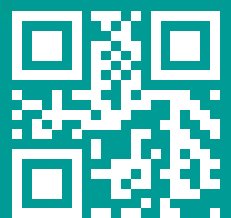


MEDIA MARKET REPORT

2024



National Media and Infocommunications
Authority • Hungary



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Thank you for your professional work!

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Foreword by the President



This is the third edition of the NMHH's annual media market report, which has become an important data-driven support tool for our decision making process. Year after year, the publication provides an overview to media and communications service providers and consumers interested in our work about the main market trends and strategic challenges primarily guiding the Authority's activities.

With regards to the latter, I would like to draw attention to the fact that while digital services are making our daily lives more and more convenient, we are no longer paying for them by simply buying various devices and subscriptions, but also by giving our attention, data, free time and privacy. There are also risks that families, our children and the digitally less savvy and vulnerable users need help to manage.

Another seemingly unstoppable phenomenon is the expansion of global platforms, which is driving concentration, homogeneity and economies of scale in all relevant

sub-markets. In order to counterbalance the dominance of technology giants striving for a dominant role in the development of AI-based solutions as in the media and advertising market earlier, and to ensure proportionate public taxation, we continue to focus on supporting the operation of media that produce content for Hungarian communities while building on and enriching Hungarian culture.

Maintaining a healthy media market in a rapidly changing digital space needs constant attention: We need to strengthen the conditions for a media system in Hungary that preserves diversity and the widest possible offering, while ensuring that citizens' freedom of opinion and information is not undiminished.

Continuous monitoring and analysis of sectoral and market developments is also essential, because regulation needs to be more flexible than ever in a rapidly changing technological and business environment. The rise of digital technology is increasingly blurring

traditional sectoral boundaries, while, at the same time, significantly differentiating usage patterns across generations, accelerating innovation and increasing the diversity of business models, while threatening with higher market concentration.

The above phenomena also challenge the editorial work of the publication year after year, and as a result of the debate on the most viable and effective approach, this year's report starts with three chapters reflecting the growing convergence between the services concerned:

- in the Audiovisual market chapter, we look at trends in the supply and consumption of motion picture content, from traditional TV to streaming platforms and video sharing to the motion picture market;
- in the Audio market section, we explore the diverse world of traditional and online radio, podcasts and music streaming service providers competing for listeners' attention;
- and in the Press market chapter we look at both the supply and demand markets for print and online press products.

Separate chapters are devoted to the growing importance of online platforms in media consumption (including social media in particular), the advertising market and the diversity of news consumption. An important novelty is the chapter on the patterns of media consumption of Hungarians living beyond the borders of

Hungary, and the chapter on the interactions between artificial intelligence and the media market.

This year, the publication is again supplemented by a number of shorter articles that complement the main chapters, each highlighting an interesting phenomenon or context and providing an insight into the complex processes of the digital media sector.

Encouraged by the very positive professional reception of the previous two Media Market Reports, I am pleased to offer you an even more substantial publication than ever before. I am doing so with the unchanged ambition to contribute to the professional dialogue on the domestic media market, to better understand and, where appropriate, to bring different points of view closer together, through our consistently data-driven approach and methodologically sound research.

Thank you for your kind attention and I hope you find the NMHH Media Market Report 2024 a useful and entertaining read.



Dr. András Koltay
*President of the National Media and
Infocommunications Authority*



Summary

The European media market is shaped by a combination of global trends, **changing consumer preferences** as a result and local characteristics. In line with these trends, user habits in Hungary have also shifted towards digital media consumption: every year more and more people have internet-ready devices (PCs, laptops, mobile phones, tablets, smart TVs, gaming consoles, etc.), accessing the **ever-expanding range of content** on more and more online platforms.

While social media consumption shows a relatively balanced picture across age groups, in traditional media consumption **there is a clear correlation between age and consumption patterns**. In 2023, the age group 16–20 spent significantly less time in front of a traditional TV screen than on social media sites. The same is true for traditional radio listening, with the youngest age group spending more time listening to podcasts than traditional radio programmes.

Increasingly accustomed to the convenience and flexibility offered by digital media, consumers now mostly take for granted that they can watch, listen to or read their favourite content anytime and anywhere. Revenue figures show that **the main beneficiaries** of this trend are primarily the big international players, including **the global giant platforms**.

This is illustrated by the analysis in the **Advertising market** chapter:

- the **global advertising market** was worth more than USD 1,000 billion in 2023 and its growth was continued to be driven by digital advertising spend, whose share rose to 70 percent from 44 percent in 2017;
- the dominant structural feature of this market is its **duopolistic nature**, with the two largest global operators accounting for almost 60 percent of the

market: Google accounted for 39 percent of global digital advertising spend in 2023 and Facebook 18 percent;

- concentration is also significant for total global advertising spend, which includes traditional advertising space: **more than half of the revenues** last year went **to five large technology** companies: Alphabet (Google, YouTube), Meta (Facebook, Instagram) Amazon, ByteDance (TikTok, Douyin) and Alibaba;
- **the global trends have also been reflected in the Hungarian media and advertising market**: in the domestic advertising market, which expanded by 11 percent in nominal terms in 2023 (while shrinking by 6.6 percent in real terms), online platforms have grown faster than traditional media segments for a decade and a half;
- globally, of the total advertising spend of HUF 351 billion in 2023, HUF 120 billion was allocated to online platforms, of which **Alphabet and Meta accounted for around four-fifths**;
- **the EU's regulatory framework** for gatekeeper platforms was prompted by the desire to reduce the dominance of online giants and market-leading online search engines, but it remains to be seen whether the Digital Services Act (DSA) and the Digital Markets Act (DMA), which entered into force in 2023, will bring positive changes for European local content providers;
- the deeper context behind these key market developments is illustrated by papers on **the transformation of the advertising value chain** and the **structural and value changes** typical of the advertising market;
- the chapter also addresses **the role of artificial intelligence in the advertising market**, alternative ways of financing in online media and the transformation of television advertising.

The likelihood of a rapid change in global advertising market trends is reduced by the fact that, given their financial strength and size, the leading **online platforms are also at the forefront of innovation**. There is good reason to believe that AI-based solutions will give the already technologically advanced giant platforms an additional advantage over underfunded, often low-margin traditional media service providers. The ***Interactions between artificial intelligence and the media market*** chapter also shows that

- the media and advertising market was already using AI-based technologies before the ChatGPT burst at the end of 2022, but the proliferation of **large language models** is making AI technology increasingly indispensable in virtually all media market segments;
- the perception of AI is rather contradictory, with both **over-optimism and unfounded fears**, and clarity is also hampered by the fact that in many cases such phenomena are attributed to AI which are not caused by this technology, but merely brought to the surface (e.g. changes in work organisation, cultural changes, changes in working practices and methods, increased expectations of efficiency, etc.);
- while some analysts are already talking about a **new era in advertising and media** by comparing it to the internet revolution of the 1990s, others are taking a much more sceptical view;

- research on **public perceptions of AI in Hungary** shows that both positive expectations and fears are prominent in public thinking about AI, whether it is the expected changes in the world of work, AI-based content services or dilemmas about news selection by algorithms.

The dominance of global platforms is not only reflected in revenues, but also in **usage patterns**. This is confirmed on several points by the research on internet use presented in the ***Online platforms*** chapter:

