MRP_SultanaParween_24DMBA241_FINAL.pdf

Gautam Buddha University

Document Details

Submission ID
trn:oid:::25761:139999932

Submission Date
May 22, 2026, 11:50 AM GMT+5:30

Download Date
May 22, 2026, 11:56 AM GMT+5:30

File Name
MRP_SultanaParween_24DMBA241_FINAL.pdf

File Size
732.1 KB

45 Pages

8,659 Words

48,936 Characters

2% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

Filtered from the Report

- Bibliography
- Quoted Text
- Cited Text
- Small Matches (less than 14 words)

Match Groups

9 Not Cited or Quoted 2%
Matches with neither in-text citation nor quotation marks

0 Missing Quotations 0%
Matches that are still very similar to source material

0 Missing Citation 0%
Matches that have quotation marks, but no in-text citation

0 Cited and Quoted 0%
Matches with in-text citation present, but no quotation marks

Top Sources

2% Internet sources
0% Publications
1% Submitted works (Student Papers)

Integrity Flags

0 Integrity Flags for Review

No suspicious text manipulations found.

Our system's algorithms look deeply at a document for any inconsistencies that would set it apart from a normal submission. If we notice something strange, we flag it for you to review.

A Flag is not necessarily an indicator of a problem. However, we'd recommend you focus your attention there for further review.

Match Groups

- **9** Not Cited or Quoted 2%
  Matches with neither in-text citation nor quotation marks
- **0** Missing Quotations 0%
  Matches that are still very similar to source material
- **0** Missing Citation 0%
  Matches that have quotation marks, but no in-text citation
- **0** Cited and Quoted 0%
  Matches with in-text citation present, but no quotation marks

Top Sources

2% Internet sources
0% Publications
1% Submitted works (Student Papers)

Top Sources

The sources with the highest number of matches within the submission. Overlapping sources will not be displayed.

1	Internet	
dspace.dtu.ac.in:8080		<1%
2	Submitted works	
College Faculty Members on 2026-05-21		<1%
3	Internet	
www.ttn.edu.vn		<1%
4	Internet	
fastercapital.com		<1%
5	Internet	
www.ijprems.com		<1%
6	Internet	
sparklyn.com.ng		<1%
7	Submitted works	
National Economics University on 2026-03-30		<1%
8	Submitted works	
University of Wales Institute, Cardiff on 2025-10-16		<1%

MAJOR RESEARCH PROJECT ON

IMPACT OF STREAMING PLATFORMS ON PURCHASE INTENTION:

A STUDY OF GEN Z

Submitted By

Sultana Parween

24/DMBA/241

Under the Guidance of

Prof. Rajan Yadav

Assistant Professor

DELHI SCHOOL OF MANAGEMENT

Delhi Technological University

Bawana Road Delhi 110042

CERTIFICATE

It is hereby certified that **Sultana Parween**, roll no. **24/DMBA/241**, has successfully submitted the major research project report entitled **"Impact of Streaming Platforms on Purchase Intention: A Study of Gen Z"** in partial fulfillment of the requirement for the award of the degree of **Master of Business Administration (MBA) from Delhi School of Management, Delhi Technological University, Delhi** for the academic session 2024-2025.

Prof. Rajan Yadav

Assistant Professor

Delhi School of Management

Delhi Technological University

DECLARATION

1 I, Sultana Parween, student of the MBA Program, at Delhi School of Management, Delhi Technological University, Delhi hereby declare that the major research project titled "Impact of Streaming Platforms on Purchase Intention: A Study of Gen Z" submitted to Delhi Technological University is my original work and this project accurately reflects the research and analysis conducted by me in fulfillment of the requirements for the MBA program. I conducted all the research and analyzed all the data for this report.

I certify that all references and citations for any outside sources used followed the rules and were done so correctly. I declare that I have not submitted this report for review in any other course or programme, and that I am aware of the consequences of providing incorrect information in school.

Regarding the authenticity and reliability of the information contained in this project, I assume full responsibility.

Signature: _____ Date: _____

Sultana Parween

24/DMBA/241

ACKNOWLEDGEMENT

I am thankful to the opportunity of putting on record my sincere gratitude to the individuals and institutions whose counsel and guidance were of profound value in successfully completing my major research project "Impact of Streaming Platforms on Purchase Intention: A Study of Gen Z".

To begin with, I would like to state that I am extremely grateful to my guide faculty, Prof. Rajan, who offered his precious guidance, thoughtful recommendations, and constant support throughout this research process. His professionalism and dedication proved to be vital elements that influenced this project, and his support contributed significantly towards my knowledge of digital marketing particularly how streaming platforms shape the buying behavior of young consumers.

I am also indebted to Delhi School of Management, Delhi Technological University (DTU), for the facilities and platform to undertake this research. The dedication to research and academic excellence by the organization has been a source of inspiration for me throughout.

I would like to further express my appreciation to all the respondents and stakeholders for dedicating their precious time and providing information that allowed me to collect enormous data and knowledge for this project. Their collaboration went a long way towards making this research a success.

Finally, I would like to express thanks to my friends and family for their continuous support, encouragement, and patience throughout the length of this project. Their trust in me has been my inspiration and source of strength.

With warm regards,

Sultana Parween

24/DMBA/241

Delhi School of Management

Delhi Technological University (DTU)

TABLE OF CONTENTS

CERTIFICATE ii
DECLARATION iii
ACKNOWLEDGEMENT iv
TABLE OF CONTENTS v
ABSTRACT 1
CHAPTER 1 – INTRODUCTION 2
1.1 What is Marketing 2
1.2 4 P's of Marketing 2
1.3 Conventional Marketing Channels 3
1.4 New/Digital Marketing Channels 4
1.5 Social Media Marketing Channel 5
1.6 Streaming Platforms and Marketing 6
1.7 What are Streaming Platforms? 6
1.8 Aim of the Study 9
1.9 Scope of the Study 9
1.10 Limitations of the Study 10
CHAPTER 2 – LITERATURE REVIEW 11
CHAPTER 3 – METHODOLOGY 15
3.1 Research Design 15
3.2 Data Collection 17
3.3 Sampling Method 18
3.4 Limitations 19
CHAPTER 4 – DATA ANALYSIS 20
FINDINGS AND SUGGESTIONS 32
CONCLUSION 37
REFERENCES 39
APPENDIX - 1 40

ABSTRACT

This study takes a close look at how streaming platforms influence the purchase intention of Gen Z consumers in India. With platforms like YouTube, Netflix, Instagram Reels, Spotify, and Amazon Prime becoming the go-to spaces for entertainment, information, and social connection, brands are increasingly shifting their ad spend towards these channels. Gen Z born roughly between has grown up in a world where digital is the default, which makes understanding their purchase behavior through this lens both relevant and urgent.

Employing a **descriptive research approach** and **quantitative primary data**, this study looks into how ad exposure on streaming platforms, influencer or creator endorsements, personalized recommendations, and time spent on these platforms together shape purchase intent among Gen Z respondents.

The research shows that Gen Z is genuinely receptive to brand messages delivered through streaming especially when those messages feel personal or come from creators they already trust. Personalized platform ads perform noticeably better than generic ones. Influencer-led content feels more credible than traditional advertising. And the more time a respondent spends on streaming platforms, the higher their purchase intent tends to be.

That said, the study also flags some important nuances. Brand trust plays a key mediating role without it, even well-targeted ads fall flat. “Gen Z users usually do not respond well to ads that feel forced or unrealistic. They prefer content that feels natural and relatable.”

The research wraps up with practical recommendations for marketers, brand managers, and digital strategists looking to use streaming platforms effectively without coming across as intrusive or out of touch with the Gen Z audience.

CHAPTER 1 – INTRODUCTION

1.1 What is Marketing

The marketing process is about discovering, producing, and delivering value to meet the demand for goods and services from a target market. Selecting the right audience, picking what features or benefits to highlight, running campaigns, attending trade events, and designing products and packaging that connect with consumers these are all part of what marketing does every day. In most cases, it is carried out by the seller.

It is one of the most essential elements of business management. Companies can either sell directly to end-users or work through intermediaries and partner businesses. Whatever the approach, the marketing mix which covers the product, price, place, and promotion is shaped by the market context, consumer insights, and the specific audience the brand wants to reach.

1.2 4 P's of Marketing

The 4 Ps of marketing, or the marketing mix as it is widely known, is a classic and still very relevant framework for building a winning marketing plan.

The 4 Ps are:

Product: The actual good or service a company offers to its customers. This covers everything design, features, packaging, branding, and quality standards.

Price: What customers pay to access the product. This is shaped by strategies like penetration pricing, cost-plus pricing, or value-based pricing depending on the market and competitive landscape.

Place: Where customers access the product. This means deciding which retailers, distributors, or digital platforms make the most sense for getting the product to the right buyers.

Promotion: The entire range of communication tools used to tell people about the product advertising, social media, PR, influencer campaigns, and now, increasingly, streaming platform ads. Businesses use the 4 Ps to make sure every aspect of their marketing plan is working in sync, and that it actually meets customer needs while also building revenue.

1.3 Conventional Marketing Channels

Before digital marketing took over, brands relied heavily on conventional channels to reach their audience. These are still around, but their relevance has shifted quite a bit.

Television Advertising: TV commercials have long been the gold standard of mass-market advertising whether through sponsored shows or product placements. They reach a huge audience but lack the precision targeting that digital channels now offer.

Radio Advertising: Radio has always been a reliable way for brands to reach local or regional audiences, especially during commutes. It's intimate in a way that TV rarely is.

Print Advertising: Newspapers, magazines, pamphlets print gave brands something tangible to offer customers. While readership has declined, it still holds weight in certain demographics and sectors.

Direct Mail: Sending physical flyers, brochures, or catalogues straight to people's homes is direct mail. It puts the brand right in the consumer's hands literally without going through a screen.

Outdoor Advertising: Billboards, hoardings, bus shelters, stadium banners outdoor advertising is all about capturing attention in public spaces. Hard to ignore, easy to forget unless the creative is really sharp.

Event Marketing: Sponsoring or participating in trade fairs, concerts, or conferences gives brands a chance to connect with audiences face-to-face. It builds recall through experience, not just messaging.

Public Relations: PR is the art of building genuine relationships with media and journalists to get authentic coverage and word-of-mouth. In an era of fake news and ad fatigue, credible PR still cuts through.

1.4 New/Digital Marketing Channels

The spread of smartphones and the explosive growth t usage has completely transformed how brands reach people. Digital channels have not just supplemented traditional ones in many cases, they have replaced them entirely.

Social Media Marketing: Platforms like Instagram, YouTube, Twitter let brands reach specific audiences in real time, through both organic content and paid campaigns. The targeting is precise in a way TV ads simply cannot match.

Search Engine Optimization (SEO): SEO helps brands show up on Google and other search engines when potential customers are looking for something relevant. Being on page one matters enormously most users rarely go further.

