

A Comparative Study of Content Genre Preferences of Gen Z Across Local and Global OTT Platforms in Dhaka

Internship Organization
AKASH Digital TV (Beximco Communications Limited)

Prepared by
Naima Islam
ID: 223011261
Major: Marketing

Supervised by
Ms. Shatabdi Das
Lecturer, ULAB School of Business

Submitted in Partial Fulfillment of the Requirements for the Degree
Bachelor of Business Administration



19th April, 2026

Internship Report Approval Form

Student Name: Naima Islam
Major: Marketing
Mobile Phone: 01618937339

ID No. 223011261
Year: 2026
Email: naima.islam.bba@ulab.edu.bd

INTERNSHIP/PROJECT INFORMATION

Internship Organization: AKASH Digital TV (Beximco Communications Limited)

Internship Report Topic: A Comparative Study of Content Genre Preferences of Gen Z Across Local and Global OTT Platforms in Dhaka

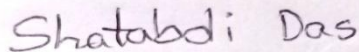
Term (Tick one): ☒ Spring 2026 ☐ Summer 2026 ☐ Fall 2026

SUPERVISOR APPROVAL (Tick One)

☒ Approved ☐ Not Approved ☐ Partial Re-write ☐ Full Re-write

Remarks (For Not Approved): _____

Signature:



Date: 19.04.26

Name: Shatabdi Das
E-mail: shatabdi.das@ulab.edu.bd
Phone: 01776099056

PLAGIARISM DECLARATION

1. I know that plagiarism means taking and using the ideas, writings, works or inventions of another as if they were one's own. I know that plagiarism not only includes verbatim copying, but also the extensive use of another person's ideas without proper acknowledgement (which includes the proper use of quotation marks). I know that plagiarism covers this sort of use of material found in textual sources and from the Internet.
2. I acknowledge and understand that plagiarism is wrong.
3. I understand that my research must be accurately referenced.
4. This assignment is my own work, or my group's own unique group assignment. I acknowledge that copying someone else's assignment, or part of it, is wrong, and that submitting identical work to others constitutes a form of plagiarism.
5. I have not allowed, nor will I in the future allow, anyone to copy my work with the intention of passing it off as their own work.

Name: NAIMA ISLAM

ULAB ID #223011261

Signature: *Naima Islam*

Date: 19.04.2026

Letter of Transmittal

April, 2026

Shatabdi Das,

Lecturer, ULAB School of Business

University of Liberal Arts Bangladesh (ULAB)

688, Beribadh Road, Mohammadpur, Dhaka 1207

Subject: Submission of Internship report on “A Comparative Study of Content Genre Preferences of Gen Z Across Local and Global OTT Platforms in Dhaka.”

Dear Ma’am,

With due respect, I would like to inform you that I have completed my internship report on my experience at AKASH Digital TV (Beximco Communications Limited) and a project report titled “A Comparative Study of Content Genre Preferences of Gen Z Across Local and Global OTT Platforms in Dhaka.” to fulfill the partial requirements of my undergraduate program Bachelor of Business Administration (BBA) at University of Liberal Arts Bangladesh (ULAB). In this report, I have tried my best to present my learnings of BBA degree and my internship experience at the host company.

I hope that you will acknowledge it. I look forward to your insightful feedback.

Sincerely,

Naima Islam

ID: 223011261

Concentration: Marketing; Bachelor of Business Administration (BBA)

ULAB School of Business (USB)

University of Liberal Arts Bangladesh (ULAB)

Acknowledgement

All praises and gratitude are due to the Supreme Almighty, whose blessings and guidance have enabled me to successfully complete this internship report. Without His mercy and grace, it would not have been possible to manage my responsibilities diligently or complete this work within the given time frame.

I am grateful to my supervisor, Ms. Shatabdi Das, for her support and guidance. Her suggestions and feedback helped me improve my report.

I would also like to thank my Line Manager at the workplace, Mohammad Makid Hasan, for his support and guidance during this internship period. His helpful and humble nature made my internship experience more enriching.

My sincere appreciation also goes to all the employees of AKASH Digital TV, who were always ready to help and share knowledge with me. It was inspiring to work alongside such dedicated professionals.

Finally, I would like to thank my family, friends, and well-wishers for their constant support.

Table of Contents

Serial	Particulars	Page Number
	Acknowledgement	5
1	Part A: Chapter 1: Internship Preparation	8
1.1	Motivation and my expectations from my academic internship	8
1.2	Hunt for the internship began	9
1.3	Assessment rounds and interview experience	9
1.4	Key factors that made AKASH Digital TV the right choice for me	9-10
1.5	About the organization	10
2	Chapter 2: About The Internship	12
2.1	Activities of the department	12
2.2	Work environment and culture	12
2.3	Duties and responsibilities as an intern	12-13
2.4	Application of theoretical learning with internship	13
3	Chapter 3: Self Reflection	14
3.1	Feedback on internship	14
3.2	What I could have done better	14
3.3	Recommendations for the High Flyer internship program	15
4	Chapter 4: Personal Development Plan	16
	Executive Summary	17
1	Part B: Chapter 1: Introduction	18
1.1	Background of the Study	18
1.2	Research Objectives	18
1.3	Research Questions	19
1.4	Scope of the research	19

1.5	Limitation of the research	20
2	Chapter 2: Literature Review	21-23
2.1	Gen Z's OTT adoption and motivations	21
2.2	Genre Preferences Among Gen Z on OTT Platforms	22
2.3	Local vs. Global OTT Platforms: Differences and Similarities	22
2.4	OTT Consumption in Bangladesh: Youth and Genre Insights	22
2.5	Research Gaps and Justification for the Present Study	23
3	Chapter 3: Research Methodology	24-25
3.1	Type of Research and Research Design	24
3.2	Sampling	24
3.3	Data Collection Method	24
3.4	Data Analysis Technique	25
4	Chapter 4: Findings & Discussions	26-38
5	Chapter 5: Recommendations	39
6	Chapter 6: Conclusion	40
	References	41-42
	Appendix	43-47

Chapter 1: Internship Preparation

In this section, I have highlighted my internship experience, why I selected AKASH Digital TV, how I discovered the company, the process of securing my internship, and an in-depth observation of my host organization, AKASH Digital TV.

1.1 Motivation and my expectations from my academic internship

As a Marketing student, I've always been eager to take what I learn in class and apply it in real-life situations. During my undergraduate journey, I've explored different part-time roles and actively participated in extracurricular activities which has helped me build practical, hands-on skills beyond the classroom. I also had the opportunity to lead teams in various group works and collaborate with people, strengthening both my hard and soft skills. I was driven to channel these abilities into the organization I wanted to work at.

I believe that the internship will provide me with a great chance to enhance my professional communication skills and gain valuable insights into the corporate world. I'll have the opportunity to see how a business operates on a daily basis, how tasks are divided among different departments, and how they engage with the users and customers and maintain those relationships.

I was especially interested in joining an organization where I would learn on the go. I believe it would give me a valuable opportunity to grow my skills, learn from experienced professionals and develop myself throughout the internship journey.

1.2 Hunt for the internship began

Right when my midterm ended, I started looking for internships. I had already prepared my CV and kept it updated every now and then. Since many organizations prefer ATS friendly CV, I had prepared that as well. I started following different groups, portals and company pages on LinkedIn for internships. I had also updated my LinkedIn profile with all the necessary information and started connecting with HR professionals from different organizations.

I came across a LinkedIn post of AKASH Digital TV that they are back with their flagship internship program HIGH FLYER and were recruiting for the Spring batch. I applied for the internship and filled up the Google Form application.

1.3 Assessment rounds and interview experience

A week after applying I got called for Focus Group Discussion (FGD) round at their office located at Gulshan. The FGD was designed to assess both individual perspectives and collaborative problem-solving skills.

It consisted of eight participants in a group. Every participant was given two minutes to present their individual thoughts on the topic, which allowed us to showcase our analytical abilities and communication. Following the individual speech, the group was given eight minutes collectively to discuss and arrive at a consensus.

After successfully completing the FGD round, I advanced to the final round: the interview. This was conducted online and the interview was comprehensive, covering both technical and behavioral aspects. I was interviewed for the marketing and platform services division. I appreciated how they asked questions based on even the smallest details in my CV, which showed they genuinely valued and considered every candidate. It was more of a conversational style interview. After successfully passing all the rounds, I finally got the call to join the AKASH High Flyer flagship internship program for the Spring term.

1.4 Key factors that made AKASH Digital TV the right choice for me:

Since I had two other internships other than the Akash one, I had to decide which one would be the right fit for me. The following were the factors in choosing AKASH Digital TV over the other ones:

1.4.1 Product team (Department)

Being assigned to the product team offers me the chance to work closely with people who are directly involved in creating innovation and development in the entertainment industry. This exposure is invaluable, as it allows me to learn how products are conceptualized, refined, and delivered to meet market needs. Moreover, the years of expertise that my line manager brought to the table would only enable me to step up and learn from him.

1.4.2 Brand reputation of AKASH Digital TV (Beximco Communications Limited)

AKASH Digital TV has built a strong reputation in the DTH service and entertainment industry, which gives me confidence in being associated with a respected name.