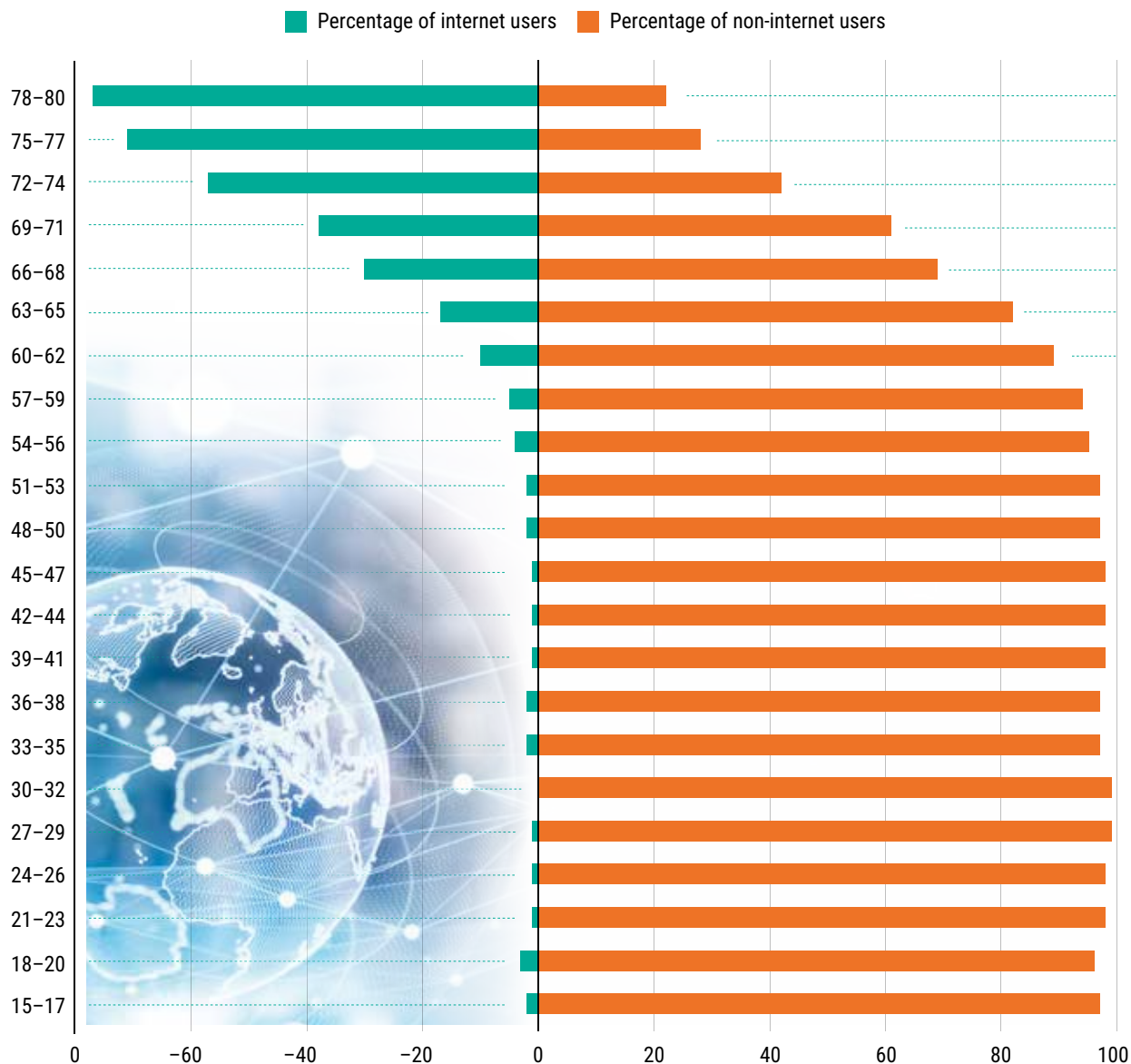
- **social networking sites** account for the largest share of the time spent online (66 minutes per day on average over the last six months), which is growing year on year, but online audiovisual content consumption (50 minutes), listening to music (42 minutes) and chatting (46 minutes) are also largely related to the use of global platforms;
- **Facebook** and **YouTube** were still the most popular global platforms for internet users aged 16 and over in 2023, with 92 percent of users using Facebook and 91 percent of users using YouTube, followed by Instagram (50 percent), TikTok (41 percent) and Pinterest (36 percent). 90 percent of Facebook users used the platform at least daily, 42 percent used it several times a day and 19 percent used it “almost constantly”;



- **the potential user base and screen time is constantly expanding:**
 - 84 percent of the population aged 15 and over were internet users in 2023, **up five percentage**

points from the previous year; online presence was almost complete in the under-60 age group;

FIGURE 1: | The proportion of internet users and non-internet users within the population (2023, percent)



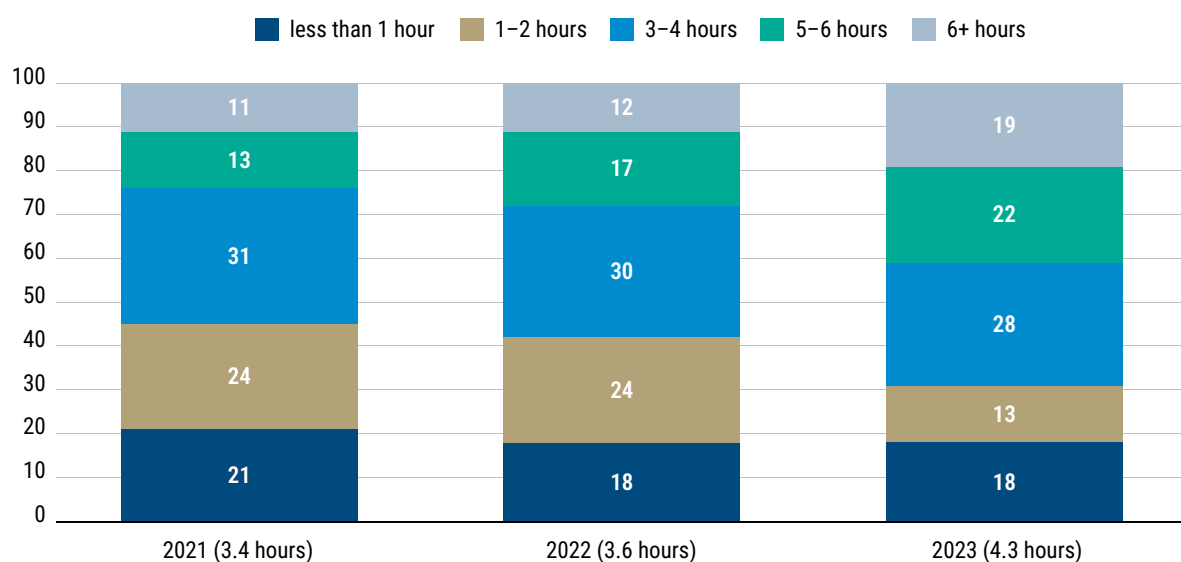
Source: NMHH Internet usage research, 2023

Note: the small sample size in the under-15 and over-80 age groups did not give meaningful results.

- the **average time** spent online increased **from 3.4 hours to 4.3 hours**, with one in five Hungarian internet users spending more than a quarter

of the day online, a significant increase of eight percentage points compared to two years earlier;

FIGURE 2: Average time spent online (2023)



Source: NMHH Internet usage research, 2023

Note: due to rounding of data to integer values, the sum of categories may slightly differ from 100 percent



- younger people, men, people with higher education and people living in larger towns and cities **use the internet more than average**;

FIGURE 3: [Average time spent online by demographic breakdown \(2023, hours\)](#)



Source: NMHH Internet usage research, 2023

- increasingly widespread and intensive use is accompanied by an increase in **addiction** and other risks posed by online platforms, with the online challenges and risks for older people and children being particularly prominent. The publication includes a special section on **dark patterns** on platforms, the **vulnerability of the elderly**, **online challenges** among children, **online marketplaces** and the “**red-light district**” of the internet.

Given the trends in internet usage, it is not surprising that **global platforms are gaining ground on linear television in the audiovisual media market**: the range of content produced specifically for **streaming** platforms

and those also made available on video-sharing and online platforms is expanding dramatically. At the same time, **viewing habits are changing**: traditional TV is gradually being replaced by on-demand media services and online audiovisual content, especially among younger people.

In line with these trends, this year’s Media Market Report discusses all the edited audiovisual content services competing for viewers’ attention in the chapter **Audiovisual market**, noting that

- on the supply side, the **number of Hungarian-language television channels has decreased from 503 to 430** in the last five years, but there has

been a regional shift: the number of local television channels has decreased significantly, while the number of national and regional broadcasts has increased;

- eleven of the media service providers operating Hungarian-language television channels achieved **revenues above HUF 1 billion** in 2023. The revenues of Magyar RTL Televízió Zrt. increased by 14.3 percent (to HUF 53.9 billion), while those of TV2 Média Csoport Zrt. increased by 11.5 percent (to HUF 53.3 billion);
- the revenues of the public-service media provider **Duna Médiaszolgáltató Zrt.** are not comparable to those of companies operating on a market basis, as its financing is primarily provided by the Media Service Support and Asset Management Fund (MTVA). The Fund spent a total of HUF 133 billion in 2023 to finance public service television and radio channels, the national news agency (MTI) and several other items;
- despite the growing popularity of online services, **television remains an indispensable medium overall**: in 2023, 95 percent of households had a TV set and 71 percent of the population aged four and over watched TV more or less regularly, but teenagers spent three quarters of their total screen time, 18–29-year-olds half, and high status viewer groups, which are of particular importance to the advertising industry, a third of their screen time for other purposes;
- demand for linear television is mainly sustained by **game shows and reality programmes**, while film viewing is gradually shifting to online platforms;
- in 2023, there were a total of **24 audiovisual streaming services** available in Hungary, 11 of which were provided by global streaming providers, six by domestic providers and the rest by a TV media service provider or a broadcaster and telecoms company;

- in the next two to three years, global trends predict a proliferation of **ad-supported streaming services** offering much cheaper or free content;
- in Hungary, **Netflix was still the most popular** streaming service in 2023, with a third of internet users last year living in a household where a family member subscribed to Netflix; the 16–35 age group is the biggest online movie consumer, with 80 percent using streaming or torrent services at least monthly;
- the rise of streaming service, however, has **little negative impact on the cinema market**, and cinema has the youngest audience of all traditional media.
- the shorter pieces closing the chapter analyse
 - **the convergence** of TV and streaming services,
 - **new and indispensable players** in the global audiovisual media,
 - changes in the domestic **ratings race**,
 - the **promotion and product placement** practices of television broadcasters, and
 - the representation of **minorities and people with disabilities** on television.