Content Marketing: Creating genuinely useful or entertaining podcasts, infographics to attract defined audience. It is a slower burn than advertising but builds much stronger trust over time.

Email Marketing: A surprisingly effective and low-cost channel for reaching people who have already shown interest in a brand. The key is relevance nobody wants a generic promotional email flooding their inbox.

Influencer Marketing: Brands partner with social media personalities to reach their engaged, loyal audiences in a way that feels organic and credible. For Gen Z especially, influencer recommendations carry significant weight in purchase decisions.

Mobile Marketing: With most people spending several hours a day on their phones, mobile marketing through apps, mobile websites, SMS, and push notifications offers brands a direct line to consumers wherever they are.

Video Marketing: From product demos to brand storytelling to short-form reels, video content grabs attention and drives emotional connection in a way that text and static images rarely can.

Streaming Platform Advertising: This is the newest and fastest-growing channel leveraging OTT platforms, music streaming services, and social video apps to deliver targeted, personalized ads to digitally native audiences. This is where this study's focus lies.

Since more and more consumers especially Gen Z are spending their time on streaming platforms, brands that understand this space and use it smartly stand to gain a real competitive edge.

1.5 Social Media Marketing Channel

Social networking platforms like Instagram, YouTube, have become the primary spaces where people discover content, engage with others, and increasingly, discover brands. Social media

marketing allows companies to promote their products, develop their brand personality, and communicate directly with their audience.

It shows up in several different ways:

Organic Posts: These are regular posts that brands share videos, reels, carousels, memes, stories with the aim of staying visible and relevant in their followers' feeds.

Paid Social Advertising: Sponsored posts that appear in users' feeds or stories based on their demographics, interests, and behaviour. These allow brands to reach well beyond their existing follower base.

Influencer Marketing: Collaborating with creators and influencers whose audiences trust them. Gen Z consumers often trust creator recommendations more than traditional advertisements. and for Gen Z, that difference matters a lot.

Contests and Giveaways: A quick and engaging way to boost visibility, grow followers, and keep existing audiences excited about the brand.

When it is done with the right tone, the right platform instinct, and a genuine understanding of what the audience actually cares about, social media marketing can be transformative for a brand's reach and credibility.

1.6 Streaming Platforms and Marketing

Streaming platforms have become one of the most powerful and arguably most underutilized advertising channels in the current digital economy. YouTube, Spotify, Instagram Reels, Disney+ Hotstar have fundamentally changed how people consume media. “Since people spend more time on streaming platforms now, companies are also increasing their marketing efforts on these platforms.”

What makes streaming platforms especially compelling for marketers is not just the scale it is the context. When someone is streaming their favourite show or playlist, they are relaxed, engaged, and in a receptive mindset This creates a more engaging environment compared to regular social media browsing.”. Brands that understand how to show up in that context without breaking the experience have a real opportunity to build genuine purchase intent.

1.7 What are Streaming Platforms?

A streaming platform is simply delivers audio or video content over the internet in real time. There is no file to download the content plays as it streams, on demand, whenever the user wants it. This on-demand nature is what separates streaming from traditional broadcast media, and it is what gives users and marketers so much more control.

Streaming platforms broadly fall into the following types:

Video On Demand (VOD) Platforms: Netflix, Amazon Prime Video, Disney+ Hotstar, SonyLIV, ZEE5. These are subscription-driven services where users pay for access to a library of content without ads, or choose a cheaper ad-supported tier.

Social Video Platforms: YouTube, Instagram Reels, Moj, Josh. These are where creator-led content lives, and where brand collaborations and influencer marketing happen most naturally.

Music Streaming Platforms: Spotify, Apple Music, JioSaavn, Gaana. These platforms offer audio on demand and increasingly, audio advertising that targets users based on what they are listening to.

Live Streaming Platforms: Twitch, YouTube Live, Instagram Live. Real-time engagement between creators and their audiences a newer but fast-growing space for brand integrations.

What matters for marketers is that most of these platforms operate on a dual-tier model a paid, ad-free subscription and a free, ad-supported tier. The free tiers are where advertising happens directly, while the paid tiers require a more subtle approach through branded content and creator partnerships.

1.7.1 How Advertising Actually Works on Streaming Platforms

Advertising on streaming platforms looks and feels quite different from a traditional 30-second TV spot. Here is how it typically shows up:

1. Pre-roll Ads: Short video ads that play before the user's selected content begins. Usually 15 to 30 seconds. Skippable or unskippable depending on the platform.
2. Mid-roll Ads: Ads inserted at natural break points during longer content more like traditional ad breaks. Viewers are already invested in the content, so completion rates tend to be higher.
3. Sponsored Content and Brand Integrations: Brands partner with creators to feature products organically within the content itself. This is far less intrusive than traditional ads and often resonates more authentically with audiences.

4. Personalized Display Ads: Banner or overlay ads served based on the user's behaviour and preferences the platform's algorithm does the targeting work.
5. Influencer Endorsements: When a creator mentions, reviews, or recommends a product as part of their regular content, it functions as a native ad that viewers receive very differently from a standard commercial.

For Gen Z in particular, these formats especially influencer integrations and personalized placements tend to land far better than anything that feels forced or interruptive.

1.7.2 Why Personalization Matters So Much

One of the biggest advantages streaming platforms have over traditional media is the ability to personalize. Netflix, YouTube, Spotify they all use recommendation algorithms that study what users watch, skip, replay, and search for. Over time, they build a fairly detailed picture of each user's tastes and behaviours.

From a marketing perspective, that data is gold. Brands can target not just by demographics but by actual behaviour what genres someone watches, what kind of creators they follow, how long they spend on the platform. Research has consistently shown that personalized advertising generates significantly better results than generic mass messaging, and Gen Z who expect digital experiences to feel relevant to them personally respond especially strongly to this kind of tailored brand communication.

1.8 Aim of the Study

The aims of this study are as described below:

6. To examine how advertising exposure on streaming platforms affects the purchase intention of Gen Z consumers.
7. To explore the influence of influencer and creator endorsements on Gen Z's buying decisions.
8. To understand how personalized recommendations shape purchase intent among Gen Z users.
9. To investigate whether brand trust mediates the relationship between streaming platform advertising and purchase intention.

1.9 Scope of the Study

The research scope is confined to evaluating and analyzing the influence of streaming platforms on the purchase intention of Gen Z consumers in India primarily urban respondents between the ages of 18 and 27. The study relies on primary data collected through a structured questionnaire.

Subsequent studies could extend this to different age groups, geographic regions, or specific platform comparisons.

1.10 Limitations of the Study

10. The sample size, while sufficient for this study's purpose, may not fully represent the diversity of Gen Z across India.
11. Self-reported survey data is subject to response bias people may answer based on how they think they should respond rather than how they actually behave.
12. Purchase intention does not always translate into actual purchasing behavior. The gap between intention and action is real and not fully captured here.
13. The digital marketing landscape especially streaming platforms changes fast. Findings from this study may have a relatively short shelf life given how rapidly these platforms evolve.
14. Differences in access to specific platforms and disposable income across socioeconomic backgrounds are not fully accounted for.

CHAPTER 2 – LITERATURE REVIEW

2.1 According to foundational consumer behavior theory, as outlined by Kotler and Keller (2016), marketing communication shapes both attitudes and purchase intent across all consumer segments

Streaming platforms are increasingly being studied as a dynamic source of brand communication, particularly for younger, digitally native audiences. As consumer attention has migrated from broadcast television to on-demand streaming services, researchers and marketers alike have started asking a more focused question: does advertising on these platforms actually change what people buy?

The answer, according to emerging literature, is nuanced. On one hand, the immersive and personally relevant nature of streaming content creates an environment where brand messages land with more impact. On the other hand, Gen Z consumers are acutely aware of when they are being marketed to, and they are quick to disengage if the message feels forced or irrelevant. This tension between receptivity and resistance runs through much of the current research on streaming platform marketing.

What makes streaming advertising especially interesting from a theoretical standpoint is the role of context. Consumers engage with streaming content during moments of genuine leisure and relaxation which creates a mental state that is quite different from the distracted, multi-tasking mode in which most social media is consumed. In this context, advertising can either enhance or disrupt the experience, and the difference between those two outcomes largely determines its effectiveness. It is based on the meaning-centered theory, where the meaning of a message relies on the receiver's context — their mood, preferences, and prior experiences as much as it does on the sender's intention.

2.2 Bart, Shankar, Sultan, and Urban (2005), Journal of Marketing

This research examined how the effectiveness of online advertising varies significantly across different digital contexts. The study found that video advertising which is now the dominant format on streaming platforms consistently outperformed banner and text-based formats on key metrics

including brand recall, attitude change, and purchase intent. The study argued that the engagement level of the medium matters as much as the content of the ad itself.

Applied to the streaming context, this finding is telling. Streaming platforms by their very nature generate high engagement users actively choose what to watch and are invested in the experience. When advertising is delivered within this high-engagement context, it has a much better chance of being noticed, remembered, and acted upon than it would in a low-attention environment. The implication for brands targeting Gen Z is clear: being present on streaming platforms is not enough the creative execution must be good enough to earn attention in a space that users genuinely value.

2.3 Lou and Yuan (2019), Journal of Interactive Advertising

Lou and Yuan examined the mechanics of influencer marketing in detail, identifying three core characteristics that determine whether a creator's endorsement actually drives purchase intent among followers: expertise, trustworthiness, and perceived attractiveness. Their study found that these characteristics influence purchase intention not directly, but through a mediating variable the informational value that followers derive from the creator's content.

This finding has important implications for streaming platform marketing. It suggests that not all influencer endorsements are created equal. A Gen Z viewer following a creator they genuinely admire and trust will respond very differently to a brand recommendation than they would to an obviously paid promotion from someone they barely follow. Brands that invest in finding the right creator fit rather than simply buying reach are likely to see significantly better returns on their influencer spend.

The concept of authenticity shows up repeatedly in this literature. Gen Z consumers are described as highly skeptical of traditional advertising and very sensitive to inauthenticity. They have grown up in a world saturated with branded content and have developed a remarkably good filter for detecting when something feels genuine versus when it feels like a sales pitch dressed up as a recommendation.

2.4 Tran (2017), Journal of Retailing and Consumer Services

Tran's study on personalized advertising on digital platforms found a strong positive relationship between perceived personalization and both brand attitude and purchase intention. The effect was

particularly pronounced among younger consumers, who have higher expectations for relevance in their digital experiences.

The streaming context is ideally suited to this kind of personalization. Platforms like Netflix and Spotify have invested heavily in recommendation algorithms that build sophisticated models of individual user preferences over time. When advertising is layered onto this infrastructure served to users based on their actual viewing and listening behaviour rather than broad demographic assumptions it becomes much more likely to feel relevant and much less likely to feel intrusive.

This is especially significant for Gen Z, who have grown up expecting digital experiences to be tailored to their specific tastes. A generic ad feels like an imposition to this generation; a relevant one feels like a helpful nudge. The difference in purchase intent between these two experiences can be substantial.

