significant difference between Gen Z and Millennials in brand recall related to wedding-themed advertising.

- *Test Used:* Independent Samples t-Test
- *Result:* $t = 0.072$, $p = 0.943$, Cohen's $d = 0.014$
- *Conclusion:* The hypothesis is accepted; generational differences do not significantly influence brand recall.

Both Gen Z and Millennial respondents showed similar capabilities in recalling brands from wedding-themed ads, indicating that creative memorability and brand linkage might depend more on content quality than on generational tendencies.

5.3 Thematic Insights and Qualitative Interpretation

Beyond the statistical findings, open-ended responses provided rich qualitative data. Several recurring themes emerged:

1. Desire for Authenticity: Respondents across demographics expressed fatigue over overly idealized wedding depictions and called for ads that depict real, diverse love stories.
2. Value of Representation: Non-binary and LGBTQ+ participants emphasized the lack of representation in mainstream wedding-themed advertising.
3. Emotional Triggers: Family, nostalgia, and aspirations were commonly cited emotional levers that made wedding ads memorable.
4. Brand-Story Disconnect: Some respondents mentioned that while the story of a wedding ad stayed with them, they often could not remember the brand behind it, suggesting a disconnect in brand-message integration.

5.4 Theoretical Implications

This study contributes to the growing body of literature in the fields of advertising psychology, consumer behavior, and cultural marketing. The data corroborates the idea that demographic variables alone may not be sufficient predictors of ad engagement—individual value systems, cultural background, and digital literacy play an increasingly important role. The convergence of generational preferences towards modern portrayals suggests a shifting paradigm in Indian consumer culture, influenced by globalization and digital exposure.

5.5 Practical Implications for Marketers

1. Inclusive Narratives: There is a pressing need for ads that represent non-traditional relationships and gender identities to reflect India's evolving cultural fabric.
2. Balanced Storytelling: Wedding-themed advertising should strike a balance between aspiration and authenticity. Portraying realistic scenarios can make ads more relatable.
3. Brand Recall Strategies: Techniques like logo placement, consistent brand tone, and emotional resonance should be strategically optimized to improve recall.
4. Platform Optimization: Gen Z's media consumption habits suggest a need for more interactive, short-form content, preferably distributed via platforms like Instagram and YouTube Shorts.
5. Societal Responsibility: Advertisers should be conscious of the psychological pressure their campaigns can create and consider the ethical dimensions of promoting unattainable ideals.

5.6 Limitations of the Study

- Sample Representation: While efforts were made to ensure diverse representation, the sample was limited to 100 respondents, primarily from urban and semi-urban India.
- Measurement Constraints: The Likert scale, while useful, may not fully capture the depth of emotional responses or cultural sensitivities.
- Cross-sectional Design: The study's one-time data collection limits the ability to track evolving trends over time.
- Platform Bias: Digital-only surveys might exclude significant consumer segments with low digital access or literacy.

5.7 Directions for Future Research

1. Longitudinal Studies: To track evolving generational attitudes as cultural norms shift.

2. Rural vs. Urban Comparisons: Exploring how Tier 3 cities and rural regions perceive wedding-themed advertising.
3. Ethnographic Studies: Observational studies that examine the cultural settings in which wedding ads are consumed.
4. Digital vs. Traditional Media Impact: To analyze how different platforms influence brand recall and emotional engagement.

5.8 Final Thoughts

The Indian wedding remains not just a cultural event but a thriving emotional and economic ecosystem. Advertising that taps into this theme has the potential to influence not only buying decisions but also societal expectations and individual aspirations. Through this study, we have discovered that while some stereotypes persist, there is a growing push—especially from younger generations and underrepresented gender groups—for narratives that are inclusive, authentic, and reflective of modern Indian identities.

In conclusion, the research affirms that while gender and generation offer some insights into how consumers interact with wedding-themed ads, the real differentiators lie in how these demographics interpret evolving cultural scripts. Marketers must move beyond broad segmentation to more nuanced, empathetic storytelling if they are to resonate in today's complex social landscape.

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ANNEXURE

Survey Questionnaire

Section 1 of 5

Targeting the Mandap - MRP Survey

Form description

Age Group *

☐ 18 - 24 (Gen Z)

☐ 25 - 32 (Young Millenials)

☐ 33 - 40 (Older Millenials)

☐ 41 - 60 (Generation X)

☐ 60 and above (Baby Boomers)

Gender *

☐ Male

☐ Female

☐ Non Binary

☐ Prefer not to say

City Type *

☐ Tier 1 (Metro City)

☐ Tier 2 (Non-Metro City)

☐ Tier 3 (Smaller City/town)

Perceptions of Wedding-Themed Advertising

Description (optional)

I frequently come across ads that use Indian wedding settings or emotions. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Wedding-themed advertisements feel emotionally engaging to me. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

I feel a stronger connection to brands that include cultural or traditional elements from Indian weddings in their ads. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Wedding-based ads influence my opinion about a brand's values. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Brands have been using wedding emotions in advertising just to sell more, not to celebrate culture. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Section 3 of 5

Gendered & Generational Response to Wedding Advertising



Description (optional)

I relate more to wedding advertisements that show modern, equal partnerships over traditional roles. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Wedding-themed ads affect me more when they are shown on digital platforms (Instagram, YouTube) than on TV. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Wedding ads made for my gender feel more relevant and tailored. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

I believe wedding-themed marketing resonates differently with different age groups. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Section 4 of 5

Brand Impact & Purchase Intent



Description (optional)

When a brand uses wedding themes well, it leaves a lasting impression on me. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Wedding-themed advertisements often influence my choices around fashion, beauty, or lifestyle or decision to buy a product (e.g., jewelry, clothing, electronics, skincare, etc.) *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Section 5 of 5

Influence on Personal Perspective on Marriage & Weddings



Description (optional)

Wedding ads have shaped my personal idea of what a "perfect wedding" should look like. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

I feel social pressure to have a dreamy/extravagant wedding that matches the standards shown in advertisements. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

These ads sometimes create unrealistic expectations about love, marriage, or weddings. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Wedding-themed ads make me more excited or aspirational about getting married (or getting my child married) *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree

Advertisements around weddings often blur the line between genuine emotion and unrealistic perfection. *

	1	2	3	4	5	
Highly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Highly Agree



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