Although the expansion of services available on online platforms (music streaming, podcasts, online radio) is also affecting the audio market, **radio does not seem to be losing its appeal**. According to the analysis of the **Audio market** chapter, which analyses all audio services in one,

- in 2023, there were no significant changes in the domestic linear **radio offer**, with 80 commercial and 74 community radio media services available, in addition to the five public service radio stations;
- not counting the national terrestrial public radio channels of Duna Médiaszolgáltató, only two of the companies operating radio stations had an annual net revenue of more than **HUF 1 billion**: **Radio Plus Kft.**, which operates much of the Rádió 1 network, and **Hold Reklám Kft.**, which operates

Retro Rádió, the single nationwide commercial channel. The latter company increased its annual net turnover by 17.3 percent (HUF 400 million) compared to the previous year, while Radio Plus Kft.'s annual net turnover increased by less than 1 percent in 2023;

- on the demand side, **time spent listening to radio increased in almost all age groups**, and even young people spent more time listening to radio (while the number of this age group in the radio listening population continued to decrease) – this age group as a whole now spends more time listening to podcasts than to radio;
- the popularity of radio has not been diminished by the **explosion of subscription-based music streaming services** among the adult population in the last few years, with daily usage almost doubling since 2020;
- among the 111 **online radio stations** in Hungary available in 2023, similarly to their terrestrial counterparts, music was the dominant theme, followed by news/public life and religion/church;
- **music streaming** was provided by around ten platform providers, most of them global, with both text and music content available on most of them; most audio platforms are also available in subscription and ad-supported free-to-air formats;
- the **convergence between audiovisual and audio platforms** has also started: professional broadcasters are increasingly producing podcasts in videocast format, which are made available as audiovisual content on video sharing platforms (e.g. YouTube, Videá) and as audio content on podcast platforms; in parallel, video content has also appeared on platforms that originally only broadcast audio content;

- **YouTube Music** was the most popular music streaming service in Hungary among the total population, while **Spotify** was the most popular service among the under-30 age group;
- among the **shorter pieces** that complement the audio section, it is worth highlighting the analysis of music consumption trends in the 2020s, the comparison of music offerings on Spotify, YouTube and Hungarian radio stations, and the lyrics analysis of Spotify and YouTube hits.

The main message of the **Press market** chapter, which presents the developments in the print and online press markets together, is that **the trends of previous years basically continued** last year in these segments:

- on the supply side of the print press market, the total number of newspapers published **fell** by 3 percent and **the number of newspapers in measured circulation** by almost **17 percent** between 2019 and 2023; the largest decline (24 percent) was in the number of monthly newspapers;
- 14 of the companies publishing a printed newspaper had an annual net turnover of more than HUF 1 billion in 2023. The market-leading publisher is **Mediaworks Hungary Zrt.**, owned by the Central European Press and Media Foundation (KESMA), which achieved an annual net turnover of more than HUF 57 billion in 2023, representing a 2.2 percent (HUF 1.2 billion) increase compared to the previous year;
- the second-ranked **Ringier Hungary Kft.** publisher and its co-owned, primarily daily newspaper publisher **Blikk Kft.** together¹ achieved an annual net turnover of HUF 17.1 billion in 2023, a significant increase of 25.5 percent (HUF 3.5 billion). The third place was occupied by **Central Média csoport Zrt.** in 2023 with an annual net revenue of HUF 13.8

¹ Ringier also has an interest in Ringier Sports Media Hungary Kft., but the company is an online-only publisher and the direct owner is different from that of Ringier Hungary Kft. and Blikk Kft., so its revenues are not shown under print publishers.

billion, which is 1.4 percent (HUF 200 million) higher than a year earlier;

- on the demand side, the differentiating role of demographic variables is strong in the case of print media: **43.3 percent of Hungarian citizens** aged 16 and over **read newspapers regularly**, while the same proportion was 34.5 percent for 16–29-year-olds, 39.5 percent for 30–59-year-olds and still 59 percent for 60–75-year-olds;
- although the Hungarian Association of Circulation Auditors (MATESZ) audits fewer and fewer newspapers every year and there are fewer and fewer newspapers on the market, **the steady decline in circulation** appears to be a clear and lasting market trend;
- the **supply of online press products** fell by 6 percent to around 2,000 between 2021 and 2023, with the biggest decline of 7 percent for local content websites;
- in 2023, the number of online content providers with **annual revenues above HUF 1 billion decreased** from six to four. Net Média Zrt. (agrarsetektor.hu, penzcentrum.hu, portfolio.hu), Netrise Hungary Kft. (femcafe.hu), Index.hu Zrt. (index.hu, velvet.hu) and Top News Hungary Kft. (twn.hu) were able to increase their revenues by an average of 1.6 percent in 2023 compared to the previous year;
- the market leader New Wave Media Group Kft. (origo.hu, koponyeg.hu, life.hu, travelo.hu) with a turnover of almost HUF 5 billion in 2022 **was merged into Mediaworks Hungary Zrt.** on 30 September 2022;
- Index.hu topped the list of the **most visited online press products** in 2023, ahead of 24.hu and Origo.hu;
- based on the average number of daily visitors, the most popular websites in 2023 have lost an average of 9.2 percent of their readership compared to the previous year; one reason for this loss may

be that **users are increasingly content with one-line news stories on social media platforms** and do not read full articles on content providers' own sites;

- at the end of the chapter there is a short piece on **the trends of the Hungarian book market** in 2023, as well as a presentation of the internet content consumption habits of Hungarian users.

According to the chapter on the ***Diversity of news consumption***, which summarises the news and information consumption habits of the Hungarian population, the Hungarian population continues to inform themselves from a variety of sources and increasingly relies on online news services:

- of the ways and means of consuming news, **offline channels are losing ground**: for the second year running, news searches on TV (49 percent) have been overtaken by mobile (51 percent) and now also by web searches on computers;
- the **proportion** of the total population who get information **partly or entirely** from the **internet** had reached **90 percent** by 2023;
- 4 percent of the population aged 15–75 get their information from all four types of media, 21 percent from three and 46 percent from two; 26 percent obtain information from a single source and **3 percent** of the population surveyed **do not obtain information from any type of media**;
- the intersection between TV and print and TV and radio is almost depopulated; **the largest proportion of people who get their information from a single media type are internet-only users** (1.5 million, 21 percent), with 400,000 (5 percent) using TV as their only source of news;
- in the 15–75 age group, there is a marked shift in the proportion of people who do **not watch the news on any TV channel**, rising from 48 percent in the previous year to 52 percent in 2023;

- the top ten topics of most interest have remained stable for years, with weather still the most interesting topic for news consumers, while **public news ranked only 7th** in 2023.

The 2023 NMHH Internet Research also measured the source of the most recently consumed online political or economic content reaching respondents. The social relevance of social networking sites and the underlying AI is illustrated by the fact that **a third of the content appeared in the news feed of a social networking site**, which is how users found out about it.

Besides the chapter on the relationship between AI and the media market, another novelty of the 2023 edition is the chapter on ***Media consumption of Hungarians living beyond the borders***, which summarises the NMHH's research series of several years; according to the research, among Hungarians living beyond the borders,

- the impact of **traditional media** (TV, radio), despite their continuing decline, is still not negligible, especially among older age groups and the lower educated;
- young people and groups with higher education and social status are increasingly using **online**

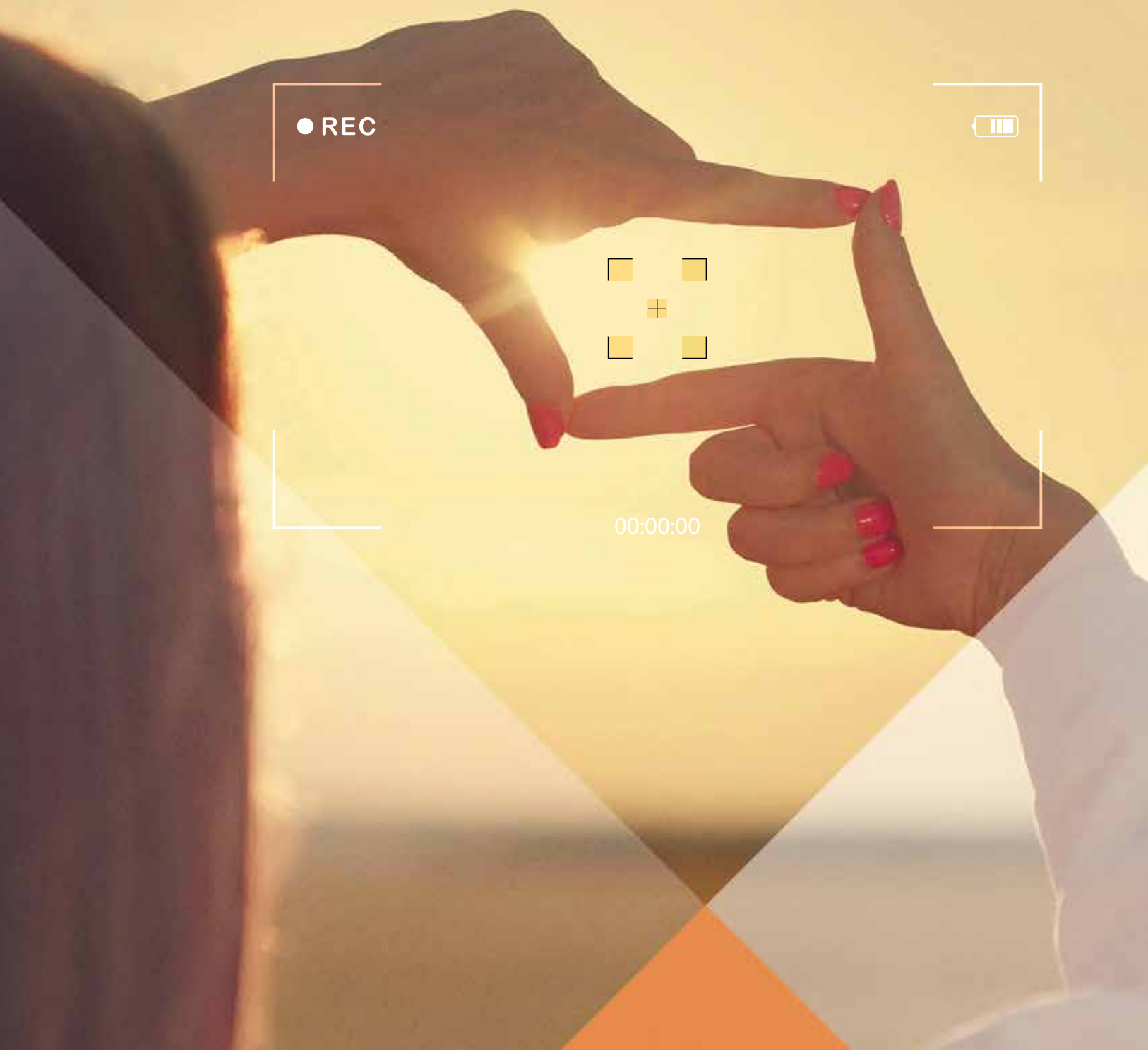
platforms exclusively, in line with international and Hungarian trends;

- the **use of mother-tongue media has stabilised at a relatively high level**, while mass culture programmes remain more popular than programmes with value-added content;
- **internet penetration rates** are close to the EU average in all regions, reflecting the continued catching-up of middle-aged and older people;
- the research, which is essentially sociologically motivated – and therefore only of limited comparability with domestic data – concludes that, despite the often contradictory effects and trends, Hungarian communities beyond the borders have adapted to the information revolution while **successfully preserving their values and national identity**.