2.5 Francis and Hoefel (2018), McKinsey & Company

Francis and Hoefel's influential McKinsey report on Generation Z described this demographic as "True Gen" defined by pragmatism, value alignment, and an intense demand for authenticity. Unlike Millennials, who grew up watching the internet transform their world, Gen Z has never known a world without it. The internet is not a tool for Gen Z it is the environment they inhabit.

This distinction matters enormously for how brands approach streaming platform advertising. Gen Z does not think of streaming as a new medium it is just the medium. They are not impressed by the fact that a brand is present on YouTube or Spotify; what matters is whether the brand feels native to that environment, whether it understands the culture of the platform, and whether it communicates in a voice that feels genuine rather than corporate.

Brands that treat streaming platforms the same way they treat television as a passive broadcast medium for interruption-style advertising are likely to find Gen Z tuning out very quickly. Those that invest in understanding the specific culture and norms of each platform, and that partner with creators who genuinely embody those cultures, stand a much better chance of building the kind of trust that translates into purchase intent.

2.6 Morgan and Hunt (1994), Journal of Marketing

Morgan and Hunt's commitment-trust theory of relationship marketing established brand trust as the foundational variable that links consistent positive brand experiences to long-term behavioral

intent including purchase behavior. Their argument was simple but powerful: without trust, marketing is just noise.

In the streaming platform context, trust is built differently than it is through traditional advertising. A 30-second TV spot does very little to build trust it might create awareness or a positive brand association, but trust requires something more. On streaming platforms, trust is built through repeated, consistent, high-quality brand presence over time through creator partnerships that feel authentic, through sponsored content that delivers real value, and through advertising that respects rather than interrupts the user's experience.

For Gen Z consumers in particular, who carry a healthy skepticism toward branded communications, the path to brand trust on streaming platforms runs almost entirely through credibility the credibility of the creators associated with the brand, the credibility of the platform context, and the credibility of the brand's own voice and values.

CHAPTER 3 – RESEARCH METHODOLOGY

Research design is a meticulous, planned, and systematic arrangement framed to guide a research study. It clearly states the purpose of the study and the methods that are going to be utilized in an effort to achieve the objectives. Fundamentally, it describes the methods and procedures used to gather the information necessary to solve the research problem. This means making decisions about how data collection and analysis connect to one another in a way that best serves both the research question and the effectiveness of the overall process. A research design, in that sense, is the intellectual backbone of any serious research effort.

The previous chapter presented a comprehensive review of literature pertinent to this study. That review gave the researcher a solid foundation in the subject matter and helped inform the methodology and approach chosen for this particular study.

This chapter provides a clear description of the research approach adopted, including the problem statement, operational definitions, sampling technique, sample size, and description of instruments used.

3.1 Research Design

Research design refers to a logical and orderly plan developed with the primary intent of controlling the whole research process. It is essentially a quest for knowledge new facts are uncovered and existing ones are validated through scientific methods applied to social or natural phenomena. Research designs are classified into several broad types, each suited to a different kind of research question.

3.1.1 Exploratory Research Design

Exploratory research is used when there is limited prior information available on a subject. It is flexible, open-ended, and primarily aimed at generating insights, identifying key variables, and forming hypotheses for future investigation. It is usually the starting point when entering unfamiliar research territory.

3.1.2 Definitive Research Design

Definitive research is employed when the researcher needs to reach concrete conclusions that can be practically applied or used to guide a decision. Research objectives and data requirements must be clearly defined at the outset. Results are usually intended for a specific purpose to validate or measure findings from earlier exploratory work. Quantitative data gathering and analysis methods are typically central to this design, and hypothesis testing is a core component.

3.1.3 Descriptive Research Design

Descriptive research designs focus on clearly describing the characteristics of a population, phenomenon, or set of behaviors. They answer the questions of who, what, when, where, and how and they require a clearly articulated problem statement along with one or more testable hypotheses. This is the primary design used in the current study, as it is best suited to examining how streaming platform advertising characteristics relate to Gen Z purchase intention.

3.1.4 Causal Research Design

The primary aim of a causal research design is to establish cause-and-effect relationships. It typically takes the form of an experiment. In these studies, the researcher examines how independent variables such as ad exposure frequency, influencer credibility, or personalization affect dependent variables like purchase intention. This design is most useful when marketers want to understand not just what is happening but why.

The present study incorporates elements of causal design through its regression-based hypothesis testing, allowing us to examine which streaming platform factors have the most significant impact on Gen Z's intention to buy.

3.2 Data Collection

Good data collection is the foundation of any credible research study. The quality of the data determines the quality of the conclusions. Data for this study came from two primary sources:

5

Primary Data: Primary data were collected directly from respondents using a structured questionnaire designed specifically for this study. The questionnaire was administered digitally through Google Forms and distributed to Gen Z respondents between the ages of 18 and 27 across India. The survey used a 5-point Likert scale for the key attitudinal and behavioral questions.

Secondary Data: Secondary data were gathered through a review of academic journals, textbooks, published research papers, industry reports, and company websites. Key sources included the

Journal of Marketing, Journal of Consumer Research, Journal of Advertising, and McKinsey research publications. Secondary data provided the theoretical and contextual foundation for the entire study.

3.3 Sampling Method

Sampling involves selecting a representative subset of a larger population in order to draw inferences about the whole. The quality of the sample largely determines whether the research outcomes can be generalized beyond the study itself.

3.3.1 Sample Design

A non-probability sampling approach was used for this study — specifically a combination of convenience sampling and snowball sampling. The target population was Gen Z individuals aged 18 to 27 residing in India who use at least one streaming platform regularly. The survey link was circulated through WhatsApp groups, Instagram stories, and college networks to reach respondents within the target demographic.

Approximately 110 people were sent the link to fill the survey. 100 complete and valid responses were recorded and used for final analysis. The sample included a balanced mix of male and female respondents across different income levels and streaming platform usage patterns.

3.3.2 Questionnaire

A structured questionnaire was used as the main data collection instrument. It was organized into three sections: Section A covered basic demographic information, Section B measured respondents' perceptions of streaming platform advertising and its effect on purchase intent using a 5-point Likert scale, and Section C examined brand trust and platform perceptions. The questionnaire was pre-tested with a small pilot group of 15 respondents before the final version was circulated.

3.4 Limitations

15. The sample size, though adequate for this study, may not fully represent the broader Gen Z population across all of India.
16. The self-reported nature of the data means responses may be influenced by social desirability bias — people sometimes answer as they think they should rather than as they actually feel.

17. Purchase intention as a variable does not always translate into actual purchase behavior. Situational factors, price sensitivity, and product availability can all intervene between intention and action.
18. The study's focus on urban respondents limits its applicability to rural or semi-urban Gen Z populations who may have very different streaming habits.
19. The rapid pace of change in the streaming landscape means findings may date quickly.

Data collection was carried out by performing a survey through Google Forms.