1.4.3 Transportation facilities

Since the office of AKASH is located in Gulshan, they provided transport facilities on different routes, which makes commuting much smoother. Commuting long distances can often be a source of stress. But during this internship period, all the interns could avail the transportation facilities.

1.5 About the organization

The company that I have worked at, Akash Digital TV (Beximco Communications Limited), is the only licensed nationwide Direct-to-Home (DTH) Pay TV service provider in Bangladesh. It is operated by Beximco Communications Limited, a subsidiary of the conglomerate BEXIMCO.

Their mission is to give viewers the same high standards of quality, performance, user experience, and premium content that people enjoy in leading countries around the world.

1.5.1: Product and Service offerings:

AKASH Digital TV (Beximco Communications Limited) has primarily two offerings. One is the DTH service and another one is the OTT product, AKASH GO.

DTH technology delivers TV signals straight from satellites to a dish installed at the user's home, bypassing traditional cable networks. This enables AKASH Digital TV to provide high-definition picture and sound quality even in areas where cable TV access is limited or unavailable. Even in the remotest part of the country, you would find AKASH where people can enjoy their favourite shows, channels etc. It provides a high-definition viewing experience with clearer images and sound compared to traditional cable. It only requires installation of a satellite dish and a set-top box for TV access. AKASH also provides building and hotel solutions.

As part of growth and expansion, it has expanded into a dual-mode platform by combining its satellite DTH service with its OTT platform, AKASH GO. This combined system ensures full coverage across the country and promotes digital access for everyone. Through this integrated platform, AKASH GO delivers verified local and international content. All you need is an internet connection and a smart device. At the same time, subscribers can enjoy the flexibility of watching their favorite content on smartphones, tablets, laptops, and smart TVs.

If you are an AKASH DTH user, you can avail AKASH GO as a companion app. Alternatively, you can use it as a standalone streaming platform that provides on-demand content and live sports streaming to users without requiring a DTH subscription.

Chapter 2: About The Internship

2.1 Activities of the department

During my internship, I was placed under the Marketing and Platform Services Division and more specifically, the Product department. Even though I am from a business background, I was confident in my ability to come up with insights that would make the app experience smoother for the users and would help the overall business. Those insights could be used in the further development of the newly launched OTT platform, AKASH GO.

The product department focuses on every aspect of the product, its experience for the users, improvements, developing competitive features, coordinating with various departments and stakeholders etc. The Marketing and Platform Services Division guides the overall strategic changes for the products, along with the leadership team, whether for DTH or OTT.

2.2 Work environment and culture

The office of AKASH Digital TV (Beximco Communications Limited) at Gulshan is a unique blend of modern aesthetics and a vibrant, collaborative space. It's an open office layout which makes collaboration easier for the employees.

The work environment is clean, well-maintained. Each employee's desk is equipped with plants, essential stationery. There's a separate prayer room for women.

There are several discussion/meeting rooms equipped with modern facilities. I loved how the meeting rooms were named after the scenic beautiful places in Bangladesh like Nilgiri, Sundarbans, Sreemangal, Jaflong etc. Everyone maintains a culture of mutual respect treating one another courteously.

2.3 Duties and responsibilities as an intern

During my internship, my duties within the product team were:

2.3.1 In-depth app familiarization: For the first two-three days at work, I immersed myself in the app, using it daily to explore all types of content including movies, series, dramas, and live TV. This allowed me to understand the app comprehensively from multiple angles.

2.3.2 Copywriting/ Push Notifications: As part of my regular responsibilities, I wrote copy for push notifications designed to boost user engagement and encourage content consumption on the platform. These notifications were given to bring users back and help them build a habit of regularly using the platform. I made it a habit to look at the CTR and engagement rate almost every week so that I could improve on the next ones.

2.3.3 360-degree app and UX review: On my second day, I conducted a full 360-degree review of the app and prepared a detailed report. This involved judging the app as a first-time user, combining personal experience with an objective perspective.

2.3.4 Sharing insights: I focused on collecting insights to share with my Line Manager to improve the app experience.

2.3.5 Sanity Check/QA of the website: Conducted sanity checks and quality assurance of the website to ensure accuracy, functionality, and a seamless user experience across the platform. In that process, identified and suggested 8+ inconsistencies and improvements to optimize performance of the website and user experience.

2.3.6 Research and analysis: I also conducted research on content, pricing and user requirements to identify the right audience to attract and drive content consumption on the platform.

2.4 Application of theoretical learning with internship

During my internship at AKASH, I got to apply what I learned in my Bachelor of Business Administration at ULAB to real-world situations. For example, my marketing coursework in IMC helped me with copywriting, and what I learned in my research methodology class was very useful throughout the internship.

Since the product involves both business and technical aspects, my minor courses also helped me understand the aspects that users don't really see on their screens. My experiences in research, analysis, business communication, and working with data were very valuable during this time. Overall, the internship acted as a bridge between what I studied in class and real-world practice, improving my understanding of key concepts and giving me hands-on knowledge in my field.

Chapter 3: Self Reflection

This chapter reflects my own assessment during the time at AKASH Digital TV, highlighting the positive sides, self-reflection on things I could have done better and also finding the areas of improvement for the HIGH FLYER internship program.

3.1 Feedback on internship

Looking back on my internship at Akash Digital TV, I feel genuinely grateful for everything I learned and experienced along the way. One of the best parts of the journey was being able to take what I studied in class and actually apply it in a real corporate setting. It gave me a better understanding of how a digital entertainment platform really works behind the scenes. My line manager played a big role in shaping this experience. His guidance made a huge difference in helping me grow and improve throughout the internship.

AKASH also organized two really valuable sessions for us; one focused on professional etiquette in the workplace, and another on Microsoft Excel. These sessions made the transition into a professional environment much smoother.

3.2 What I could have done better

I believe I could have taken more initiative to interact with multiple departments beyond my assigned team. By interacting with colleagues from different areas such as customer service, marketing and operations, I'd have known how different functions work to achieve the organizational goals. This cross-departmental exposure would allow me to see the bigger picture of how Akash Digital TV operates as a whole.

3.3 Recommendations for the High Flyer internship program

I believe Akash Digital TV could make a few key improvements in this internship program for future interns. These are:

3.3.1 Session on business functions

Organizing a structured session on different business functions would provide interns with a clearer understanding of how various departments operate. This would help interns align their work with the organization's overall objectives and gain a holistic view of the company's operations.

3.3.2 Visit to the Uplink

Arranging a guided visit to the uplink facility would give interns practical insights into the technical side of broadcasting.

Chapter 4: Personal Development Plan

As I work towards exploring new opportunities in product management and strategic planning, I've realized that I need to strengthen both my technical understanding and my ability to think analytically. At the same time, I also want to become better at making decisions and executing ideas effectively.

One of my main focus areas will be product strategy. To improve in this area, I plan to take part in courses and workshops that cover topics like roadmap planning and feature prioritization. As a first step, I aim to complete at least one certified product management course on Coursera within the next six months.

Another area I want to work on is user experience and product design. I'd like to experiment with creating simple wireframes or prototypes and even run a small usability test for a product idea to see how people respond.

Beyond technical skills, soft skills play a huge role in this field. Over the next few months, I want to improve how I manage my time, especially when handling multiple tasks at once. Looking ahead, my goal over the next six to eight months is to become someone who has a solid grasp of user engagement and product management. I want to understand users more deeply so that whatever I work on actually connects with them and solves real problems.

Overall, this plan is my way of staying intentional about my growth. By working on these areas step by step, I hope to shape myself into a more adaptable person who can contribute meaningfully to product development and strategic initiatives while continuing to grow along the way.

Executive Summary

This research looks into how Gen Z users choose and consume content across both local and global OTT platforms. The main goal was to understand how young audiences engage with digital streaming services, similarities and the differences in content genre preference across local and global OTT platforms.

A descriptive, quantitative research design was used, and data was collected through a structured questionnaire via Google Forms using a purposive non probability sampling technique aligned with the research objective. In total, responses from 94 participants were analyzed using tools like Microsoft Excel and Google Forms analytics to identify patterns in viewing behavior and content genre preference.

The findings reveal that Gen Z widely uses OTT platforms, with most respondents spending 1–3 hours daily on streaming content. The sample had a fairly balanced mix in terms of gender and age, with a large portion being undergraduate students. This suggests that young adults among Gen Z, who typically have more independence and access to digital platforms form the core user base.

Thriller, comedy and drama are their most preferred content on OTT. More importantly, it highlights that content itself matters more than the platform. Drama works for local OTTs while thriller rules on global OTTs. While global OTT platforms are generally more popular, many users mentioned that their choices depend on the quality of content and the availability of their preferred genres. In other words, viewers are more drawn to what they can watch rather than where they watch it.

Overall, the study concludes that Gen Z users are highly active digital consumers whose OTT usage is shaped by content quality, accessibility, and personalization rather than platform origin. These insights can be useful for both local and global OTT providers as they work on refining their content strategies to better match the expectations of younger audiences. Moreover, the OTT platforms should focus on enhancing their content library, making the moderate users “active users” and exploring different storyline and narratives for the young Gen Z audience.