Each chapter is supplemented by **shorter pieces** that clarify, nuance or complement the picture that emerges from the chapter, or point to new phenomena and contexts that may become decisive in the future for the media market segment presented in the chapter.

Once again, the publication is supplemented by a **Glossary**, which contains explanations of all the technical terms used in the text, as well as the resolution of abbreviations.

Audiovisual market

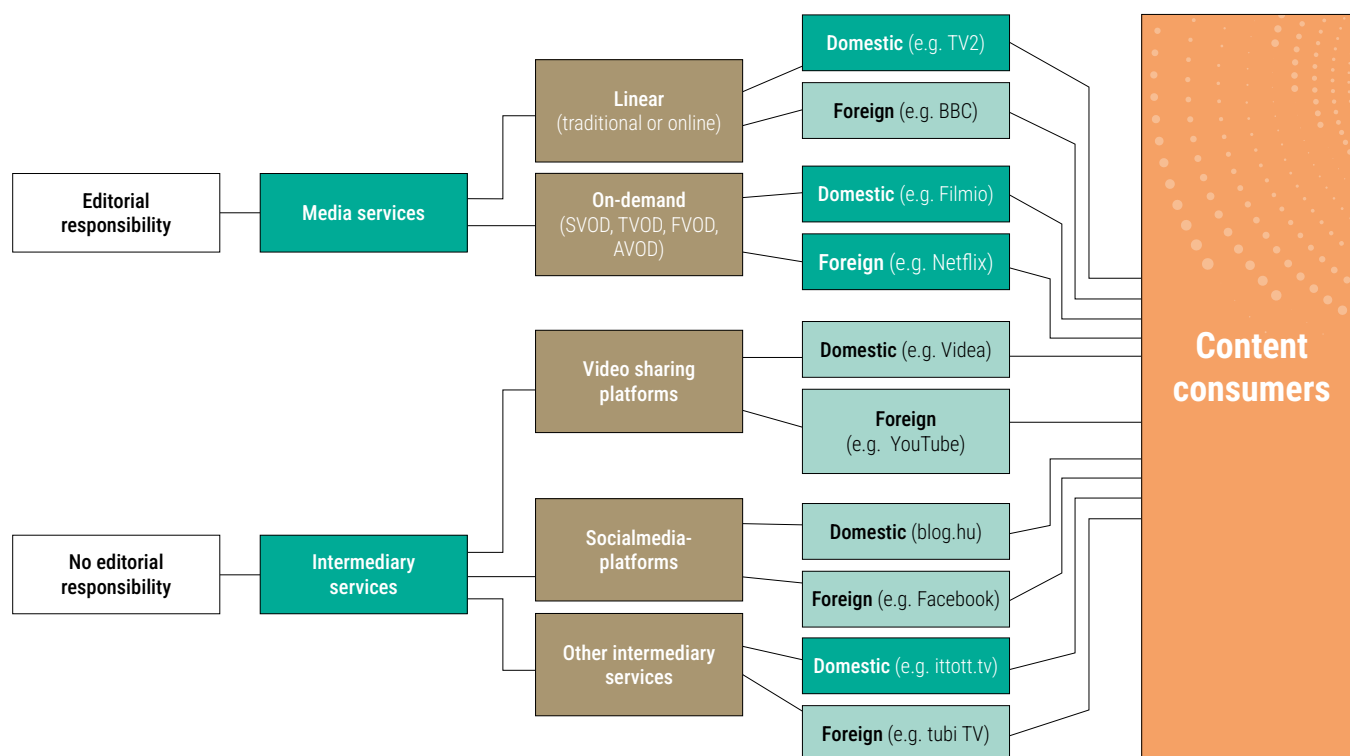


Audiovisual media, which not so long ago was simply called “television”, has now diversified considerably: linear television has been extended to include a variety of audiovisual content available on the internet, and the two together, together with cinema, now make up the majority of viewers’ cinematic consumption portfolio.

For years, the offer has not been limited to linear broadcasts on TV or downloadable content from their libraries: content produced for streaming platforms in the first place or made available on video-sharing and online platforms is also becoming more widely available.² As supply continues to expand, viewing habits are changing at an accelerating pace: traditional TV is being overtaken by on-demand media services and online audiovisual content, especially among younger age groups.

Taking these trends into account, this year’s Media Market Report presents in this chapter the domestic supply and demand trends in 2023 for all the edited audiovisual content and services (TV, on-demand services, cinema market) competing for viewers’ attention.

FIGURE 4: | Grouping of audiovisual content services



Source: NMHH

Note: In this chapter, we focus on the services highlighted in dark green in the figure above.

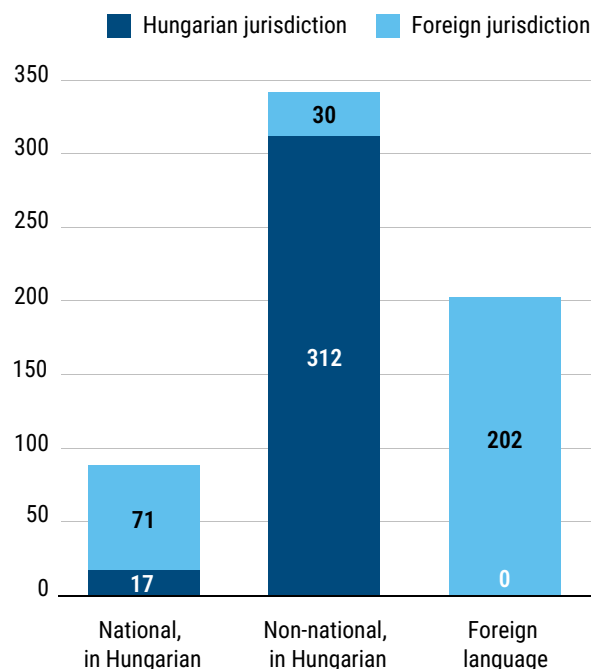
² Edited content available on video-sharing platforms is covered in this chapter, and user-generated content that is subject to different regulatory treatment is covered in the Online platforms chapter.

3.1. | Linear television media offering

In Q4 2023, **632 television channels were available in Hungary** in the broadcasters' offering.³ Of these, **329 media services were operating under Hungarian jurisdiction**, according to the NMHH's records, and 303 channels were not under Hungarian jurisdiction (i.e. media services produced for viewers in Hungary and/or made available in Hungary were offered by companies registered abroad). Of the foreign-registered media service providers, 101 broadcast in Hungarian and 202 in foreign languages.

Of the total offer, **430 channels were in Hungarian**. Our analysis focuses primarily on these media services. Among the channels operating under Hungarian jurisdiction, **17 national media services** (seven public service channels and ten commercial channels) were available. A further 71 of the channels not under Hungarian jurisdiction, but broadcast in Hungarian or available in Hungarian, were considered national based on Nielsen Audience Measurement technical penetration. Among the Hungarian-language non-national channels, the number of **regional channels was 38** and the **number of local television channels was 274**, according to the NMHH's records, while another thirty channels did not exceed 50 percent technical penetration, according to the Nielsen measurement.