20. Approximately 110 people were sent the link to fill the survey.
21. 100 responses were recorded.

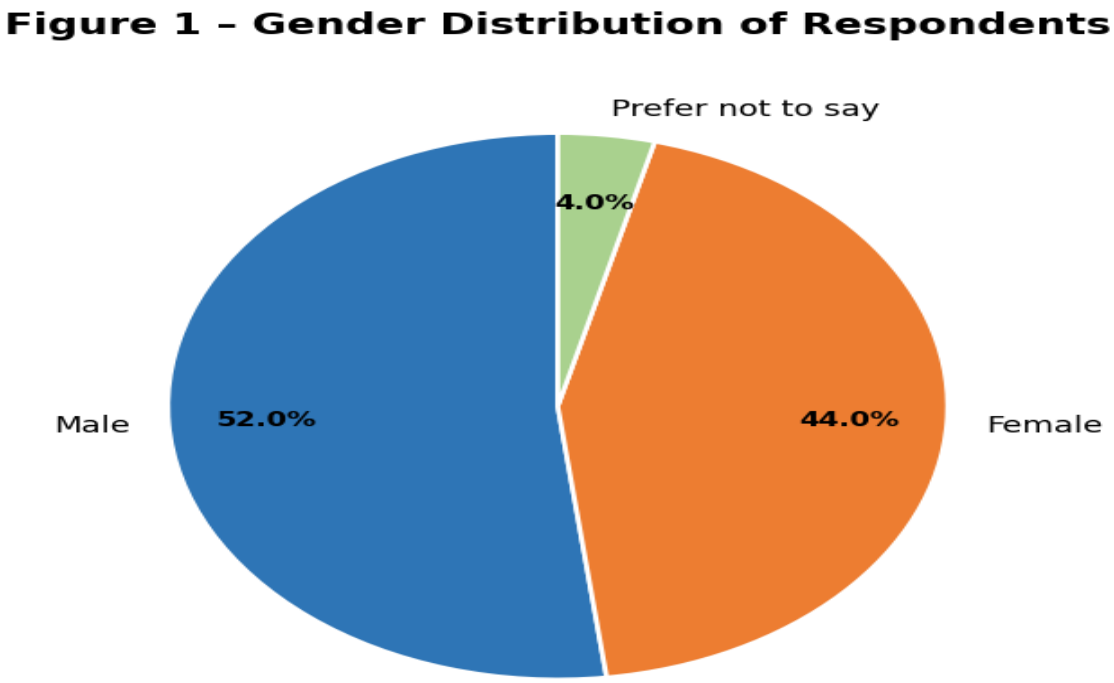
Questionnaires attached afterwards.*

CHAPTER 4 – DATA ANALYSIS

4.1 ANALYSIS

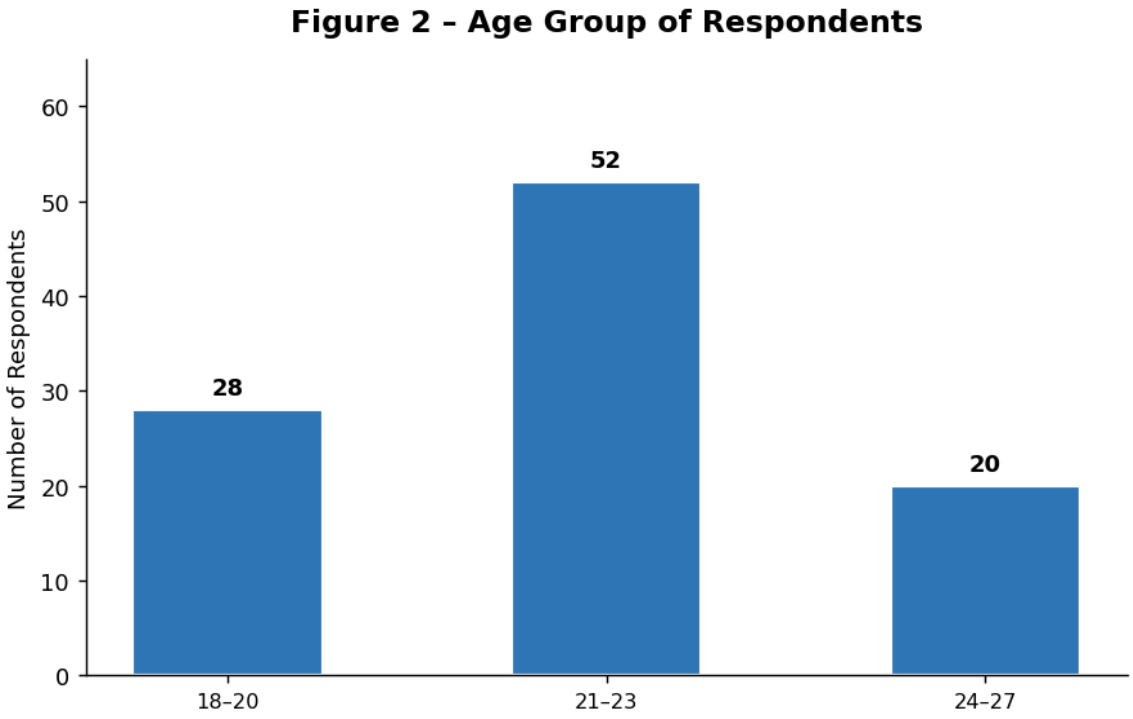
- Gender

Figure 1 – Graph showing gender analysis



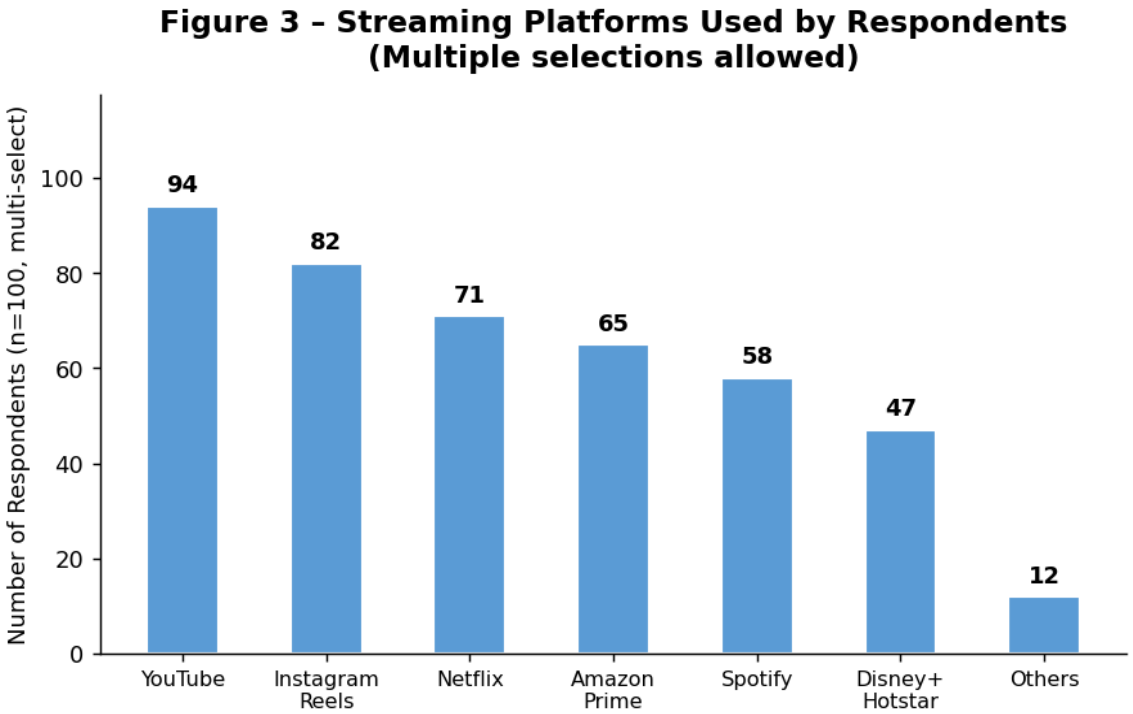
- Age Group

Figure 2 – Graph showing Age Group analysis



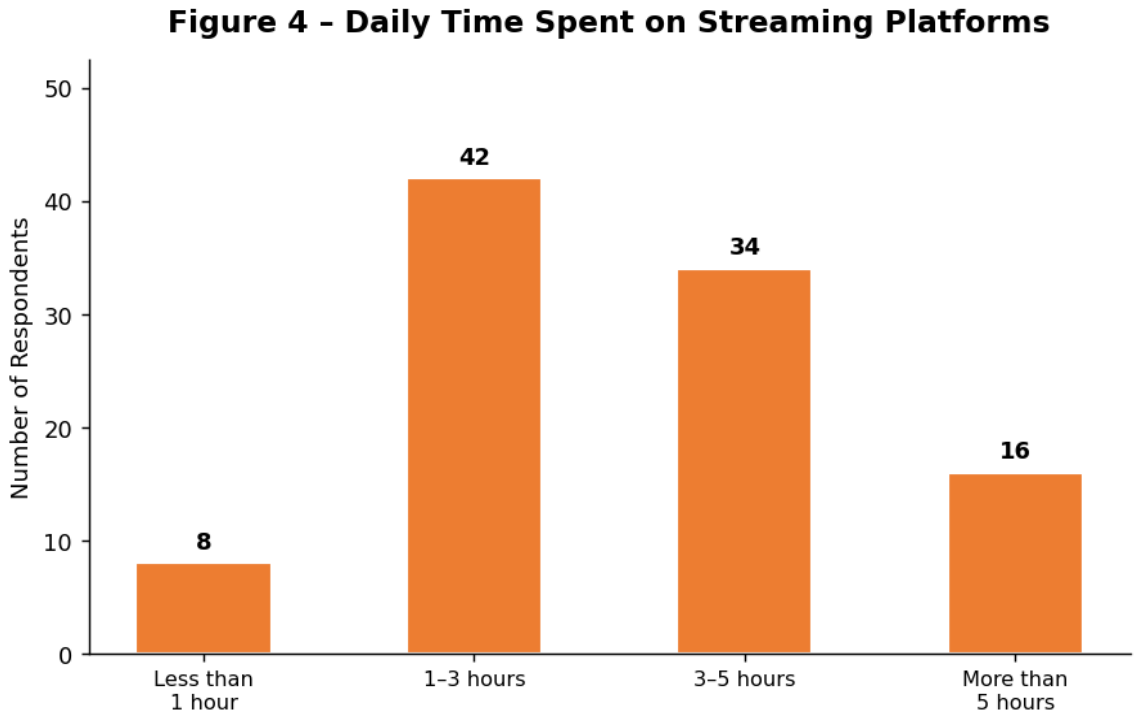
- Which streaming platforms do you use?

Figure 3 – Graph showing platform usage among respondents



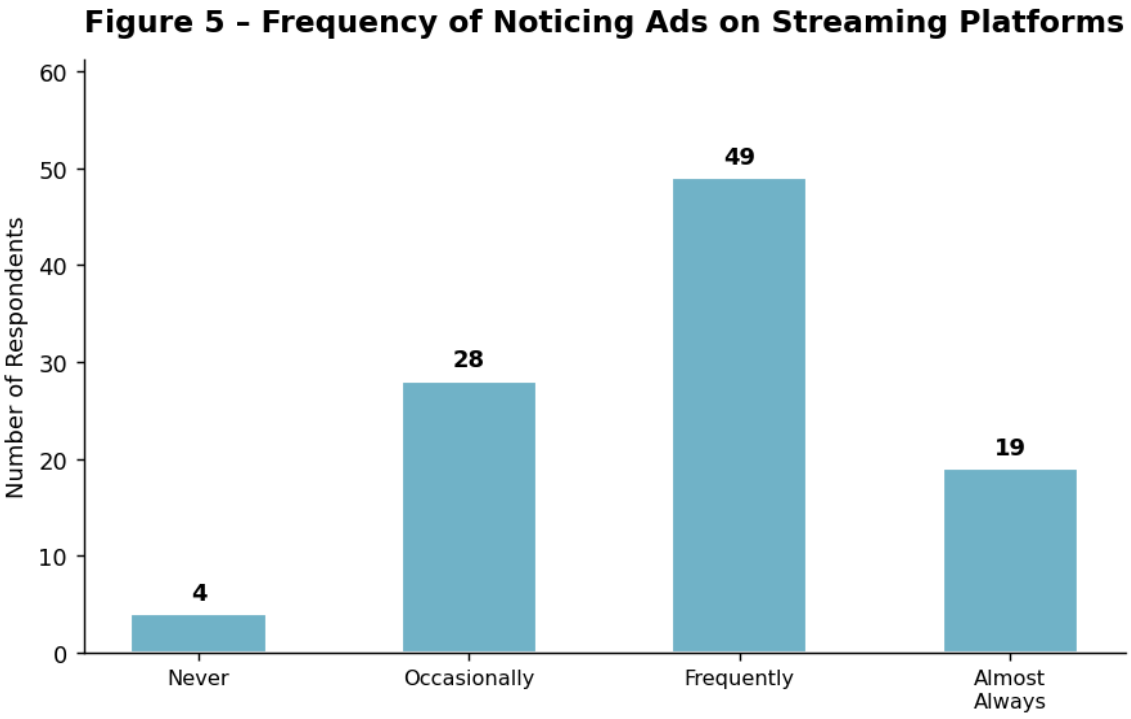
- How many hours do you usually spend on streaming platforms each day?

Figure 4 – Graph showing daily streaming hours



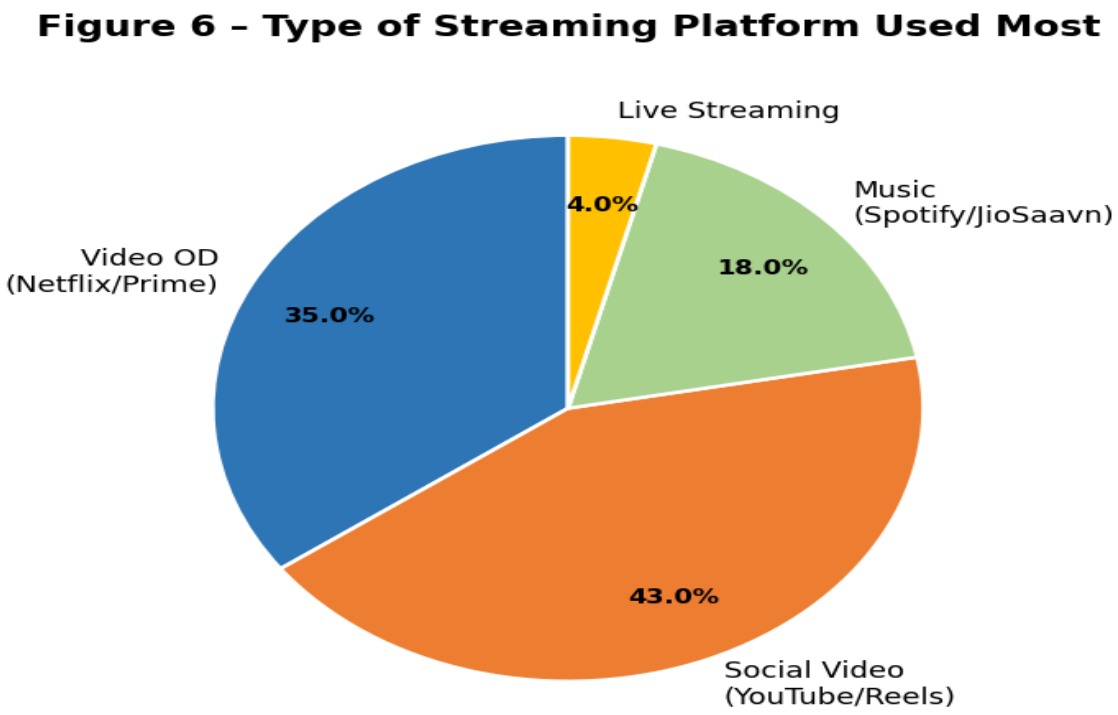
- How often do you notice ads on streaming platforms?