“A Comparative Study of Content Genre Preferences of Gen Z Across Local and Global OTT Platforms in Dhaka”

Chapter 1: Introduction

1.1 Background of the Study:

The rapid growth of Over-the-Top (OTT) platforms has completely changed global media consumption patterns, particularly among Generation Z (Gen Z). Growing up in a fully digitally connected world, Gen Z (people aged 13–28 years) has always had access to smartphones, high-speed internet, and instant content. As a result, their viewing habits are quite different. They tend to prefer watching on mobile devices, switch effortlessly between local and international content, and look for entertainment that is quick, personalized, and available whenever they want it.

Netflix, YouTube, Amazon Prime Video, Chorki, Bongo, Hoichoi, Akash GO, and other regional platforms are competing for their attention. In such a competitive space, understanding what kinds of content Gen Z actually enjoys has become increasingly important for content creators, broadcasters, and streaming platforms.

Gen Z is now one of the most important consumer groups in digital entertainment. Unlike previous generations, they rarely stay loyal to just one platform. Their choices are influenced by content relevance, cultural resonance, accessibility, and affordability (Chaudhary & Kansal, 2025). They also consume digital content more intensely than previous generations. They are heavy binge-watchers and frequently switch (“roam”) between platforms and devices. (Ahn, 2022)

Recent research highlights that content variety including entertainment, sports, and culturally relevant local programming positively influences user engagement and platform competitiveness (Safrudiningsih, 2025). Moreover, Gen Z’s adoption and use of OTT services are influenced by multiple factors such as perceived content quality, convenience, personalization, and social influence, which together shape subscription decisions and viewing behaviours. (Chaudhary & Kansal, 2025)

There’s also a clear difference in how global and local OTT platforms position themselves. Global platforms often attract users with big-budget productions and widely popular genres,

while local platforms tend to focus more on culturally familiar stories, language, and regional narratives. All of this points to an important gap. This raises an important question: which genres resonate more strongly with Gen Z, and how does platform origin influence these preferences? It is also important to determine whether the audience is engaging with the content simply because it is available or because they genuinely enjoy it.

“A Comparative Study of Content Genre Preferences of Gen Z Across Local and Global OTT Platforms in Dhaka,” seeks to explore how Gen Z audiences engage with different content genres (such as drama, comedy, thrillers, romance, action, etc.) and how their preferences vary between local and international OTT platforms. The local and international platforms focused on in this research are Netflix, Amazon Prime Video, and YouTube (international) etc and Chorki, Bongo, Hoichoi, and Akash GO (local/regional).

Most existing studies focus more on why people subscribe or general viewing habits, rather than diving into genre-level similarities or differences. There’s still a lack of research that directly compares genre preferences across local and global platforms. This makes the research especially relevant for AKASH GO, which is still growing in a competitive OTT market. The insights can help the platform better understand what Gen Z audiences are looking for whether that’s specific genres, content trends, or unmet needs. With this understanding, AKASH can make more informed decisions around content, marketing, and overall positioning.

1.2: Research Objectives

1. To identify the most preferred content genres among Gen Z users on local and global OTT platforms in Dhaka.
2. To examine differences and similarities in genre preferences between local and global OTT platforms among Gen Z.

1.3 Research questions

1. What content genres are most preferred by Generation Z users on local and global OTT platforms in Dhaka?
2. How do genre preferences of Gen Z differ between local and global OTT platforms?

1.4. Scope of the research:

This study focuses specifically on understanding and comparing the content genre preferences of Generation Z audiences in Dhaka across both local and international OTT platforms. The research is limited to Gen Z as this segment represents one of the most active and digitally engaged consumer groups in the OTT ecosystem.

In terms of platform scope, the research includes both local OTT platforms and global OTT platforms

1.5. Limitations of the research:

The study only focuses on Gen Z living in Dhaka, who are used to high internet penetration, smartphone usage, and access to both local and global streaming platforms. While this allows for in-depth insights into urban consumption behavior, the findings may not fully represent semi-urban audiences in Dhaka.

The data is collected through self-reported survey responses, which may be subjected to recall bias (respondents may not accurately remember their behavior) and social desirability bias (respondents may answer in a way they perceive as favorable). This means actual viewing behavior might differ from reported preferences.

The OTT industry is highly dynamic, with frequent content releases, changing algorithms, and evolving trends. As a result, the findings reflect a specific point in time and may change as new content, platforms, or trends emerge.

Chapter 2: Literature Review

In emerging OTT markets like Bangladesh, especially in urban areas such as Dhaka where smartphone usage and internet usage is high, the presence of local and global platforms has led to unique and evolving viewing patterns among users. This literature review brings together insights from 12 key studies conducted between 2020 and 2026, focusing on how Gen Z interacts with OTT platforms. It looks at their viewing habits, preferred content genres, and how their choices differ between local and international services. The review is organized into key themes like why Gen Z adopts OTT platforms, what genres they prefer, how local and global platforms compare, and the specific context of Bangladesh. With the help of this review, we can figure out the research gap.

2.1 Gen Z's OTT adoption and motivations

Multiple studies show Gen Z as the primary driver of OTT growth due to their tech-savviness and preference for flexible, device-agnostic viewing. Ahn (2022) examined OTT usage patterns among Gen Z in South Korea, finding that this demographic leads in mobile streaming and values on-demand access across genres, with paid subscriptions (premium) that allows them to explore a wider range of content without being limited by time or location. Similarly, Mondal (2026) investigated continuance intention among Indian Gen Z users through an integrated model of enablers and satisfaction and found that personal interests, relaxation, and social connectivity are the drivers of subscriptions, and Gen Z prefers to watch films on platforms as a form of stress relief. In a parallel Indian context, a 2025 study on adoption factors influencing OTT subscription decisions among Gen Z emphasized perceived content variety, quality, peer pressure, UI aesthetics, and social media exposure as key predictors. (Yeole et al., 2022) A study has shown that UI components affect Gen Z content selection in OTT TV, concluding that thumbnails, categories, text descriptions, and trailers had a strong influence on choices, while actors/directors played lesser roles. (Bhattacharyya et al., 2022)

2.2 Genre preferences among Gen Z on OTT Platforms

Genre preferences act as a critical lens for understanding Gen Z's engagement. Parrot Analytics (2024) analyzed and found that Gen Z audiences disproportionately favor comedies (over 50% of Gen Z-skewed movies), animation (over 40%), and dramas, with romance

prominent among adjacent cohorts. Korea's Ahn (2022) study on Netflix users showed diverse genre appeal (originals, kids' content, etc.) while global reports like Activate Consulting's 2025 Technology & Media Outlook (cited in Variety, 2025) highlighted Gen Z's shift toward short-form and premium content discovery on platforms like YouTube/TikTok, sustained interest in genres like horror and crime. Dasgupta and Grover (2019) identified web series and movies as the most preferred content types on OTT platforms. Similarly, Tiwari and Rai (2021) found that most users are subscribed to multiple OTT services; subscriptions to more than three platforms. According to Gangwar et al. (2020), mobile phones and laptops are the most commonly used devices for streaming OTT content.

2.3 Local vs. Global OTT Platforms: Differences and Similarities

Improving content quality is essential for local OTT platforms to compete effectively (Mursalin et al., 2017). The Ontario Creates report (n.d.) noted Gen Z's openness to global stories, contrasting with Millennials' local bias. In India, Gen Z and Millennials showed preferences for global content on Netflix versus originals/regional fare on Amazon Prime. Mondal (2026) observed Gen Z is attracted towards a mix of international diversity and local stories (85% citing exclusive originals), with regional language strategies proving effective for price-sensitive users. Studies on UI and discovery (H Patch, n.d.) suggest global platforms leverage thumbnails and recommendations more effectively for Gen Z, though peer/family input influences local platform choices.

2.4.OTT Consumption in Bangladesh: Youth and Genre Insights

A 2025 study on university students in Bangladesh reinforced personal preferences and peer/family recommendations as primary content selectors, with mobile/laptop flexibility enabling anytime access (Rahman et al., 2025). An earlier study on OTT video streaming platforms in Bangladesh reported Netflix leading (34%), followed by Hoichoi (20%), Chorki (15%), and Prime Video (12%), with 18–40-year-olds (88% of subscribers) favoring urban, youth-centric consumption. “Impact of OTT Platforms in Bangladesh” (RSI International, 2024) highlighted binge-watching among younger viewers, local web series demand, and English-language international content popularity.

2.5 Research Gaps and Justification for the Present Study

While existing literature shows Gen Z's OTT motivations, genre and platform adoption, gaps exist in comparative genre analysis between local and global OTTs, particularly in Dhaka's urban Bangladeshi context. Global/Indian studies (Ahn, 2022; Mondal, 2026; Parrot Analytics, 2024) offer genre insights but lack South Asian localization or Dhaka-specific urban youth data. This research addresses this by identifying top genres and comparative patterns.

Chapter 3: Research Methodology

3.1. Type of Research and Research Design

This research follows a descriptive quantitative research approach to understand and analyze the content genre preferences of Gen Z audiences in OTT platforms. A descriptive method is used because it helps in systematically identifying patterns, preferences, and behavioral trends without manipulating any variables. The research design is a survey-based quantitative descriptive research design using Google Forms.