FIGURE 5: | Television media offering by languages (Q4 2023, number of media)



Source: NMHH, Whitereport database, Nielsen Audience Measurement

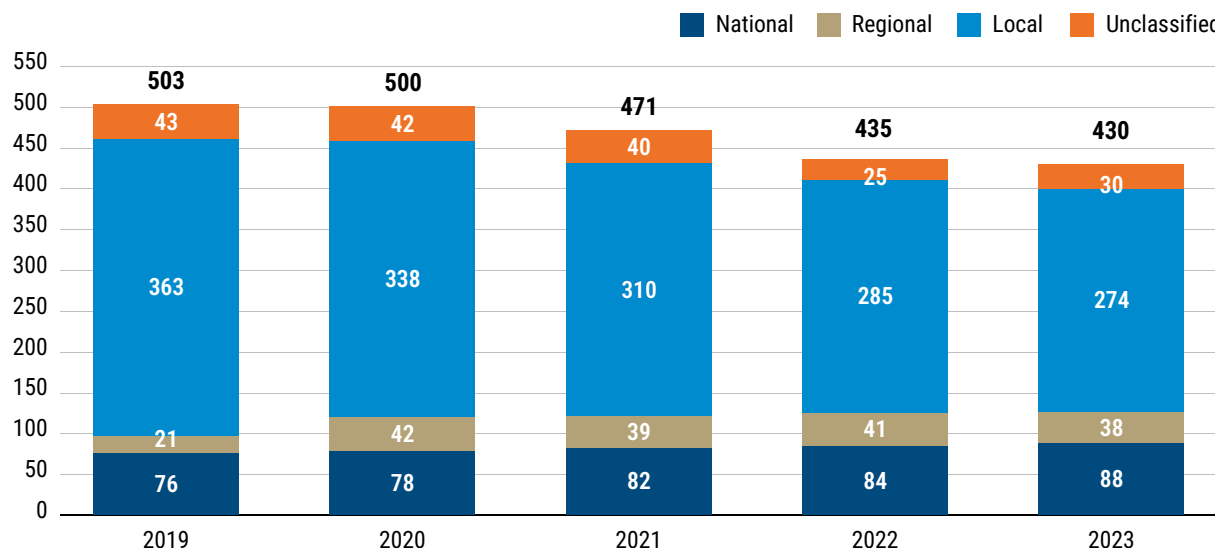
In the last five years, the **number of Hungarian-language television channels has fallen from 503 to 430**, and there has been a **regional shift** in the number of channels. The number of national channels has increased by 16 percent from 76 to 88, and the number of regional channels has almost doubled compared to 21 in 2019. At the same time, the number of local TV channels decreased by 89 channels, and the number of television stations operating under non-Hungarian jurisdiction that are not considered national decreased by 13 channels, resulting in an overall reduction of nearly 15 percent by 2023 compared to 2019.

³ We only counted the channels available on DVB-C and IPTV platforms in the broadcasters' offerings, and we also counted HD and SD channels with the same programming only once.

The **decline in the number of local television stations**, in addition to the regionalisation, may have been caused by funding problems and digitalisation trends, which allowed audiovisual content to be “moved” to **social**

media platforms and **video-sharing platforms**. (This is the case, for example, of Érd TV, which has been available only on YouTube and other online platforms from August 2022.⁴)

FIGURE 6: | Hungarian-language television media offering by regionality (2019–2023, number of media)



Source: NMHH, Whitereport database, Nielsen Audience Measurement

Note: National channels are defined as national channels registered with the NMHH and the channels under non-Hungarian jurisdiction with a technical penetration of more than 50 percent according to the Nielsen Audience Measurement.

Unclassified channels are those channels under non-Hungarian jurisdiction whose technical penetration is below 50 percent according to Nielsen Audience Measurement or is unknown.

The Hungarian-language television media services market by **type of content provision** is made up by

- the seven **public services** (M1, M2, Duna, Duna World, M4 Sport, M4 Sport+, M5),
- 247 **commercial** (typically belonging to domestic or foreign-owned companies), and

- 75 **community** channels (run by a mix of companies and non-profit organisations, e.g. municipalities, foundations)
- foreign-owned but Hungarian-language television stations **not under Hungarian jurisdiction** (“unclassified” category).

⁴ From 1 August 2022, Érd TV has been available exclusively online. Erdmost.hu, 29 July 2022, <https://erdmost.hu/2022/07/29/augusztus-1-tol-csak-a-neten-lesz-erd-tv/>

Over the five-year period under review, the **distribution of categories** by type of content delivery **did not change significantly**: public service television accounted for 1 percent, commercial channels for 60 percent, community television for 17 percent and unclassified foreign channels for 22 percent.

A significant change in the Hungarian-language portfolio of national television media companies is that **M-RTL Zrt. added four channels to its cable offerings** operated by CLT-UFA SA, while ATV Zrt. ATV Spirit and Media Vivantis Zrt. Ozone TV channels have gone from regional to national.

TABLE 1: | Hungarian language portfolio of domestic television media companies operating a national commercial channel (Q4 2023)

| Media service provider | National channels operated under Hungarian jurisdiction | Hungarian-language national affiliate channels operated outside Hungarian jurisdiction | Number of channels |
|---|---|--|--------------------|
| TV2 Zrt. | TV2 | Izaura TV, Jocky TV, Mozi+, Moziverzum, Prime, Spiler, Spiler2, SuperTV2, TV2 Comedy, TV2 Kids, TV2 Klub, TV2 Séf, Zenebutik | 14 |
| M-RTL Zrt. | RTL | Cool TV, Film+, Kölyöklklub, Moziklub, Muzsika TV, RTL Gold, RTL Kettő, RTL Három, RTL Otthon, Sorozat+, Sorozatklub | 12 |
| ATV Zrt. | ATV, ATV Spirit | - | 2 |
| Media Vivantis Zrt. | Life TV, Ozone TV | - | 2 |
| Első Roma Média Kft. | Dikh TV | - | 1 |
| HírTV Műsorszolgáltató és Hirdetésszervező Zrt. | Hír TV | - | 1 |
| Magyar Sláger TV Médiaszolgáltató Kft. | Magyar Sláger TV | - | 1 |
| Magyar Mozi TV Broadcasting Kft. | Magyar Mozi TV | - | 1 |
| Total | 10 channels | 24 channels | 34 |

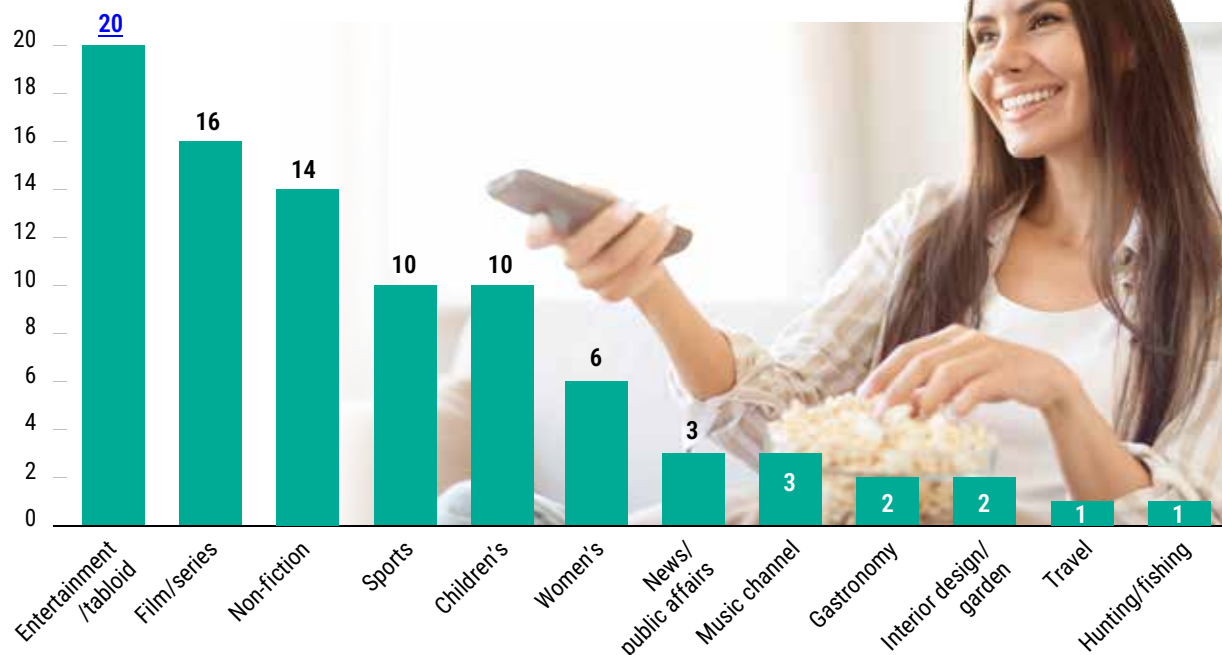
Source: NMHH, Whitereport database



By themes, the largest group of Hungarian-language national television channels with national coverage in Q4 2023 were, in the order of their ranking, general

entertainment/tabloid media, film/series, educational, sports and children's channels.

FIGURE 7: Hungarian-language national TV channels by theme
(Q4 2023, number of media, 88 channels in total)



Source: Whitereport database

The 430 Hungarian-language television channels **were operated by** a total of **330 organisations**, of which 195 were companies, 110 were other organisations (typically local governments, foundations or associations) and 25 were foreign organisations. The share of the latter is eight per cent, which is the highest share of foreign media service providers among traditional media types (TV, radio and press).

Among the companies, one fewer than the previous year, **a total of eleven media service providers⁵ achieved revenues of over HUF 1 billion** in 2023, as Progress Média Hungary Kft., which operated Pesti TV that ceased to provide national coverage in July 2022, was excluded from this group.