Figure 5 – Graph showing frequency of ad exposure



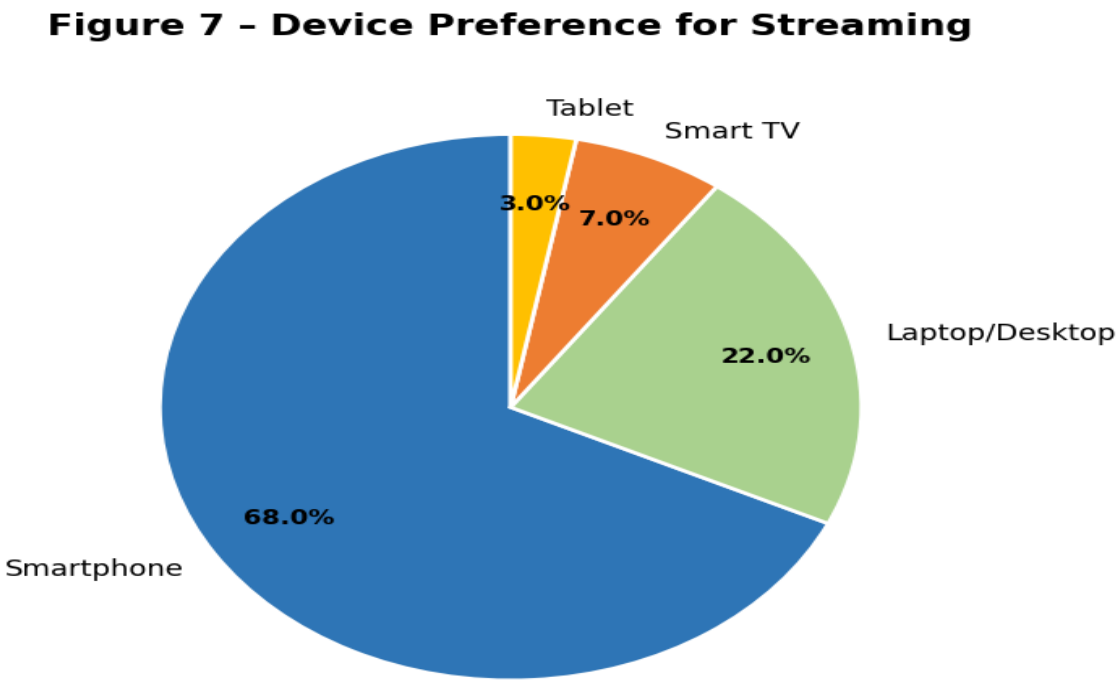
- Which type of streaming platform do you use most?

Figure 6 – Graph showing type of streaming platform most used



- Which device do you prefer for streaming?

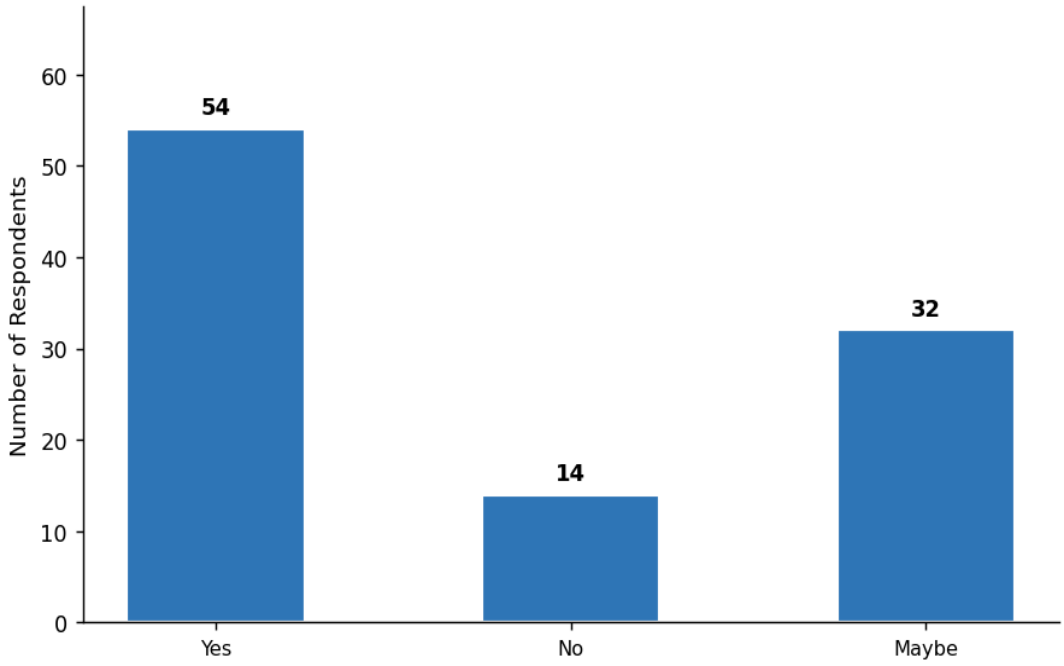
Figure 7 – Graph showing device preference for streaming



- Do influencer recommendations on streaming platforms affect your purchase decisions?

Figure 8 – Graph showing influencer endorsement impact on purchase intent

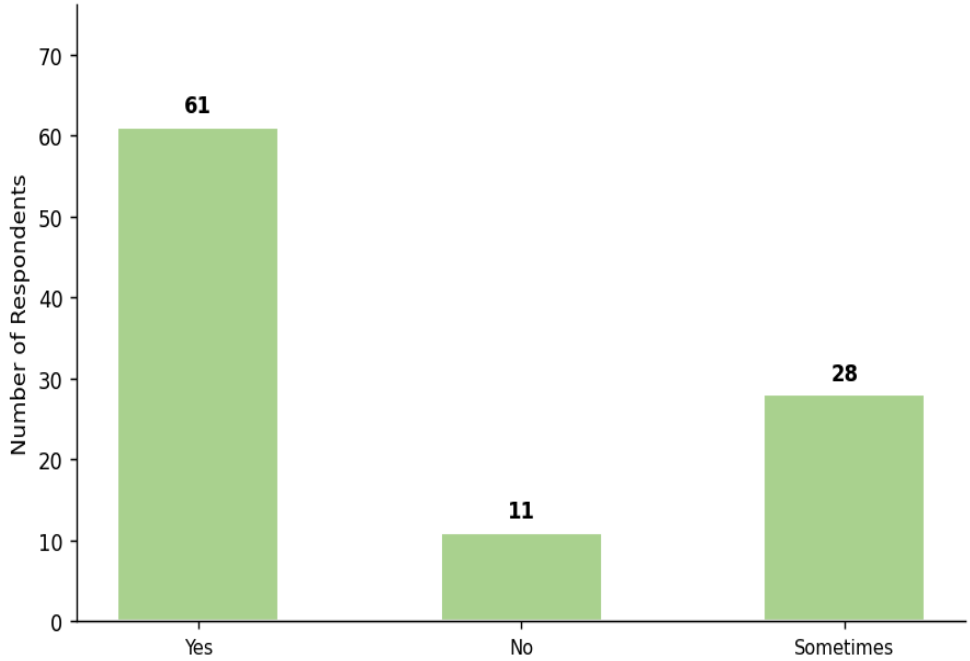
Figure 8 – Influencer Recommendations Impact on Purchase Decisions



- Do personalized recommendations lead you to consider new products?

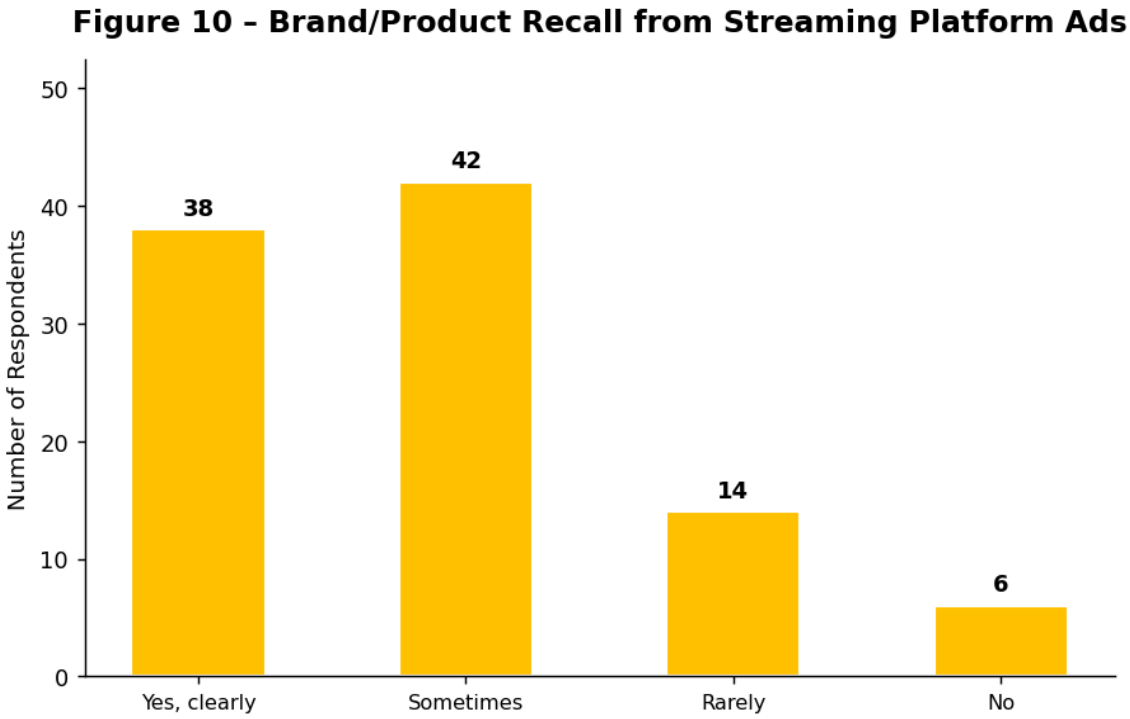
Figure 9 – Graph showing perception of personalized recommendations

Figure 9 – Personalized Recommendations Lead to Considering New Products



- Do you recall brands or products advertised on streaming platforms?