3.2 Sampling

3.2.1 Sampling Technique

The study uses a non-probability sampling technique, specifically purposive sampling, to collect responses from the target population. The respondents primarily consist of Gen Z individuals who actively consume OTT content. This method was chosen as it is more likely to provide meaningful insights aligned with the research objectives.

3.2.2 Sample size

The sample size for this study is 94 respondents. They were selected based on their relevance to the research objectives, specifically focusing on GenZ living in Dhaka who actively consume OTT content. Although relatively small, the sample provides reliable insights for a descriptive analysis.

3.3 Data Collection Method

Primary data for this research was collected through a structured questionnaire designed using Google Forms. The questionnaire included both demographic and behavior-based questions such as OTT platform usage, content preferences and motivations for choosing between local and global platforms' content.

The Google Forms survey was distributed through online channels such as social media platforms, messaging apps, and peer networks to reach a wider respondent base. All responses were collected in a standardized format to ensure consistency and ease of analysis.

3.4 Data Analysis Technique

The collected data was analyzed using Microsoft Excel and Google Forms built-in analytics tools. Google Forms was used for initial descriptive summaries such as percentage distributions and basic charts.

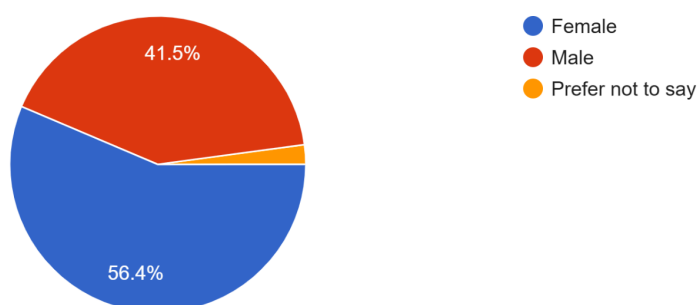
Further analysis was conducted in Excel, where data was organized, cleaned, and visualized. This helped in identifying trends, comparing variables, and drawing meaningful insights related to this study.

Chapter 4: Findings & Discussions

This chapter focuses on the key findings of the research. Every finding is further interpreted to draw insights useful for streaming service providers.

Section A: Demographics:

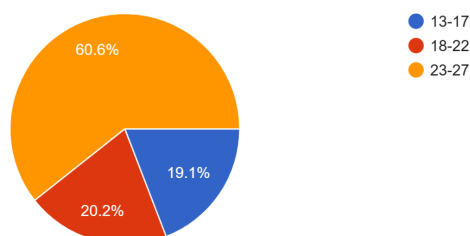
Gender
94 responses



Interpretation:

The sample indicates a relatively balanced but slightly female-dominated respondent base, with 56% female and 41% male participants. This distribution suggests that the findings may slightly lean towards female OTT consumption patterns, which could influence overall trends in genre preferences, content choices, and platform usage. However, with a considerable number of male respondents included as well, the data still offers a balanced and meaningful comparison of OTT preferences across genders within the Gen Z group.

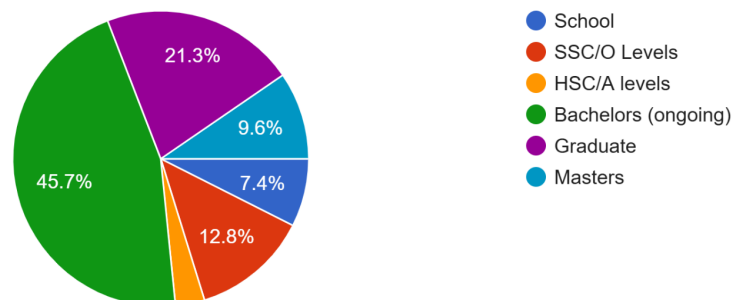
Age
94 responses



Interpretation:

The age distribution of respondents shows that 19% fall within the 13–17 age group, 20% belong to the 18–22 age group, and the majority, 60%, are within the 23–27 age group. Since individuals aged 23–27 are generally more independent in content selection and may have higher exposure to both local and global OTT platforms, their responses could shape the overall trends of the research. At the same time, the presence of younger respondents (13–22 years) ensures diversity in the sample, allowing for comparison across different stages within the Gen Z cohort. However, the dominance of the 23–27 age group is considered when interpreting the results, as it can somewhat bias the general findings towards the interests of older Gen Z users.

Education
94 responses

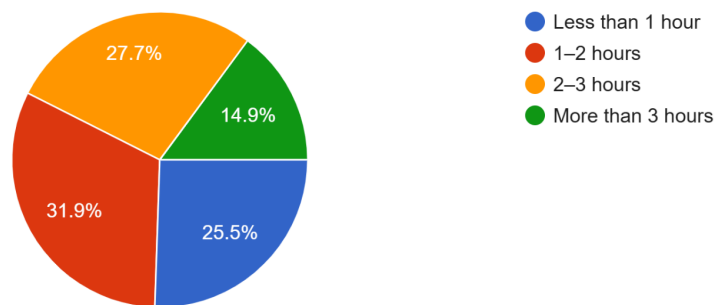


Interpretations:

Around 45% of respondents are currently pursuing their bachelor's degree. This segment generally has more freedom in choosing content genres and a higher level of exposure to different OTT platforms compared to school-level respondents. They are also more likely to have some level of disposable income, allowing them to access both free and paid streaming services. As a result, their responses will have a bigger influence on the overall insights of the study.

The answer to the question, ‘Do you live in Dhaka?’ and ‘Do you use any OTT platform?’ were all yes and hence not included in the interpretation.

Average daily OTT viewing time
94 responses

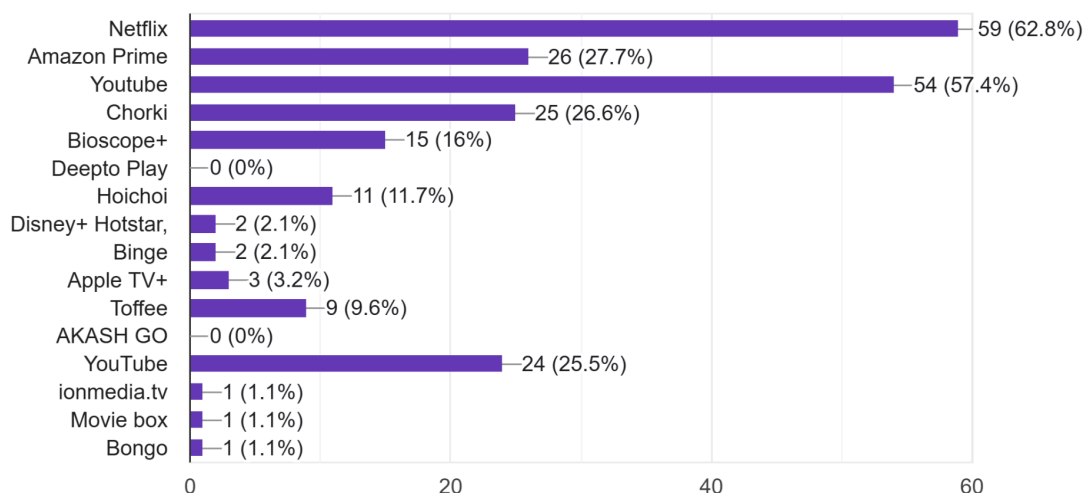


Interpretation:

From the pie chart, we can see that the largest proportion of respondents (31%) spend approximately 1–2 hours per day on OTT platforms. This is followed by 27% of respondents who spend 2–3 hours daily, while 25% report watching less than 1 hour per day. A smaller segment (14%) engages in heavy usage, spending more than 3 hours daily on OTT platforms. Overall, the findings indicate that OTT platforms are a regular part of their daily entertainment routine.

Which OTT platforms do you use at least once a month?

94 responses



Interpretation:

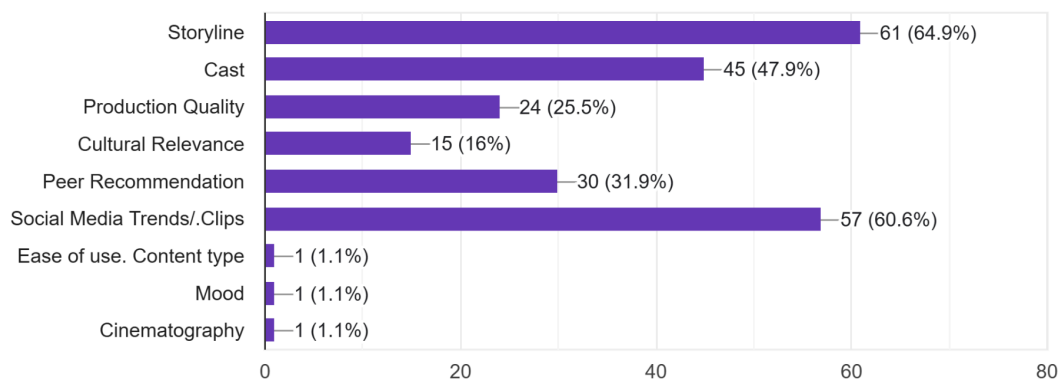
At the top, Netflix (62.8%) and YouTube (57.4%) are the most frequently used platforms. This shows that Gen Z heavily relies on globally established platforms for premium content consumption. Following this, Amazon Prime (27.7%) also shows moderate usage. Interestingly, YouTube (free version vs YouTube Premium at 25.5%) suggests that Gen Z consumes both free and premium video depending on convenience and the type of content.