Magyar RTL Televízió Zrt. and TV2 Média Csoport Zrt., both operators of leading national commercial channels,

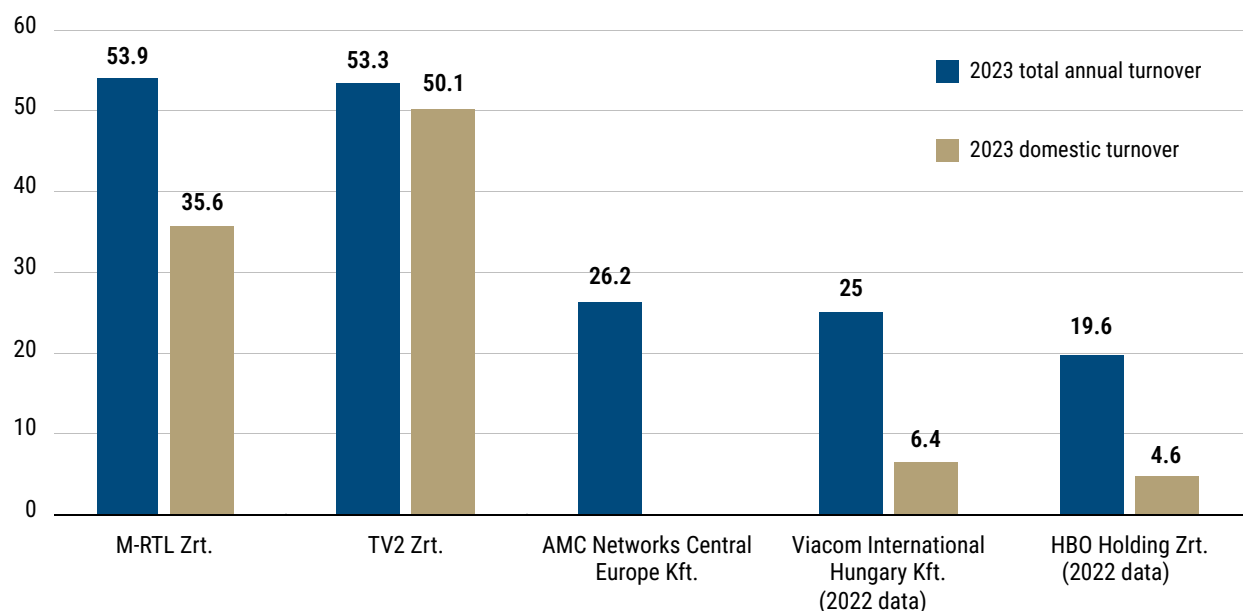
⁵ For two of the eleven television media companies with annual net revenues exceeding HUF 1 billion (Viacom International Hungary Kft, HBO Holding Zrt.), financial data for only 2022 were available at the time of authoring this report.

have been in close competition since 1997. In 2023 it was Magyar RTL Televízió Zrt. and in 2022 TV2 Média Csoport Zrt. that achieved higher revenues. Both media service providers were able to increase their revenues in 2023 compared to the previous year. The revenue of **Magyar RTL Televízió Zrt.** increased by 14.3 percent (HUF 6.7 billion), while that of **TV2 Média Csoport Zrt.** increased by 11.5 percent (HUF 5.5 billion).

The **revenues of the public-service media provider Duna Médiaszolgáltató Zrt. are not comparable to**

those of companies operating on a market basis, as its financing is primarily provided by the Media Service Support and Asset Management Fund (MTVA). The MTVA is a separate asset manager and fund with a number of tasks specified in the Media Act. The Fund spent a total of HUF 133 billion in 2023 to finance public service television and radio channels, the national news agency (MTI) and several other items.⁶ The public service media's television advertising revenue in 2023 was HUF 1.8 billion, an 11 percent decrease compared to 2022.

FIGURE 8: Commercial television media service providers with the highest revenues in 2023 (HUF billion)



Source: Whitereport database & Opten

Note: As the television companies include international centres, total annual net revenues are presented alongside domestic annual net revenue data. The 2023 financial statements of HBO Holding Zrt. and Viacom International Hungary Kft. were not yet available at the time of preparing this report, therefore the 2022 data are included. In the case of AMC Networks Central Europe Kft., there is no relevant data on domestic revenue in the annual financial statements.

The revenue figures include distribution, advertising and other revenues.

⁶ MTVA's Annual Report 2023: <https://mtva.hu/wp-content/uploads/sites/17/2024/06/Az-MTVA-2023.-evi-beszamoloja-es-mediatanacsi-elfogado-hatarozata.pdf>

3.2. | Online audiovisual media offering

The most popular variety of online audiovisual media services is the **on-demand media services** that broadcast proprietary and/or licensed content, colloquially known as **streaming services**. This segment is **dominated by international providers** (e.g. Netflix, Disney+, HBO Max), with only a few domestic media service providers able to operate similar platforms (e.g. FILMIO or RTL+, which was launched at the end of 2022). Many of these services are available on a subscription basis (SVOD, or ad-supported AVOD), but some are also available on a pay-per-transaction basis (TVOD) and some are free (FVOD).

According to the NMHH's register⁷, there were **149 on-demand audiovisual media services** in Hungary in 2023. In terms of number, a significant part of these services consisted of free-to-view programmes on the websites of various (mostly city) television stations. However, the NMHH's register does not include services that are not established in Hungary but provide

content localised for the domestic market, even in Hungarian.

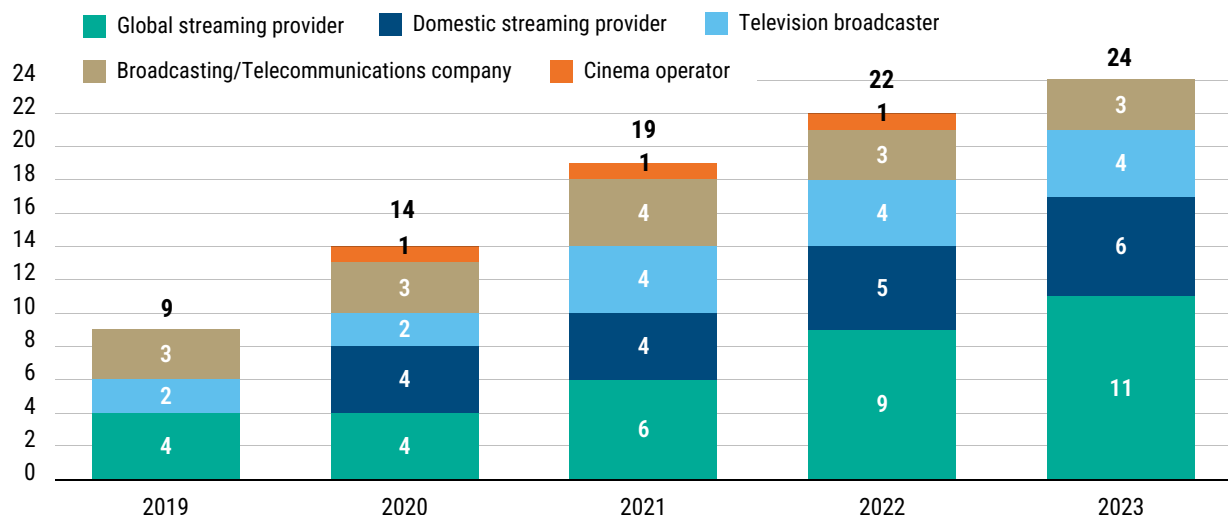
However, the Whitereport database also includes services based abroad, but does not list on-demand services from city television. In this category, there were 24 audiovisual streaming services in Q4 2023. 11 of these were provided by **global streaming providers** (e.g.: Netflix, HBO Max, Disney+, Skyshowtime, Apple TV, FIFA+), and six by **domestic ones** (e.g.: Filmio, Cinego, FHPlay, SCREAM!). The streaming service is also part of the portfolios of the two national **commercial television** media service providers (RTL+ and TV2 Play). In addition, Hungarian-language streaming services are also available from two other TV media providers: NET4+ (Network4) and amcMikro (AMC). Some **broadcasters and telecoms companies** also operate streaming platforms (Telekom TVGO, mindigTV GO, Yettel TV).

Streaming services have expanded from offering **films and series** to include **thematic content**. FHPlay focuses specifically on fishing, NET4+ on sports, FIFA+ on football and SCREAM! on horror.



⁷ 6 services are identical in the NMHH and WhiteMedia database (FHPlay, Filmio, mindigTV GO, Telekom TV GO, TV2 Play, Duma TV), https://nmhh.hu/cikk/185062/Lekerheto_audiovizualis_mediaszolgalatasok.

FIGURE 9: Audiovisual streaming services available in Hungary by type of service provider
(2019–2023, number of services)



Source: Whitereport database

Note: The Whitereport database does not list the on-demand services of city television stations.

According to the Whitereport database, **there are 22 subscription-only streaming platforms** on the market (e.g. Netflix, HBO Max, RTL+) and two free-to-view platforms (amcMicro, FIFA+). There are also hybrid solutions, with Filmio and mindigTVGO offering both free and paid content within the basically subscription-based offer. RTL+ and TV2 Play offer subscription packages with and without advertising, the latter at a higher price.

The 24 **streaming services** in the database are **available at any time, with the exception of SzínházTV**. For the latter, performances are only available at specific times and/or periods. These so-called near VOD (NVOD) services were created by the demand for

theatre and cinema during the closures caused by the Covid-19 pandemic.

In addition to on-demand media services, there are also intermediary services providing edited content that make linear media services available online (e.g. ittott.tv) and others that **provide a mix of linear and catch-up TV services** (e.g. mediaklikk.hu, Direct One).

In the next 2–3 years, global trends predict a **proliferation of advertising-supported (AVOD) services** offering much cheaper or free content. Netflix, a first mover in the streaming market⁸, has already successfully launched⁹ its¹⁰ advertising service in major markets,

⁸ Netflix continues to dominate the streaming market in 2023 (PC World 31 December 2023), <https://www.pcwplus.hu/pcwpro/2023ban-is-leuralta-a-streaming-piacot-a-netflix-351078.html>

⁹ Spain, Italy, Germany, France, Japan, Mexico, Brazil, South Korea

¹⁰ Ad-supported Netflix a big hit, new features coming (HWSW, 3 November 2023), <https://www.hwsz.hu/hirek/66837/netflix-streaming-tamogatott-cso-mag-reklam-hirdetes-letoltes.html>

which is expected to be popular in the price-sensitive domestic market.