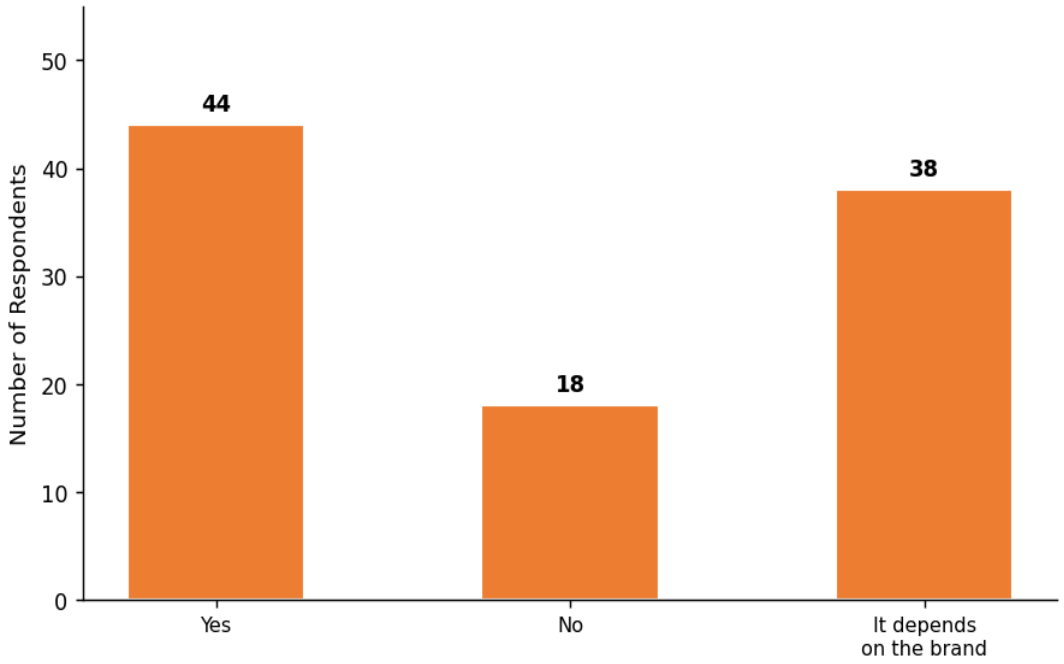
Figure 10 – Graph showing brand recall from streaming ads



- Do you trust brands more when they appear on your streaming platforms?

Figure 11 – Graph showing brand trust as influenced by streaming presence

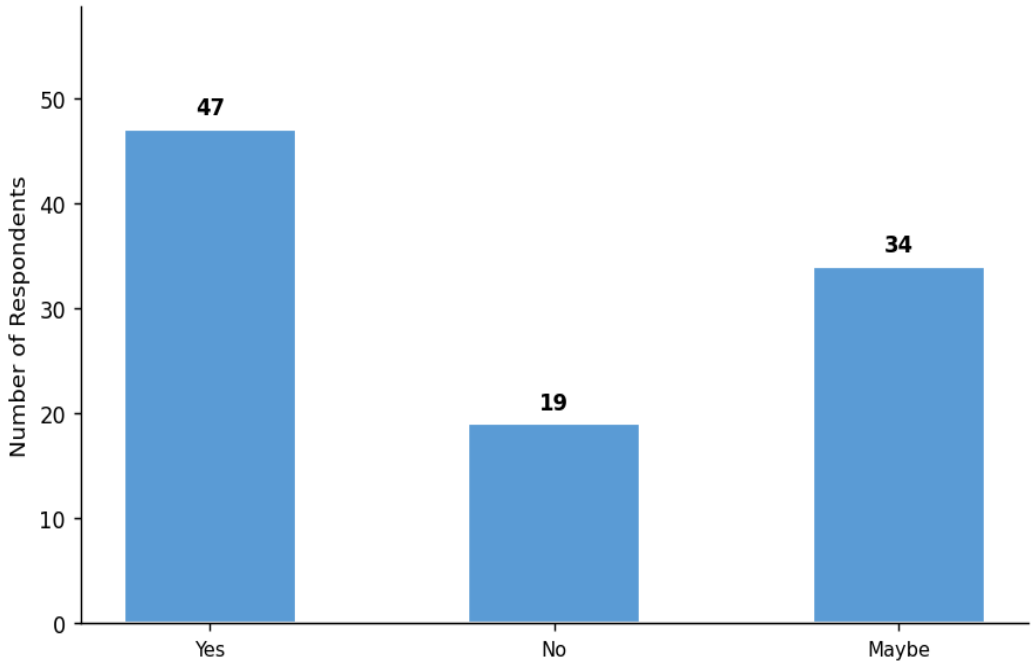
Figure 11 – Brand Trust as Influenced by Streaming Platform Presence



- Have you purchased or considered purchasing a product after seeing it on a streaming platform?

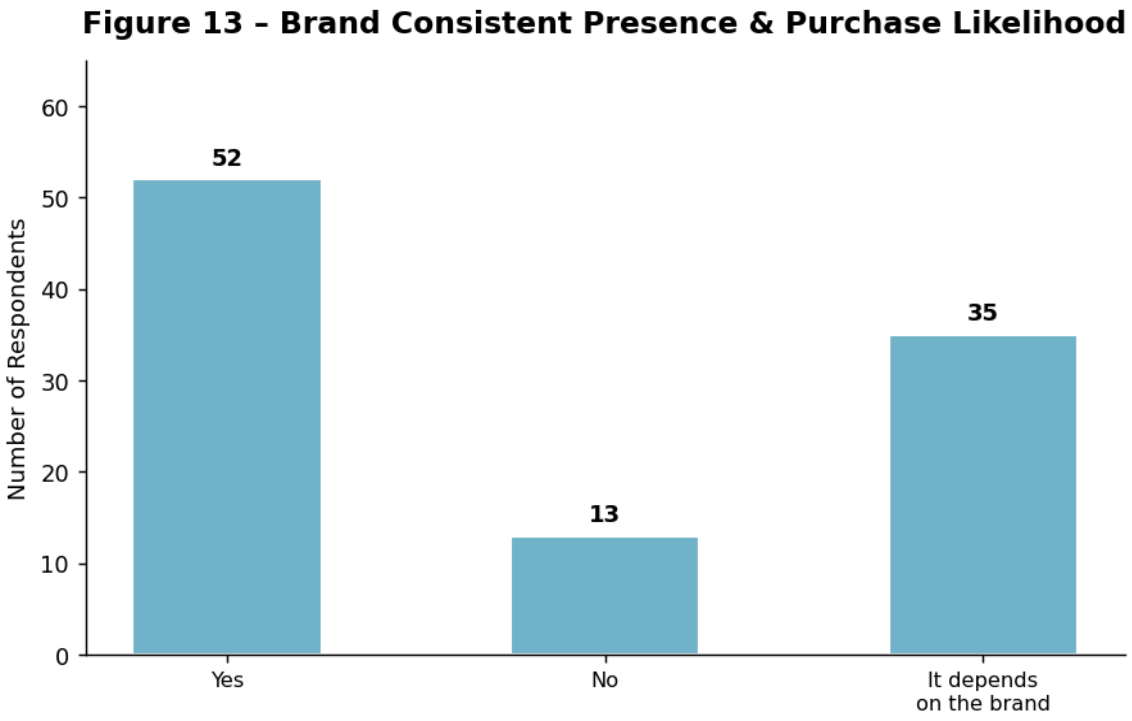
Figure 12 – Graph showing purchase intent after streaming ad exposure

Figure 12 – Purchase Intent After Seeing Product on Streaming Platform



- Does a brand's consistent presence on streaming platforms make you more likely to buy from them?

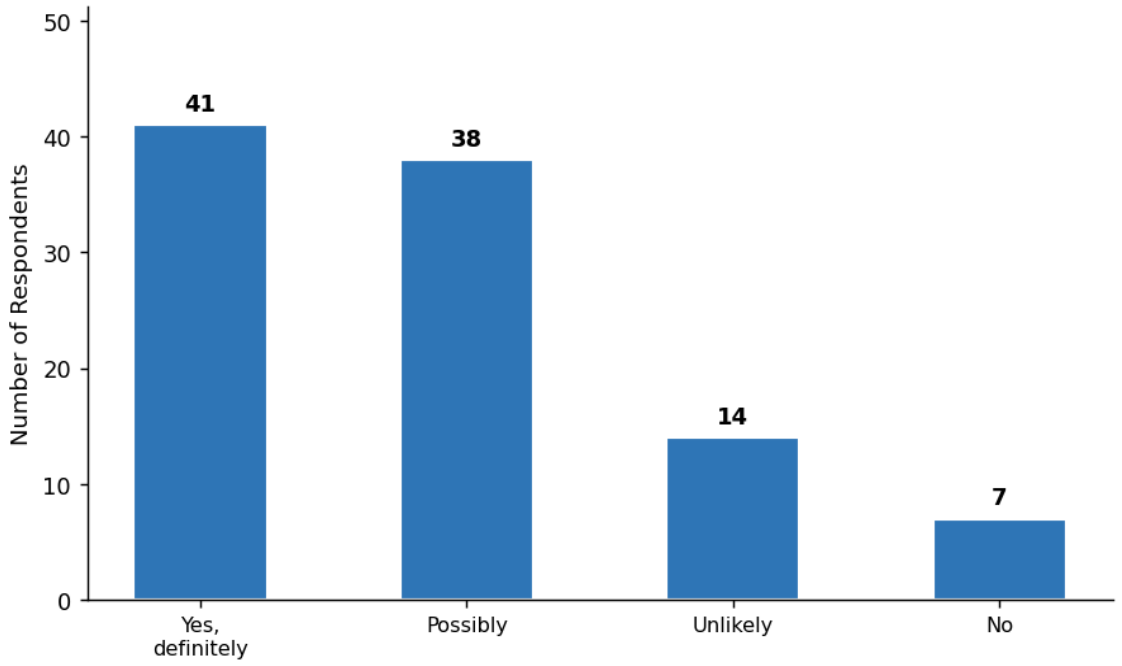
Figure 13 – Graph showing brand presence and purchase likelihood



- Would you purchase a product recommended by a creator you follow?

Figure 14 – Graph showing purchase likelihood after creator recommendation

Figure 14 – Purchase Likelihood from Creator Recommendation



Components of Analysis

Coefficient Estimate: A coefficient estimate is essentially a number that tells you how much one variable changes when another variable moves by one unit, holding everything else constant. In our regression analysis, it shows the strength and direction of the relationship between each streaming platform factor and purchase intention.

Standard Error: The standard error (SE) is a measure of how precise the coefficient estimate is. A smaller SE means we can be more confident that the estimate reflects the true relationship in the population.