Chorki (26.6%), Bioscope+ (16%), Hoichoi (11.7%) and Toffee (9.6%) show some traction, indicating that local OTT platforms are present but not dominant. Their usage suggests that Gen Z does turn to local platforms, possibly for culturally relevant or exclusive Bangladeshi content, but not as their primary choice.

Section B: Genre Preferences on OTT Platforms (Addresses research question 1)

What influences your choice more when selecting a genre?

94 responses



Interpretation:

This bar chart provides a clear look into what actually drives Gen Z in Dhaka when choosing content genres on OTT platforms, and the patterns are quite revealing.

Firstly, storyline turns out to be the most powerful influencing factor (64.9%). Gen Z viewers are highly content-driven rather than platform-driven. They prioritize engaging narratives, plot depth, and emotional connection over everything else. It also gives a clue that even big budget films can fail in case the narration is poor.

Closely following is social media trends and clips (60.6%). These days, Gen Z's content discovery and preferences are heavily shaped by short clips, reels, and viral moments.

The third major factor is cast (47.9%), showing that familiar faces and celebrity appeal still matter, but not as much as the story itself. This means Gen Z does value actors, but they are not the primary hook. Interestingly, this could benefit both local and global platforms.

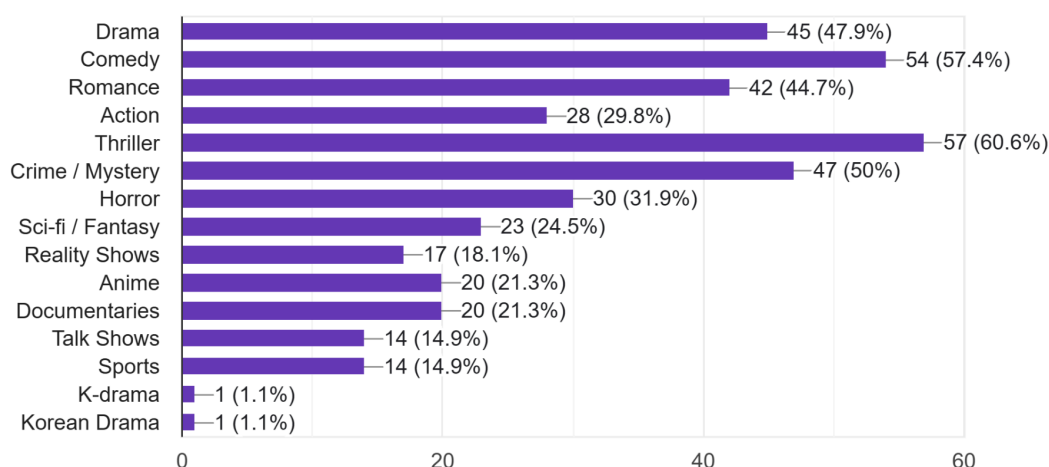
Gen Z values social validation and shared viewing experiences as peer recommendation is 31.9%. Word-of-mouth whether through friends or online communities still influences decision-making. On the other hand, production quality (25.5%) ranks relatively lower than expected. This is quite insightful. It suggests that Gen Z is willing to overlook high-end visuals or technical perfection if the story and engagement factor are strong. This finding could particularly benefit local OTT platforms in Dhaka, which may have lower production budgets compared to global competitors.

Cultural relevance (16%) has even less influence, which is interesting in a comparative local vs. global context. But, it doesn't mean cultural relevance is unimportant, it may simply act as a secondary enhancer rather than a primary driver.

Finally, factors like ease of use, mood, and cinematography (each ~1.1%) are almost negligible in this dataset.

Which content genres do you watch most often on OTT platforms?

94 responses

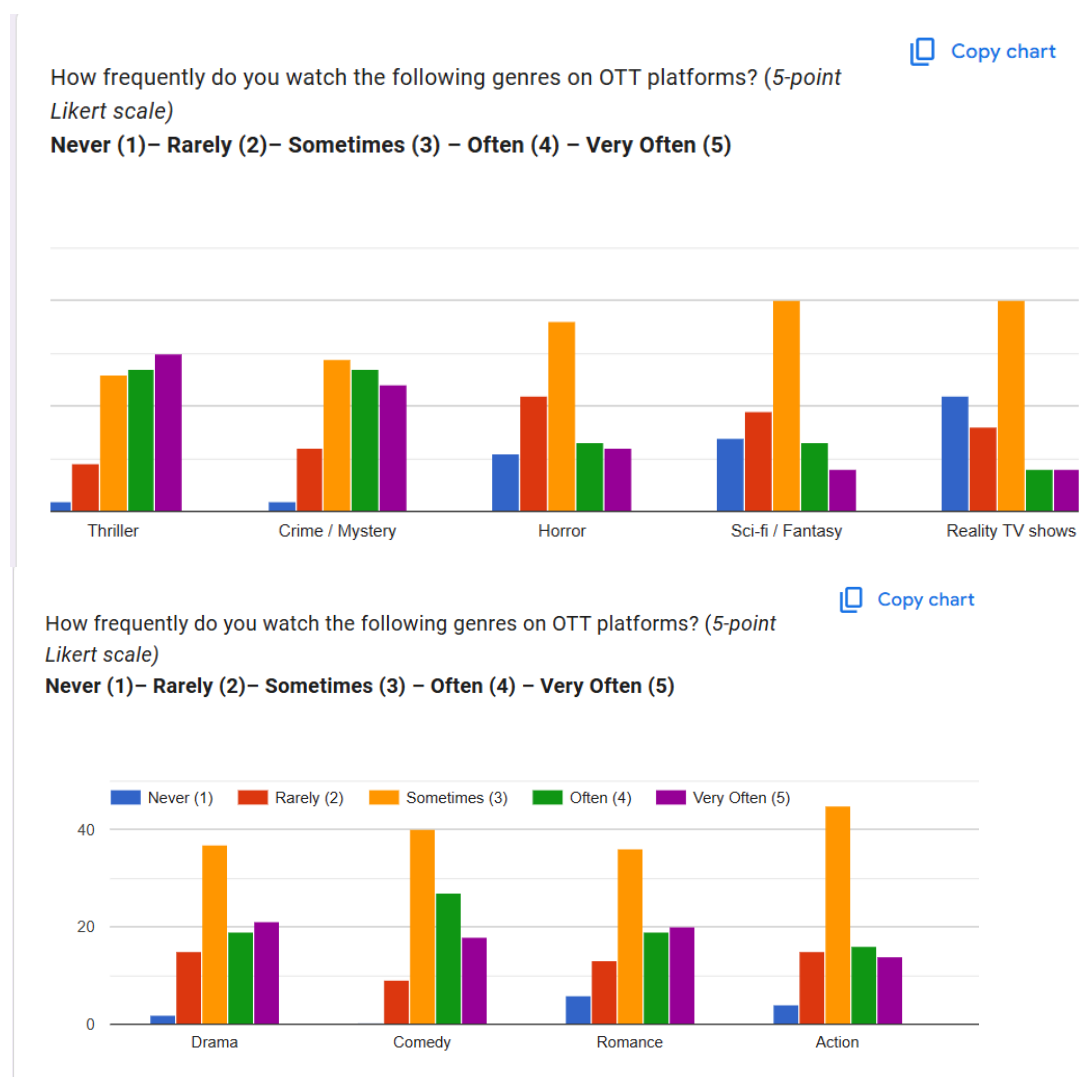


Interpretation:

Comedy (57%) stands as the most preferred genre, slightly ahead of Drama (47.9%). Gen Z in Dhaka leans more toward light, entertaining, and easily consumable content. It also aligns well with the earlier insight that social media trends heavily influence viewing choices, as comedic clips tend to go viral more frequently.

At the same time, the strong preference for Drama (47.9%) shows that Gen Z is not solely looking for quick entertainment; they also value emotionally engaging and narrative-driven content. Drama typically offers deeper storytelling, character development, and emotional resonance, which ties back to the earlier finding where storyline was the most important factor (64.9%).