In 2023, Netflix was able to significantly increase its subscriber base¹¹ after the **abolition of password sharing**, and has tried to drive new subscribers to the more than 50 percent cheaper ad-supported model in major markets¹² in a number of ways: for example, users of the package can benefit from better quality video services (1080p¹³ instead of 720p).

3.3. | Fewer people watching linear TV for less time

According to the NMHH data collection¹⁴, covering 97 percent of the market, **TV subscriptions have essentially stagnated over the last two to three years**: there were 3.39 million active TV subscriptions in 2020 and 3.37 million in 2023. A much higher drop-out rate of six percent is indicated by the statistics of the Hungarian Central Statistical Office (KSH), which also take into account mobile TV subscriptions¹⁵. Subscription cancellations are likely to be driven only to a lesser extent (mainly among young people) by a switch to online-only audiovisual consumption. The territorial distribution of cancellations suggests that one of the reasons for cancellations may be working abroad: half of the cancellations occurred in Győr-Moson-Sopron (-34 percent) and Somogy (-15 percent) counties.¹⁶

There is no doubt, however, that the so-called **cord-cutting** has also emerged: there are now households with high-bandwidth internet-only subscriptions that have **completely abandoned linear TV** viewing available through traditional broadcasting. At the same time, there are presumably an increasing number of households that also prefer online consumption, but have not yet reached the point of unsubscribing from TV. One of the main reasons for this, besides convenience, may be that the subscriber bundling of broadcasters often does not make single-play internet subscription available or affordable.

Despite the rise in popularity of online services, **television remains an indispensable medium overall**: according to a survey by Nielsen Közönségmérés Kft., 95 percent of households had a television set in 2023 and 71 percent of the population aged four and over watched TV on a more or less regular basis. Two-fifths of households had access to streaming services (2023: 39 percent), more than half had a smart TV (2022: 53 percent vs. 2023: 58 percent)¹⁷, and two-thirds had an internet-connected TV (2022: 54 percent, 2023: 69 percent). The rapid growth in the share of smart TVs and online connected TVs also suggests that **the transformation of TV viewing habits has clearly continued in 2023**.

¹¹ More and more people are using Netflix (K&H, 19 October 2023), <https://www.khertekpapir.hu/elemez/egyre-tobben-hasznaljak-a-netflixet>

¹² This is explained by the fact that a service that includes advertising generates a higher revenue per user (ARPU) for the operator than a subscription model.

¹³ One Year Into Netflix Ads (Netflix, 1 November 2023), <https://about.netflix.com/en/news/one-year-into-netflix-ads>

¹⁴ The National Media and Infocommunications Authority's Fixed Market Report (Q3 2019–Q2 2023), https://nmhh.hu/dokumentum/243786/helyhez_kotott_piaci_jelentes_2019_harmadik_2023_masodik_negyedev.pdf p. 5

¹⁵ The KSH's comprehensive data collection has been showing a decline in the number of TV subscriptions for some time, with a decrease of around 200,000 compared to the peak in 2017. https://www.ksh.hu/stadat_files/ikt/hu/ikt0010.html

¹⁶ KSH Number of fixed TV subscriptions by county and region, https://www.ksh.hu/stadat_files/ikt/hu/ikt0053.html

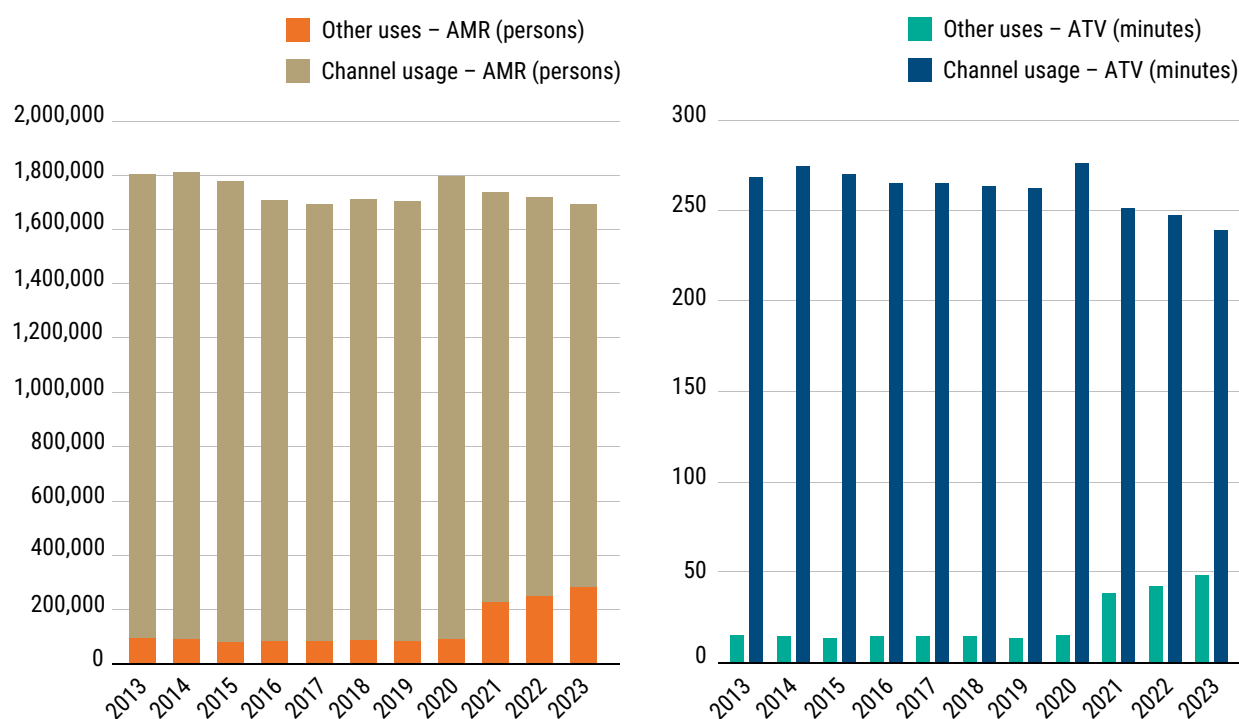
¹⁷ Theoretically, using a smart TV does not require an internet connection on the set.

With the decline in the importance of linear channels, **other forms of screen use** have become more widespread,¹⁸ first and foremost, content delivery based on internet data distribution (streaming) and digital games (gaming).¹⁹ (It is not possible to track the exact change at this time, as Nielsen does not report individual streaming consumption figures.)

The number of viewers per minute of Hungarian-language television in the Nielsen survey has decreased

by 17 percent over ten years and by 4 percent on a year/year basis (2013: 1.708 million, 2022: 1.465 million, 2023: 1.407 million). By contrast, the number of other users has almost tripled over a ten-year period, and increased by a tenth year-on-year (2013: 93,000, 2022: 251,000, 2023: 281,000). Overall, **fewer viewers spent less time watching traditional channels** in 2023 than ten years earlier.

FIGURE 10: | TV viewing and other screen use (2013–2023, 4+ years, AMR, ATV, persons, minutes)



Source: Nielsen Közönségmérés Kft. / NMHH

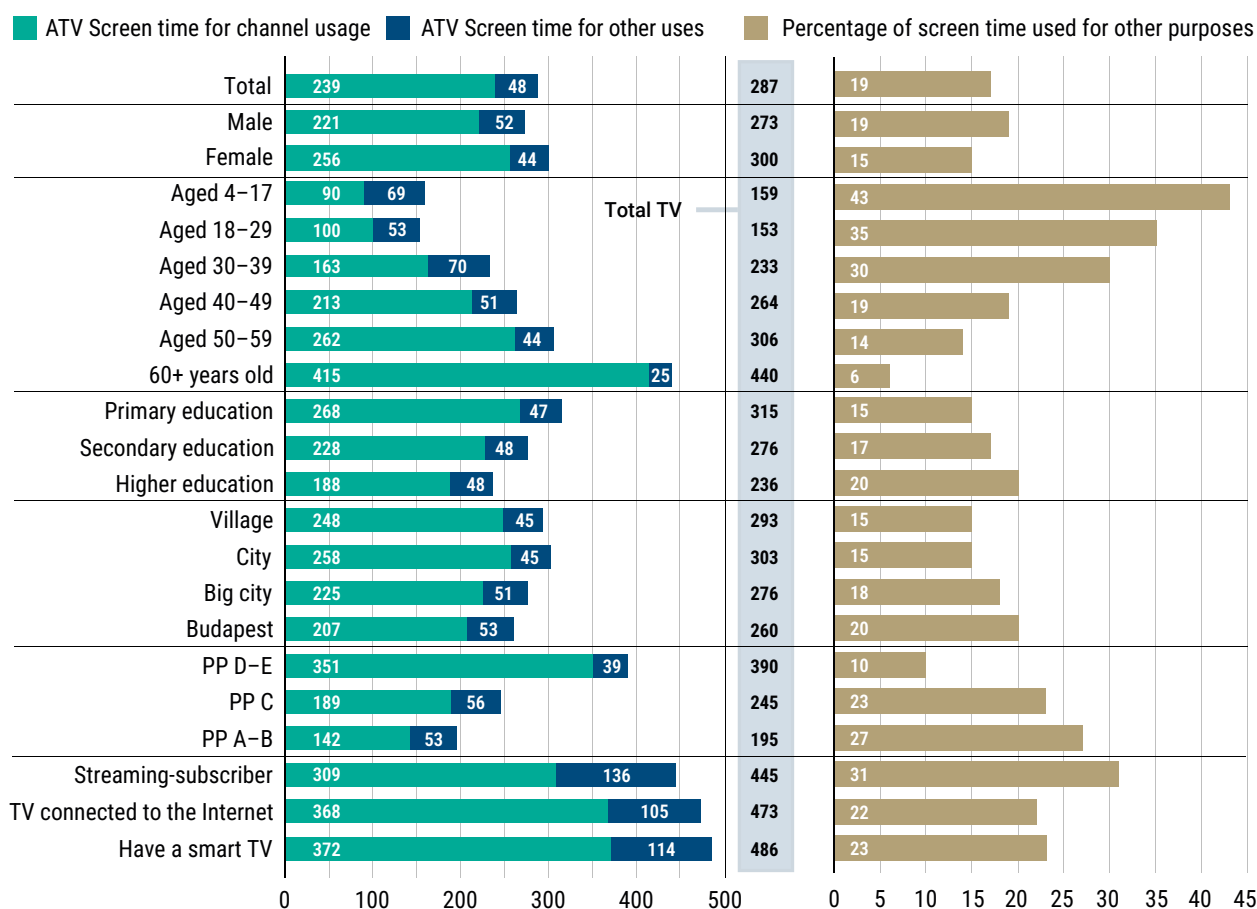
¹⁸ In addition to (i) subscription streaming services, Nielsen Közönségmérés Kft. also classifies under "Other" the use of (ii) devices connected to a TV set (video game, computer, tablet, smartphone), (iii) content consumption via USB port, (iv) Smart TV functions, and some (v) non-significant Hungarian/foreign language channels. The specific value of streaming is not known.