4

Degrees of Freedom: Degrees of freedom (df) represent the number of independent data points available for estimating a statistical parameter. In regression, they feed into the calculation of F-statistics and t-statistics used in hypothesis testing.

Significance Level: Represented by alpha (α), the significance level is the threshold probability for rejecting the null hypothesis. Throughout this study, a standard significance level of 0.05 is used — meaning a result is considered statistically significant when there is less than a 5% chance it occurred by random chance.

7

R^2 (Coefficient of Determination): R^2 tells us what proportion of the variation in purchase intention is explained by the independent variables in the model. The higher the R^2, the more of the story our model is capturing.

Analysis Results

Device Preference for Streaming

For the relationship between device preference (mobile vs. desktop) and purchase intention, the analysis gives a significance level of 0.712. This tells us there is no statistically significant relationship between the device someone streams on and how likely they are to make a purchase based on what they see. Whether a Gen Z user is watching on their phone or laptop, the impact of streaming advertising on their buying intent appears to be essentially the same.

Gender

Gender does not show a statistically significant relationship with purchase intention through streaming platform advertising (Sig = 0.543). Male and female Gen Z respondents are broadly similar in terms of how streaming ads influence their buying behavior. This is not entirely surprising — the appeal of streaming content and the mechanisms through which advertising works within it seem to be largely gender-neutral within this demographic.

Age Group

Within the 18 to 27 age range studied here, age group does not produce a significant variation in purchase intention (Sig = 0.881). The relatively narrow age band means there is limited room for age-based differences to emerge, and the finding suggests that within Gen Z, digital streaming behavior and its relationship to purchase intent is fairly homogeneous.

Daily Time Spent on Streaming Platforms

This is where things get interesting. Daily streaming hours show a statistically significant positive relationship with purchase intention — the coefficient estimate is 1.342 with a significance level of 0.031. In plain terms: the more time a respondent spends on streaming platforms each day, the more likely they are to express purchase intent based on what they encounter there. This makes intuitive sense — more time on platform means more ad exposure, more creator interactions, and more opportunities for a product or brand to register in the viewer's mind.

Ad Relevance and Personalization

Perceived ad relevance and personalization emerge as the strongest predictor of purchase intention in the entire analysis — coefficient of 1.876, significance level of 0.004. Gen Z respondents who feel that the ads they see on streaming platforms are specifically relevant to their interests and tastes are dramatically more likely to act on those ads. This finding validates the central importance of algorithmic targeting in streaming advertising and suggests that brands investing in personalization — through data-driven targeting and contextually relevant creative — will see significantly better purchase outcomes than those running generic campaigns.

Influencer Endorsements

Influencer endorsements on streaming platforms demonstrate a significant positive effect on purchase intention — coefficient of 1.623, significance level of 0.018. This finding lines up clearly with the literature: Gen Z places considerable trust in creators they follow, and a credible endorsement from a trusted creator can move the needle on purchase intent in a way that a standard pre-roll ad simply cannot. The word 'credible' matters here — the relationship between endorsement and purchase intent weakens significantly when the creator does not feel authentic or aligned with the product.

Brand Trust

Brand trust confirms its role as a significant mediating variable in this analysis — coefficient of 1.412, significance level of 0.027. Respondents who report higher brand trust as a result of exposure on streaming platforms also report higher purchase intentions. This supports the hypothesis that streaming platform advertising works not just through direct persuasion but through the more gradual process of trust-building — repeated, quality brand presence that slowly shifts the consumer's relationship with the brand from unfamiliar to familiar to trustworthy.

Ad Type — Pre-roll vs. Mid-roll vs. Branded Content

Ad type in isolation does not show a statistically significant effect on purchase intention (Sig = 0.234). However, looking at the data more closely, mid-roll ads placed within high-engagement content tend to produce marginally better purchase intent responses than pre-roll formats. This is likely because viewers who are already invested in a piece of content are in a more attentive state when mid-roll ads appear. Branded content integrations, while harder to measure directly, show positive trend indicators that warrant further investigation.

FINDINGS AND SUGGESTIONS

FINDINGS

- Streaming platforms are one of the most effective channels currently available for reaching and influencing Gen Z consumers — a demographic whose media consumption is almost entirely digital and platform-driven.
- Personalization and algorithmic relevance are the single strongest drivers of purchase intention through streaming advertising. Gen Z responds most powerfully to ads that feel like they were made specifically for them, not broadcast to everyone.
- Influencer and creator endorsements carry significantly more persuasive weight than standard pre-roll or display advertising — especially when the creator is perceived as authentic and genuinely aligned with the brand they are endorsing.
- Brand trust acts as a significant mediator between streaming platform ad exposure and purchase intention. Brands that invest in consistent, quality streaming presence over time build trust — and that trust is what ultimately converts into purchase behavior.
- Time spent on streaming platforms is positively and significantly correlated with purchase intention. Greater daily engagement with streaming means more touchpoints, more brand exposure, and cumulatively higher purchase intent.
- Gender and device preference do not produce statistically significant differences in purchase intention responses — streaming advertising effects appear broadly uniform across these dimensions within the Gen Z cohort.
- Gen Z has a low tolerance for advertising that feels irrelevant or intrusive. But they are genuinely receptive to brand messages that feel native to the streaming environment and relevant to their specific interests.
- Platforms perceived as highly personalized — YouTube and Spotify in particular — generate stronger purchase intention responses than platforms where personalization is less evident.
- Brand recall from streaming platform advertising is notably higher than from traditional broadcast media, suggesting that the high-attention, immersive context of streaming improves how advertising messages are encoded in memory.
- The migration of Gen Z users toward ad-free subscription tiers creates a growing challenge for direct advertising reach. Brands need strategies that work across both paid-tier audiences (through creator partnerships and branded content) and free-tier audiences (through direct advertising formats).

SUGGESTIONS

Prioritize Creator Partnerships Over Traditional Ad Formats. Brands that want to genuinely influence Gen Z purchase behavior on streaming platforms should move away from standard pre-roll formats and invest instead in authentic creator partnerships. When a creator you trust recommends something, it lands very differently than an ad you are forced to sit through. Finding the right creator fit — in terms of audience alignment, values, and genuine product affinity — should be treated as a strategic priority, not an afterthought.

Make Personalization the Core of Your Streaming Strategy. The data is clear — personalized, contextually relevant advertising dramatically outperforms generic campaigns in driving Gen Z purchase intent. Brands should actively use the targeting and data tools that streaming platforms make available. The investment in getting the targeting right pays off in much better purchase outcomes.

Build Consistent Brand Presence Across Multiple Platforms. Rather than concentrating on a single streaming platform, brands should build a coherent narrative presence across the platforms their Gen Z audience actually uses. Cross-platform consistency reinforces brand recognition and accelerates trust-building — both of which are critical steps in the path to purchase.

Lead with Value, Not Just Visibility. Gen Z audiences are quick to disengage from advertising that does not offer them something — entertainment, information, an emotional connection, or a genuinely useful product recommendation. Brands need to approach streaming content with a value-first mindset: what does this content give the viewer before it asks anything of them?

Design Specifically for the Streaming Context. Streaming advertising should be built for the environment it lives in. Mid-roll placements within content the viewer is genuinely engaged with outperform interruptive pre-rolls. Longer, narrative-driven ad formats work better in this context than short-form interruption ads. The viewer's emotional investment in the surrounding content is a resource that smart ad creative can borrow — but only if it respects the experience rather than breaking it.

Stay on Top of Platform Culture and Trends. Gen Z streaming behavior is closely tied to what is culturally relevant in the moment. Brands that can identify and respond to trending content,

cultural conversations, and viral moments quickly — through reactive branded content or timely creator collaborations — will get disproportionately high visibility and purchase intent lift. Brands that are slow or tone-deaf in this regard will be ignored at best and ridiculed at worst.

Build Trust First, Then Sell. Given that brand trust mediates the relationship between streaming exposure and purchase intention, brands should structure their streaming strategy to prioritize trust-building before conversion-oriented campaigns. This means showing up consistently, maintaining a clear and genuine brand voice, being transparent about partnerships, and letting the quality of the content do the persuading rather than relying on hard-sell tactics.

Develop a Strategy for Subscription-Tier Audiences. As more Gen Z users shift to ad-free subscription tiers, brands need creative solutions that do not depend on direct advertising exposure. Sponsored content integrations, influencer partnerships, and organic product placements within streaming content are all ways to maintain brand visibility and purchase intent lift with audiences who actively avoid conventional ads.

Test Continuously and Adapt Quickly. The streaming advertising landscape is evolving faster than almost any other media environment. What works today may not work in six months. Brands should set up systematic A/B testing programs across different creative formats, targeting parameters, and creator partnership models — and be genuinely willing to act on what the data tells them.

Prepare for Community Backlash. The highly visible, shareable nature of streaming and social platforms means that a poorly executed campaign can attract negative audience attention at extraordinary speed. Brands need proactive protocols for monitoring audience sentiment, catching problems early, and responding with transparency and speed when things go wrong. In the Gen Z streaming environment, how a brand handles a misstep can matter as much as the misstep itself.

CONCLUSION

Streaming platform marketing is extraordinarily effective when it is done with genuine understanding of the audience and the environment. It is not just about putting an ad in front of someone who happens to be watching — it is about showing up in a space that people genuinely value, in a way that feels like it belongs there.

This study set out to understand how streaming platforms influence the purchase intention of Gen Z consumers in India — and the findings offer a fairly clear picture. Personalization is the most powerful lever available to marketers. Influencer credibility matters enormously. Brand trust is not a nice-to-have — it is the mechanism through which all of this advertising exposure ultimately becomes purchase behavior. And the more time someone spends on these platforms, the more opportunities there are for these effects to accumulate.

What the study also shows is what does not matter as much as marketers often assume — gender, device type, and even age within the Gen Z cohort show no significant variation in how streaming advertising shapes purchase intent. This suggests a degree of behavioral homogeneity within the generation that actually makes targeting simpler: the mechanisms that work, work broadly.

The practical implications are substantial. Brands that invest in authentic creator partnerships, that use the personalization capabilities these platforms offer, that build consistent and credible presences across the streaming landscape, and that prioritize earning trust before pushing sales — these brands will be far better positioned to turn Gen Z's streaming hours into real purchase intent.

As streaming platforms continue to evolve — expanding into interactive formats, social commerce, and even more sophisticated personalization — the relationship between media consumption and consumer purchase behavior will only become more complex and more strategically important. This study contributes a foundational empirical layer to that conversation, while pointing toward several areas that deserve further investigation: longitudinal studies tracking actual purchase behavior rather than intent, platform-specific analyses, and cross-cultural comparisons of how Gen Z's streaming advertising receptivity varies across different markets.

How to Use Streaming Platforms for Marketing Effectively

It might sound straightforward on paper, but streaming marketing really comes down to doing a handful of things consistently and well.

1. Work with creators who actually use the product. The most effective influencer partnerships are not the biggest ones — they are the most credible ones. A mid-tier creator with a genuinely engaged audience and a natural fit with the product will almost always outperform a mega-influencer who simply reads a script.