Section C: Local vs Global OTT Genre Preferences (Addresses research question 2)



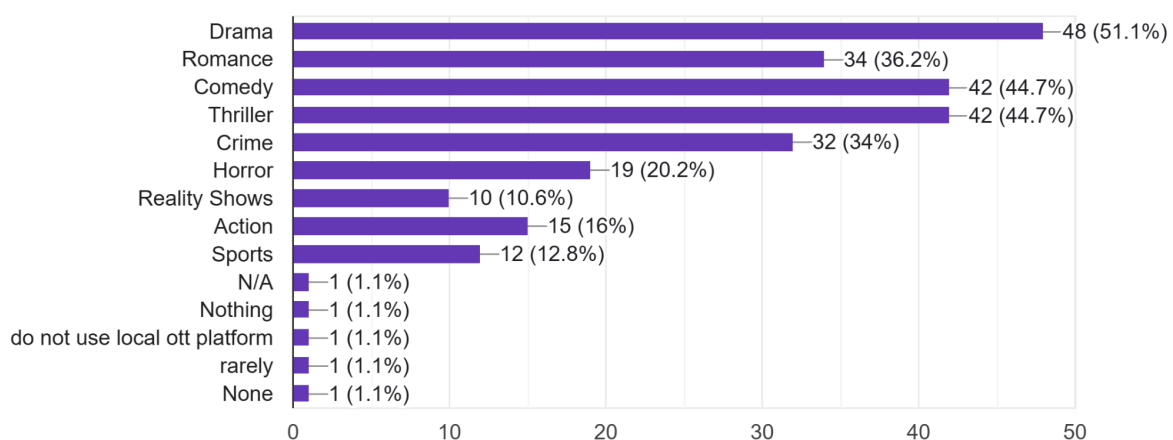
Interpretation:

A clear pattern is seen across the data: most genres are watched at a moderate frequency, with “Sometimes (3)” being the dominant response in almost every category. For core genres such as drama, comedy, romance, and action, the responses show a balanced distribution between “Sometimes,” “Often,” and “Very Often.” Among these, comedy stands out as slightly more consistently consumed, with higher frequencies in the “Often” and “Very Often” categories, suggesting that it serves as a regular source of entertainment. Drama and romance, while also popular, appear to be more emotionally driven and situational. Action, on the other hand, is watched less consistently despite its popularity, indicating that it may be more of an occasional choice for excitement rather than everyday viewing.

When looking at thriller and crime/mystery genres, the pattern shifts slightly toward higher engagement. These genres show stronger representation in the “Often” and “Very Often” categories, especially thriller, suggesting that a segment of Gen Z viewers engages with these genres more intensively. In contrast, genres such as horror, sci-fi/fantasy, and reality TV shows show lower overall engagement. These categories are dominated by “Sometimes,” along with noticeable responses in “Rarely” and “Never,” indicating that they are more niche or occasional choices rather than mainstream preferences. Sci-fi/fantasy and reality TV, in particular, show higher levels of non-engagement. Horror, while slightly more popular than these, still tends to be consumed occasionally rather than regularly.

Which genres do you mainly watch on LOCAL OTT platforms? (Select all that apply)

94 responses

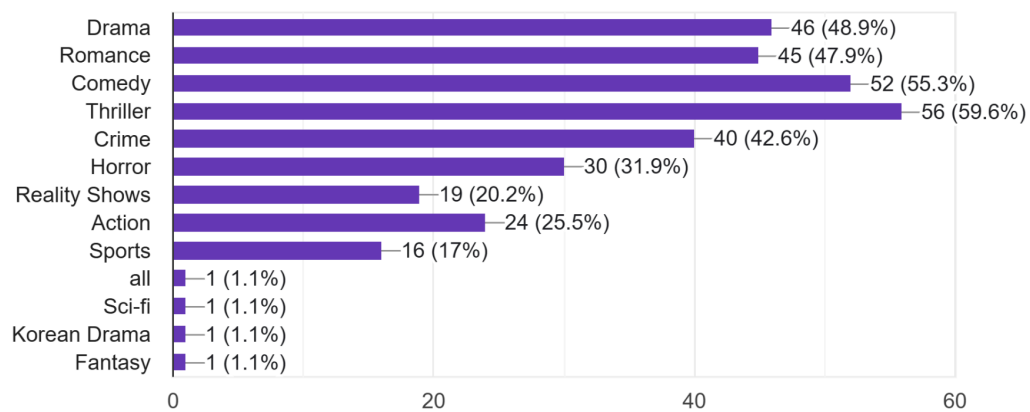


Interpretation:

The most dominant genre is Drama (51.1%), which clearly stands out as the primary reason users turn to local OTT platforms. This suggests that local platforms are particularly strong in delivering emotionally rich content. Following this, Comedy (44.7%) and Thriller (44.7%) are equally popular, indicating that local platforms are also fairly competitive in providing entertaining and engaging content. Romance (36.2%) and Crime (34%) also hold strong positions. In contrast, genres like Horror (20.2%), Action (16%) and Reality Shows (10.6%) show lower engagement.

Which genres do you mainly watch on GLOBAL OTT platforms? (Select all that apply)

94 responses

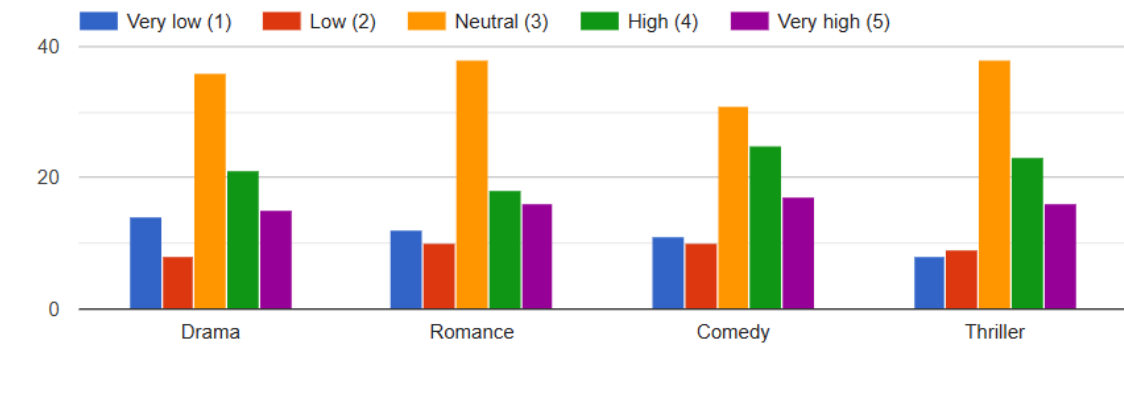


Interpretation:

The most watched genre is Thriller (59.6%), followed closely by Comedy (55.3%), Drama (48.9%), and Romance (47.9%). This aligns strongly with earlier findings where storyline and engagement were key drivers, as these genres typically offer strong narratives and emotional payoff. Crime (42.6%) and Horror (31.9%) also show notable interest, suggesting that Gen Z is drawn toward intense, edgy, and immersive storytelling, which global platforms often produce at a higher scale and quality.

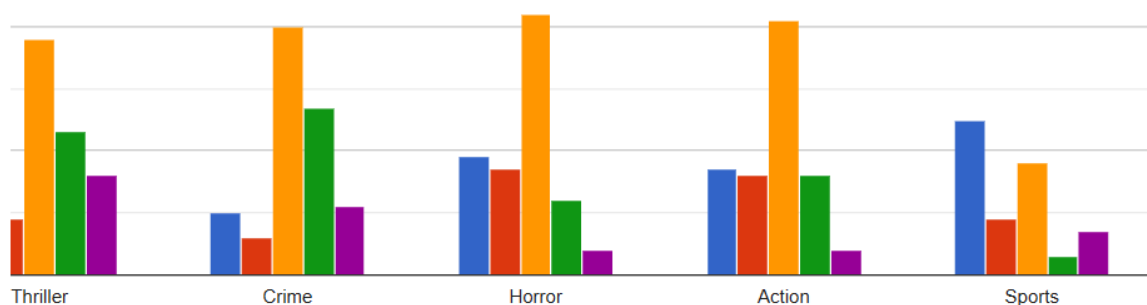
Please rate your interest in the following genres on LOCAL OTT platforms: (5-point Likert scale) **Very Low=1, Low=2, Neutral=3, High=4, Very High=5**

[Copy chart](#)



Please rate your interest in the following genres on LOCAL OTT platforms: (5-point Likert scale) **Very Low=1, Low=2, Neutral=3, High=4, Very High=5**

[Copy chart](#)



Interpretation:

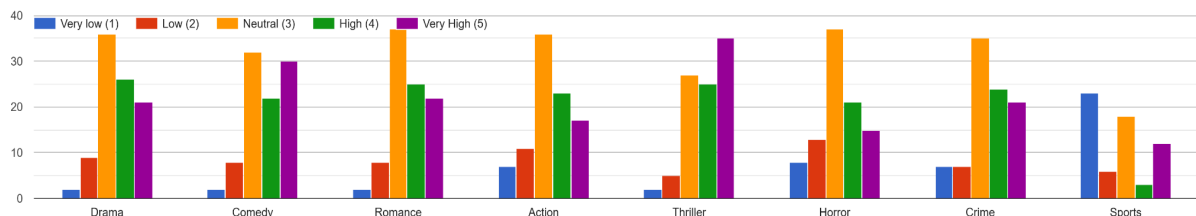
A clear pattern emerges where most responses cluster around “Neutral (3)” and “High (4)”, indicating that while there is general openness toward many genres, strong enthusiasm is limited to only a few.

For core genres such as drama, romance, comedy, and thriller, interest levels are moderately positive. Drama and romance show a concentration around “Neutral” with a gradual shift toward “High” and “Very High,” suggesting that while these genres are culturally relevant and familiar, they do not always generate strong excitement on local platforms. Comedy and thriller, however, show relatively stronger “High” and “Very High” responses compared to others, indicating that these genres are more engaging and appealing when delivered locally.

When moving to genres like crime, horror, and action, the interest becomes more subdued. Although “Neutral” still dominates, there is a noticeable increase in “Low” and even “Very Low” responses, especially for horror and action. Crime performs slightly better than horror and action, but still does not reach the same level of strong interest as comedy or thriller.

Genres like comedy and thriller show the most promise, while others struggle to generate strong appeal. This indicates a gap between availability and excitement that users may be willing to explore content, but local platforms are not consistently delivering experiences that elevate interest to a “very high” level.

Please rate your interest in the following genres on GLOBAL OTT platforms: (5-point Likert scale) Very Low=1, Low=2, Neutral=3, High=4, Very High=5



Interpretation:

Most responses cluster around the neutral (3) point on the Likert scale. This suggests that users do not have very strong fixed preferences for specific genres, but instead exhibit flexible and exploratory viewing behavior.

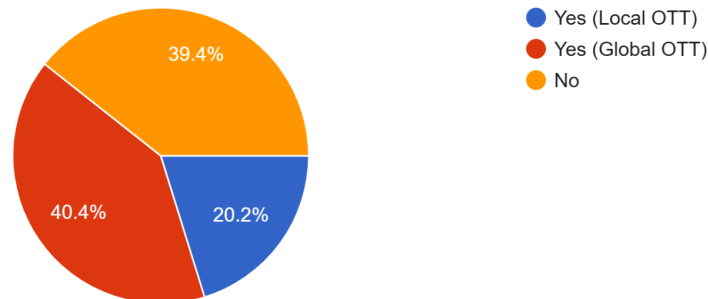
Among all genres, thriller emerges as the most strongly preferred. It records the highest proportion of “very high” responses along with consistently strong “high” ratings, indicating that it resonates deeply with viewers. Similarly, drama also performs well, showing a balanced distribution with strong positive responses and minimal negative feedback.

Romance shows the highest neutral responses, meaning it is widely accepted but does not generate as much strong enthusiasm. In the mid-tier category, action, crime, and comedy demonstrate moderate interest levels. Action maintains a strong presence in neutral and high categories but also shows slightly higher negative responses compared to top genres, indicating some level of polarization. Crime follows a similar pattern, with steady but not outstanding engagement. These patterns highlight that Gen Z viewers prioritize engaging storytelling, humor, and suspense over informational or live-event content when using global streaming services.

Section D: Comparative Preference

Have you ever subscribed to a platform specifically for a particular genre?

94 responses

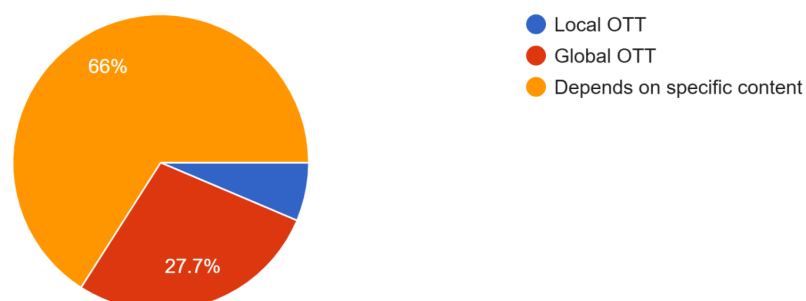


Interpretation:

The largest segment, 40% subscribing to global OTT platforms for a specific genre, indicates that a significant portion of Gen Z is willing to pay or commit to a platform when it consistently delivers a genre they value. This suggests that global platforms have successfully positioned themselves as genre specialists. In comparison, only 20% have subscribed to local OTT platforms for a specific genre. This means that they are less likely to be perceived as “must-subscribe” platforms based on genre alone. This could be due to limited content libraries, inconsistent quality, or weaker genre branding. At the same time, a good 37% reported not subscribing for any specific genre.

If both local and global OTT platforms release content in the same genre at the same time, which are you more likely to watch?

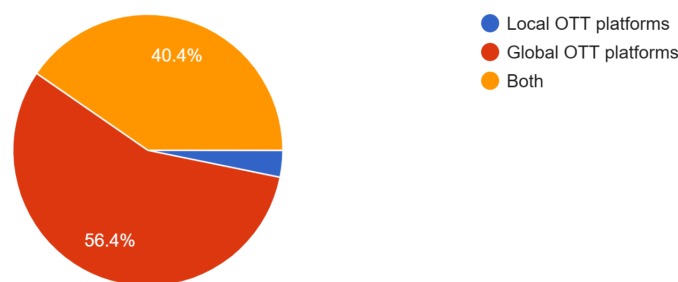
94 responses



Interpretation:

This result is one of the most insightful findings in the study, as it clearly shows how Gen Z prioritizes content over platform identity. The largest portion, 66%, saying “depends on content” strongly indicates that Gen Z in Dhaka is highly content-centric rather than platform-loyal. When both local and global OTT platforms release content in the same genre at the same time, the majority of viewers are not biased toward origin. Instead, they evaluate which content is more engaging, better executed, or more appealing at that moment. The 27% who prefer global OTT platforms still represent a significant segment. This suggests that even in a direct comparison scenario, global platforms have a competitive advantage.

Overall, which platform offers content that better matches your genre preferences?
94 responses



Interpretation:

The most dominant segment is international platforms (56%), indicating that more than half of the respondents feel that global OTT services better match their genre preferences. They offer a wider variety of genres, better production value, and content that frequently aligns with global trends, something Gen Z is highly exposed to through social media. The second-largest segment, “both” (40%), is particularly significant. It shows that a substantial portion of Gen Z does not see content satisfaction as exclusive to one type of platform. On the other hand, only 3% of respondents prefer local platforms exclusively, which is quite low. This indicates that local OTT platforms, on their own, may currently struggle to fully satisfy the genre diversity, storytelling standards, or engagement levels expected by Gen Z. While they may perform well in specific niches such as culturally rooted dramas, they are not yet the primary choice when it comes to overall genre fulfillment.

Comparative study of content genre preferences of Gen Z across global and local OTT platforms:

Across almost all charts, genres like drama, comedy, thriller, and romance consistently appear at the top. This suggests that the core taste of the audience does not fundamentally change with the platform. Gen Z in Dhaka clearly gravitates towards content that offers a mix of emotional depth, entertainment, and engagement.

At the same time, there are clear differences in how these preferences translate into actual interest and consumption across platforms. Like genre dominance. Local platforms are more strongly associated with drama and, to some extent, romance. On the other hand, global platforms perform better in genres like thriller, crime, and action, which often rely on higher production quality, advanced storytelling techniques, and larger budgets. There is also a noticeable difference in the diversity of engagement. Global OTT platforms show a more balanced spread across multiple genres, with relatively lower levels of disinterest. In contrast, local platforms experience sharper drop-offs in certain genres such as sports, sci-fi, or even action, where interest tends to be lower. This suggests that global platforms offer a broader and more consistently appealing content library, while local platforms are still developing depth across genres.

Taken together, Gen Z viewers are not inherently biased toward one type of platform over another when it comes to what they want to watch.

Chapter 5: Recommendations

Based on the analysis of the collected data on Gen Z OTT consumption behavior and content preferences, I have made several key recommendations for OTT platforms operating in Bangladesh.

5.1. OTTs should focus on balanced content strategy (Local vs Global)

Since many respondents showed preference for global OTT platforms, while many also indicated that their choice depends on content quality, local OTT platforms should focus on improving content competitiveness rather than only availability. Local platforms can narrow the gap in preference by investing in high-quality storytelling and a variety of genres.

5.2. They should enhance genre variety and personalization

The findings suggest that users are highly influenced by genre preference when selecting content. OTT platforms should invest in data-driven recommendation systems that personalize content based on user behavior.

5.3. OTTs should focus on the dominant age group (23–27 Years)

As the majority of respondents fall within the 23–27 age group, OTT platforms should tailor content toward young adults with higher independence and decision-making power in content consumption.

5.4. OTTs should try to make moderate users ‘more active’

Since a good number of users spend 1–3 hours daily on OTT platforms, platforms should focus on retention strategies for moderate users first.

5.5. Improving accessibility

Given that mobile and laptop usage is dominant in OTT consumption, platforms should ensure seamless experience with UI/UX across devices. Offline viewing features and low-data streaming options can further increase accessibility, especially in regions with varying internet quality.

Chapter 6: Conclusion

This study aimed to analyze the content preferences and consumption behavior of Gen Z users toward local and global OTT platforms. The findings show that OTT platforms are a regular part of their daily lives, comedy and thriller are often on their watch list. There are several factors that work behind their preference for a certain genre or platform.

The results show that although global platforms are generally more popular, what really matters to users is the quality of content and the type of genres available. Many respondents said they choose platforms based on what they want to watch, not where the platform comes from. This clearly shows that content is one of the biggest factors influencing their decisions.