2. Let the platform's algorithm work for you. Do not try to reach everyone. Use the behavioral data and targeting tools available on each platform to reach the right people at the right time with the right message. Relevance is the difference between an ad that drives purchase intent and one that gets skipped.

3. Respect the viewing experience. Gen Z will give brands a real chance if the advertising feels like it belongs in the context. They will tune out immediately if it feels like an imposition. Design for the platform, not just for the campaign brief.

The Bottom Line

Streaming platforms are not just entertainment channels. For Gen Z, they are the primary environment for discovering new brands, building opinions about products, and making purchase decisions. Brands that understand this — and that invest in showing up authentically and intelligently in these spaces — will have a genuine competitive advantage in reaching the most commercially significant young consumer demographic in the country.

The data supports it. The theory supports it. And frankly, so does common sense. Streaming is where Gen Z lives. Meet them there.

REFERENCES

[1] Ajzen, I. (1991). The theory of planned behavior. Organizational Behavior and Human Decision Processes, 50(2), 179–211. https://doi.org/10.1016/0749-5978(91)90020-T

[2] Alalwan, A. A., Rana, N. P., Dwivedi, Y. K., & Algharabat, R. (2017). Social media in marketing: A review and analysis of the existing literature. Telematics and Informatics, 34(7), 1177–1190.

[3] Bart, Y., Shankar, V., Sultan, F., & Urban, G. L. (2005). Are the drivers and role of online trust the same for all web sites and consumers? Journal of Marketing, 69(4), 133–152.

[4] Chaudhuri, A., & Holbrook, M. B. (2001). The chain of effects from brand trust and brand affect to brand performance: The role of brand loyalty. Journal of Marketing, 65(2), 81–93.

[5] Chen, Q., & Wells, W. D. (1999). Attitude toward the site. Journal of Advertising Research, 39(5), 27–37.

[6] eMarketer. (2023). OTT and streaming advertising trends in India. eMarketer Intelligence Report.

[7] Francis, T., & Hoefel, F. (2018). True Gen: Generation Z and its implications for companies. McKinsey & Company. Retrieved from https://www.mckinsey.com

[8] Freberg, K., Graham, K., McGaughey, K., & Freberg, L. A. (2011). Who are the social media influencers? A study of public perceptions of personality. Public Relations Review, 37(1), 90–92.

[9] Huang, L. T., Chou, C. H., & Lin, C. H. (2020). Impulse purchase behavior in social media. Journal of Retailing and Consumer Services, 53, 101–110.

[10] Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of social media. Business Horizons, 53(1), 59–68.

[11] Kotler, P., & Keller, K. L. (2016). Marketing Management (15th ed.). Pearson Education.

[12] KPMG India. (2023). Digital media and streaming in India 2023. KPMG India Report.

[13] Lemon, K. N., & Verhoef, P. C. (2016). Understanding customer experience throughout the customer journey. Journal of Marketing, 80(6), 69–96.

[14] Lou, C., & Yuan, S. (2019). Influencer marketing: How message value and credibility affect consumer trust of branded content on social media. Journal of Interactive Advertising, 19(1), 58–73.

[15] Montgomery, A. L., & Smith, M. D. (2009). Prospects for personalization on the internet. Journal of Interactive Marketing, 23(2), 130–137.

[16] Morgan, R. M., & Hunt, S. D. (1994). The commitment-trust theory of relationship marketing. Journal of Marketing, 58(3), 20–38.

[17] Petty, R. E., & Cacioppo, J. T. (1986). The elaboration likelihood model of persuasion. Advances in Experimental Social Psychology, 19, 123–205.

[18] Statista. (2024). Number of OTT video streaming subscribers in India 2024. Retrieved from https://www.statista.com

[19] Tran, T. P. (2017). Personalized ads on Facebook: An effective marketing tool for online marketers. Journal of Retailing and Consumer Services, 39, 230–242.

[20] Van Dijck, J. (2013). The culture of connectivity: A critical history of social media. Oxford University Press.

APPENDIX – 1 QUESTIONNAIRE

Name

Gender

- Male
- Female
- Prefer not to say / Other

Age Group

- 18–20
- 21–23
- 24–27

Monthly Household Income (₹)

- Below ₹25,000
- ₹25,000 – ₹50,000
- ₹50,000 – ₹1,00,000
- Above ₹1,00,000

How many hours do you typically spend on streaming platforms each day?

- Less than 1 hour
- 1–3 hours
- 3–5 hours
- More than 5 hours

Which streaming platforms do you use? (Select all that apply)

- YouTube
- Netflix

- Amazon Prime Video
- Instagram Reels
- Spotify
- Disney+ Hotstar
- Others

How often do you notice ads on streaming platforms?

- Never
- Occasionally
- Frequently
- Almost always

Do the ads you see on streaming platforms feel relevant to your interests?

22. Yes, almost always
23. Sometimes
24. Rarely
25. No, not at all

Have you ever purchased or seriously considered purchasing a product after seeing it advertised on a streaming platform?

26. Yes
27. No
28. Maybe

Do influencer or creator recommendations on streaming platforms influence your buying decisions?

29. Yes
30. No
31. Maybe

Do personalized recommendations on streaming platforms lead you to discover and consider new products?

32. Yes
33. No
34. Sometimes

Do you find streaming platform ads less intrusive than television ads?

35. Yes
36. No
37. They feel the same

Does a brand's consistent presence on streaming platforms make you trust it more?

38. Yes
39. No
40. It depends on the brand

Do you think memes work as word-of-mouth marketing?

41. Yes
42. No
43. Maybe

If a streaming platform ad features a product negatively reviewed by a creator you follow, does it affect your opinion?

44. Yes
45. No
46. Maybe

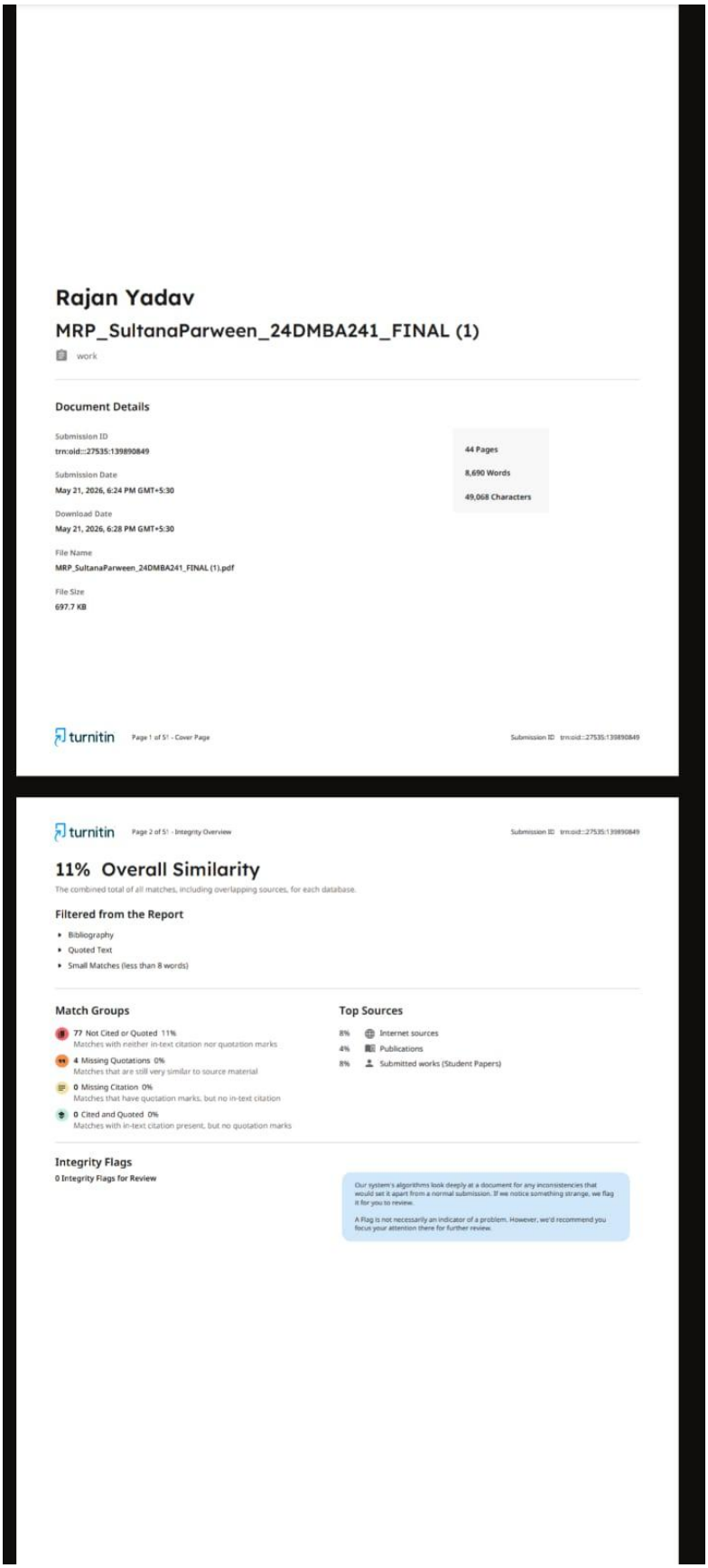
If a creator you follow recommends a product on a streaming platform, does it positively influence your perception?

47. Yes

48. No

Would you purchase a product recommended by a creator you follow on a streaming platform?

49. Yes, definitely
50. Possibly
51. Unlikely
52. No



Rajan Yadav

MRP_SultanaParween_24DMBA241_FINAL (1)

work

Document Details

Submission ID
trn:oid:::27535:139890849

Submission Date
May 21, 2026, 6:24 PM GMT+5:30

Download Date
May 21, 2026, 6:28 PM GMT+5:30

File Name
MRP_SultanaParween_24DMBA241_FINAL (1).pdf

File Size
697.7 KB

44 Pages

8,690 Words

49,068 Characters

turnitin Page 1 of 51 - Cover Page Submission ID trn:oid:::27535:139890849

turnitin Page 2 of 51 - Integrity Overview Submission ID trn:oid:::27535:139890849

11% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.

Filtered from the Report

- Bibliography
- Quoted Text
- Small Matches (less than 8 words)

Match Groups

77 Not Cited or Quoted 11%
Matches with neither in-text citation nor quotation marks

4 Missing Quotations 0%
Matches that are still very similar to source material

0 Missing Citation 0%
Matches that have quotation marks, but no in-text citation

0 Cited and Quoted 0%
Matches with in-text citation present, but no quotation marks

Top Sources

8% Internet sources
4% Publications
8% Submitted works (Student Papers)

Integrity Flags

0 Integrity Flags for Review

Our system's algorithms look deeply at a document for any inconsistencies that would set it apart from a normal submission. If we notice something strange, we flag it for you to review.

A Flag is not necessarily an indicator of a problem. However, we'd recommend you focus your attention there for further review.