Overall, the study suggests that Gen Z users are active, digital-first audiences who care more about good content, easy access, and relevance than sticking to one platform. For both local and global OTT services, this means they need to keep improving their content, personalization, and overall user experience to stay competitive and keep users engaged.

References

- Chaudhary, R., & Kansal, A. (2025). Adoption factors influencing OTT subscription decisions of Gen Z consumers in India. *theaspd.com*.
<https://doi.org/10.64252/p3es7p24>
- Ahn, J. (2022). Generation Z and its OTT usage patterns: The case of Netflix in Korea. *koreascience.kr*. <https://doi.org/10.5392/IJoC.2022.18.1.065>
- Safrudiningsih, S., Gurning, S. T., Dananjaya, A., & Suminta, D. (2025). Content diversity as a predictor of digital media consumption by Generation Z: A study on the Video platform in Indonesia. *Safrudiningsih | Journal of Research in Social Science and Humanities*. <https://doi.org/10.47679/jrsssh.v5i4.491>
- Mondal, D., & Panda, B. K. (2026). Understanding the role of enablers and satisfaction in over-the-top continuance intention among Gen Z in India using an integrated approach. *Discover Global Society*, 4(1). <https://doi.org/10.1007/s44282-026-00358-x>
- Yeole, S. M., Saha, L., & Bhaisare, C. (2022). A study on user perspective on OTT platform in India. *Journal of Positive School Psychology*, 6(3), 7351–7364.
- Bhattacharyya SS, Goswami S, Mehta R, Nayak B (2022), "Examining the factors influencing adoption of over the top (OTT) services among Indian consumers". *Journal of Science and Technology Policy Management*, Vol. 13 No. 3 pp. 652–682, doi: <https://doi.org/10.1108/JSTPM-09-2020-0135>
- Dasgupta, S., & Grover, p. (2019) Understanding Adoption Factors of Over-the-Top Video Services Among Millennial Consumers. *International Journal of Computer Engineer-ing & Technology*, 10(1), 61–71.
<https://doi.org/10.34218/ijcet.10.1.2019.008>
- Tiwari, S., & Rai, S. K. (n.d.). *Perception of Indian youth towards OTT platforms: An analytical study*. School of Mass Communication, IMS Unison University.
- Gangwar, V. P., Sudhagoni, V. S., Adepu, N., & Bellamkonda, S. T. (2020). Profiles and Pref-erences of OTT users in Indian Perspective. *European Journal of Molecular & Clinical Medicine*, 7(8), 5106-5142.
- Mursalin, K. R., Huda, N., & Uthso, N. A. (2017). OTT USAGE PATTERN OF THE BANGLADESHI YOUTH: A BENIGN SIGN FOR THE NATIVE ONES BANGLADEŞLİ GENÇLERİN OTT KULLANIM ÖRNEĞİ: YERLİLER İÇİN İYİ BİR İŞARET. *Electronic Journal of New Media*, 8(1), 84–116.
https://doi.org/10.17932/iau.ejnm.25480200.2024/ejnm_v8i1003
- Chakraborty D., Siddiqui M., Siddiqui A., Paul J., Dash G., & Mas F. D. (2023). Watching is valuable: Consumer views—Content consumption on OTT platforms. *Journal of Retailing and Consumer Services*, 70, 103148.
<https://doi.org/10.1016/j.jretconser.2022.103148>

- What are the most loved movie genres for each generation? (n.d.). Parrot Analytics.
<https://www.parrotanalytics.com/insights/movie-genre-preferences-each-generation-millennials-genz-genx/>
- Mendoza, L. (2025, November 6). Variety. *Variety*.
<https://variety.com/2025/tv/news/gen-z-youtube-tiktok-microdramas-1236569763/>
- Gen Z Is Creating New Rules of Engagement – Social First, Always On, and Hyper-Connected Share. (n.d.). *Business Wire*.
<https://www.businesswire.com/news/home/20250331799857/en/Gen-Z-Is-Creating-New-Rules-of-Engagement-Social-First-Always-On-and-Hyper-Connected>
- Pierson, M. (2025, January 15). *By the numbers: Generational media habits and shifts in search behavior*. DAC.
<https://www.dacgroup.com/insights/blog/paid-media/by-the-numbers-generational-media-habits-and-shifts-in-search-behavior/>
- Hossain, S. I. (2022). A Study on Over-the-Top (OTT) Video Streaming Platforms in Bangladesh. *Advances in Journalism*
- “Impact of OTT platforms in Bangladesh”. – International Journal of Research and Scientific Innovation (IJRSI). (n.d.).
<https://rsisinternational.org/journals/ijrsi/articles/impact-of-ott-platforms-in-bangladesh/>
- Rahman, M., Islam, M. S., Khatun, M., Hossain, S. M., & Chanda, S. K. (2025). OTT services in Bangladesh: What drives university students to stream? *Media Watch*, 17(1), 151–172. <https://doi.org/10.1177/09760911251378689>

Appendix:

Section A: Demographic Information

1. Gender
 - a. Female
 - b. Male
 - c. Prefer not to answer
2. What is your age?
 - 13–17
 - 18–22
 - 23–27
3. Education:
 - a. School b. SSC/O levels c. HSC/A levels d. Bachelors (Running) e. Bachelors (Completed) f. Masters
4. Do you currently live in Dhaka city?
 - Yes
 - No
5. Average daily OTT viewing time
 - i. Less than 1 hour
 - ii. 1–2 hours
 - iii. 2–3 hours
 - iv. More than 3 hours
6. Which OTT platforms do you use at least once a month? (Multiple choice)
 - a. Binge
 - b. Chorki
 - c. Bioscope
 - d. Deepto Play
 - e. Hoichoi
 - f. Netflix
 - g. Amazon Prime Video
 - h. Disney+ Hotstar,
 - i. YouTube
 - j. Apple TV+
 - k. AKASH GO
 - l. Others (Please mention)

Section B: Genre Preferences on OTT Platforms

(Addresses research question 1)

What content genres are most preferred by Generation Z users on local and global OTT platforms in Dhaka?

7. What influences your choice more when selecting a genre?

- Storyline
- Cast
- Production Quality
- Cultural Relevance
- Peer Recommendation
- Social Media Trends

8. Which content genres do you watch most often on OTT platforms?

- Drama
- Comedy
- Romance
- Action
- Thriller
- Crime / Mystery
- Horror
- Sci-fi / Fantasy
- Reality Shows
- Anime
- Documentaries
- Talk Shows
- Sports
- Others (please specify)

9. How frequently do you watch the following genres on OTT platforms?

(5-point Likert scale: Never – Rarely – Sometimes – Often – Very Often)

Genre	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>
Drama					
Romance					
Comedy					

Thriller					
Crime/Mystery					
Horror					
Action					
Sports					
Sci fi/Fantasy					
Reality Shows					

Section C: Local vs Global OTT Genre Preferences

(Addresses research question 2)

How do genre preferences of Gen Z differ between local and global OTT platforms?

10. Which genres do you mainly watch on LOCAL OTT platforms? (Select all that apply)

- ☐ Drama
- ☐ Romance
- ☐ Comedy
- ☐ Thriller
- ☐ Crime
- ☐ Horror
- ☐ Reality Shows
- ☐ Sports
- ☐ Others (please specify)

11. Which genres do you mainly watch on GLOBAL OTT platforms? *(Select all that apply)*

- ☐ Action
- ☐ Thriller
- ☐ Sci-fi / Fantasy
- ☐ Crime
- ☐ Comedy
- ☐ Anime

- o Reality Shows
- o Sports
- o Others (please specify)

12. Please rate your interest in the following genres on LOCAL OTT platforms:
(5-point Likert scale: Very Low=1, Low=2, Neutral=3 High=4, Very High=5)

	1	2	3	4	5
Drama					
Romance					
Comedy					
Thriller					
Crime					
Horror					
Sports					

13. Please rate your interest in the following genres on GLOBAL OTT platforms:
(Same 5-point Likert scale)

Genre	1	2	3	4	5
Drama					
Romance					
Comedy					
Thriller					

Crime					
Horror					
Action					
Sports					

Section D: Comparative Preference

14. Overall, which platform offers content that better matches your genre preferences?

- Local OTT platforms
- Global OTT platforms
- Both equally

15. Have you ever subscribed to a platform specifically for a particular genre?

- Yes (Local OTT)
- Yes (Global OTT)
- No

16. If both local and global OTT platforms release content in the same genre at the same time, which are you more likely to watch?

- Local OTT
- Global OTT
- Depends on specific content

ORIGINALITY REPORT

4%	3%	1%	1%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	jmsju.com Internet Source	<1 %
2	S. M. Imran Hossain. "A Study on Over-the-Top (OTT) Video Streaming Platforms in Bangladesh", Advances in Journalism and Communication, 2022 Publication	<1 %
3	Submitted to University College for the Creative Arts at Canterbury, Epsom, Farnham, Maidstone and Rochester Student Paper	<1 %
4	www.researchgate.net Internet Source	<1 %
5	www.scirp.org Internet Source	<1 %
6	Submitted to University of Liberal Arts Bangladesh Student Paper	<1 %
7	files.core.ac.uk Internet Source	<1 %
8	researcharchive.vuw.ac.nz Internet Source	<1 %