¹⁹ In 2021, Nielsen Közönségmérés Kft. revamped its methodology. Until then, gaming was part of DVD/video use, but then both were reclassified to the Other collection category. Gaming and DVD/video usage accounted for 3–7 percent of Total TV (any activity related to TV) between 2017–2020.

A fifth of total screen time was already coming from other uses in 2023, and it is precisely those in target groups that are hard to reach for traditional TV that are spending more time on other forms of device use. Teenagers spent two-fifths of their total screen time on other screen time, 18–29-year-olds one-third, and high-status viewer groups, which are of particular

importance to the advertising industry, spent a quarter of their screen time on other screen time. **Streaming subscribers and smart TV owners are heavy users in all respects, with well above average time spent not only on other screen time (136 and 114 minutes respectively), but also on linear TV viewing (309 and 372 minutes respectively).**

FIGURE 11: Audience segmentation for TV viewing and other screen use (2023, ATV minutes)



Source: Nielsen Közönségmérés Kft./NMHH

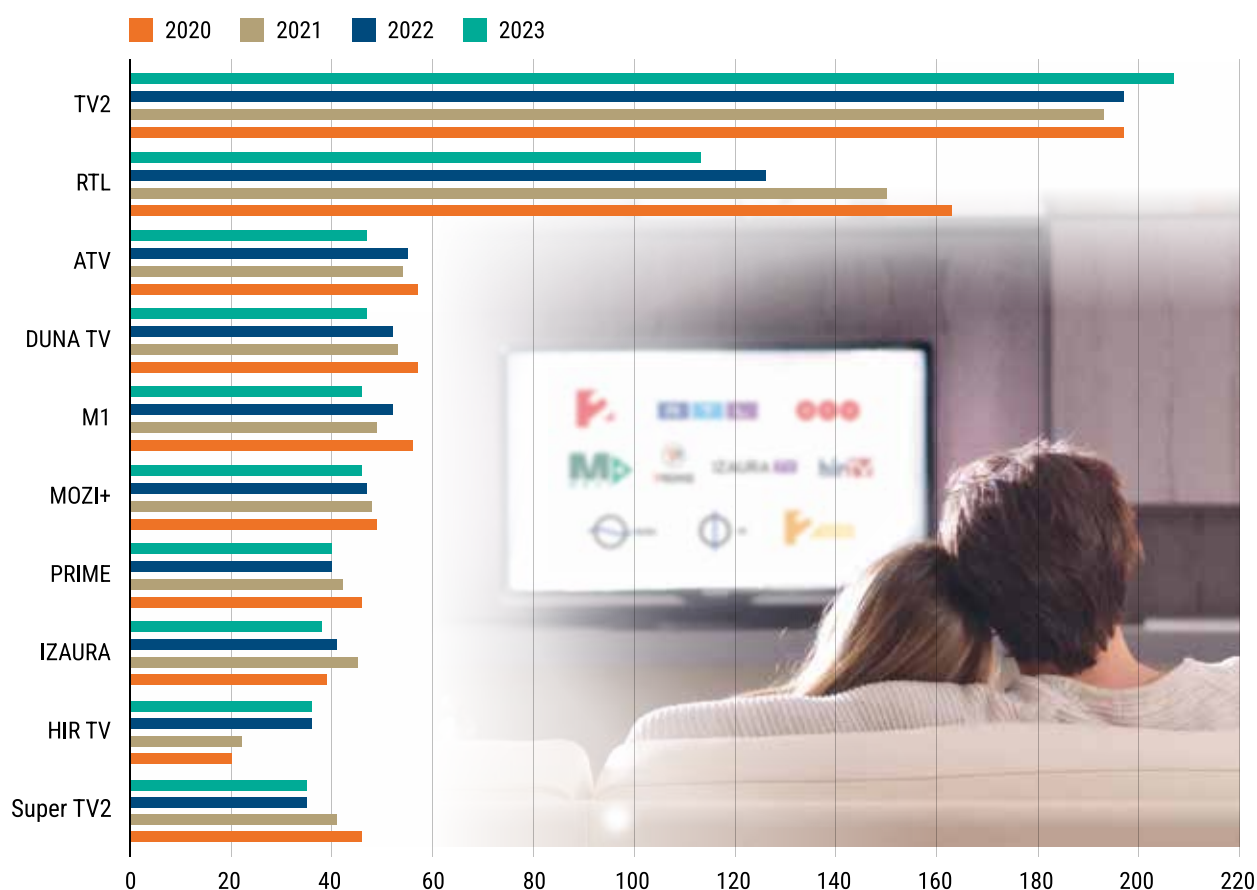


3.4. | The most popular channels and programmes

Of the leading channels, **TV2 was the only one to increase its audience in 2023**: its viewers per programme minute were five per cent higher than in the previous year. At the same time, **RTL's viewership**

continued to shrink, a trend that has been going on for years: in 2023, almost a tenth fewer people chose to watch its programmes than a year earlier. The audience of M1 (-11 percent), Duna TV (-9 percent) and ATV (-14 percent) also declined in 2023, while the most watched thematic channels – with the exception of Izaura TV – maintained their audience.

FIGURE 12: | Top ten most watched channels
(2020–2023, AMRnum, total days, total population, thousand people)



Source: Nielsen Közönségmérés Kft./NMHH



IZAURA TV

hirTV



Eight of the **ten most-watched programmes** were broadcast by TV2. The most-watched programmes were game shows, with TV2's *Zsákbamacska* in first place. In 2023, the success story of **music entertainment** continued, with two episodes of *Sztárban sztár* and a broadcast of *Dancing with the Stars* making it into the top ten most popular programmes. **Reality shows** also

did well, with the *Farm* and the *Nagy Ő (The Bachelor)* coming in 7th and 8th respectively. In a top 10 dominated by game shows and reality programmes, only public broadcaster Duna Tv managed to make it into the top 10 with its broadcast of the Fireworks and RTL with its newscast on 15 January.

TABLE 2: | Most watched TV programmes in 2023

| Top list without reruns | Absolute ranking | Programme | Channel | Date | Number of viewers AMR | AMR percent | SHR percent |
|-------------------------|------------------|---|---------|------------|-----------------------|-------------|-------------|
| 1. | 1. | Zsákbamacska (Hungarian entertainment show) | TV2 | 12/03/2023 | 1,300,220 | 15.4 | 30.3 |
| 2. | 3. | Szerencsekerék (game show) | TV2 | 27/02/2023 | 996,290 | 11.8 | 23.8 |
| 3. | 4. | Sztárban sztár leszek! (Hungarian entertainment show) | TV2 | 01/10/2023 | 982,571 | 11.6 | 23.8 |
| 4. | 5. | Dancing with the stars - Mindenki táncol (Hungarian entertainment show) | TV2 | 02/12/2023 | 975,341 | 11.5 | 25.3 |
| 5. | 6. | Sztárban sztár (Hungarian show) | TV2 | 12/03/2023 | 963,703 | 11.4 | 21.7 |
| 6. | 12. | Fireworks | DUNA TV | 20/08/2023 | 937,228 | 11.1 | 24.9 |
| 7. | 25. | Farm VIP (Hungarian reality) | TV2 | 29/12/2023 | 913,459 | 10.8 | 23.3 |
| 8. | 42. | A Nagy Ő - The Bachelor (romantic reality) | TV2 | 05/11/2023 | 877,309 | 10.4 | 19.7 |
| 9. | 63. | Tények (news programme) | TV2 | 15/03/2023 | 849,743 | 10 | 20.3 |
| 10. | 76. | Híradó (news programme) | RTL | 15/01/2023 | 832,039 | 9.8 | 20.1 |

Source: Nielsen Közönségmérés Kft. / NMHH

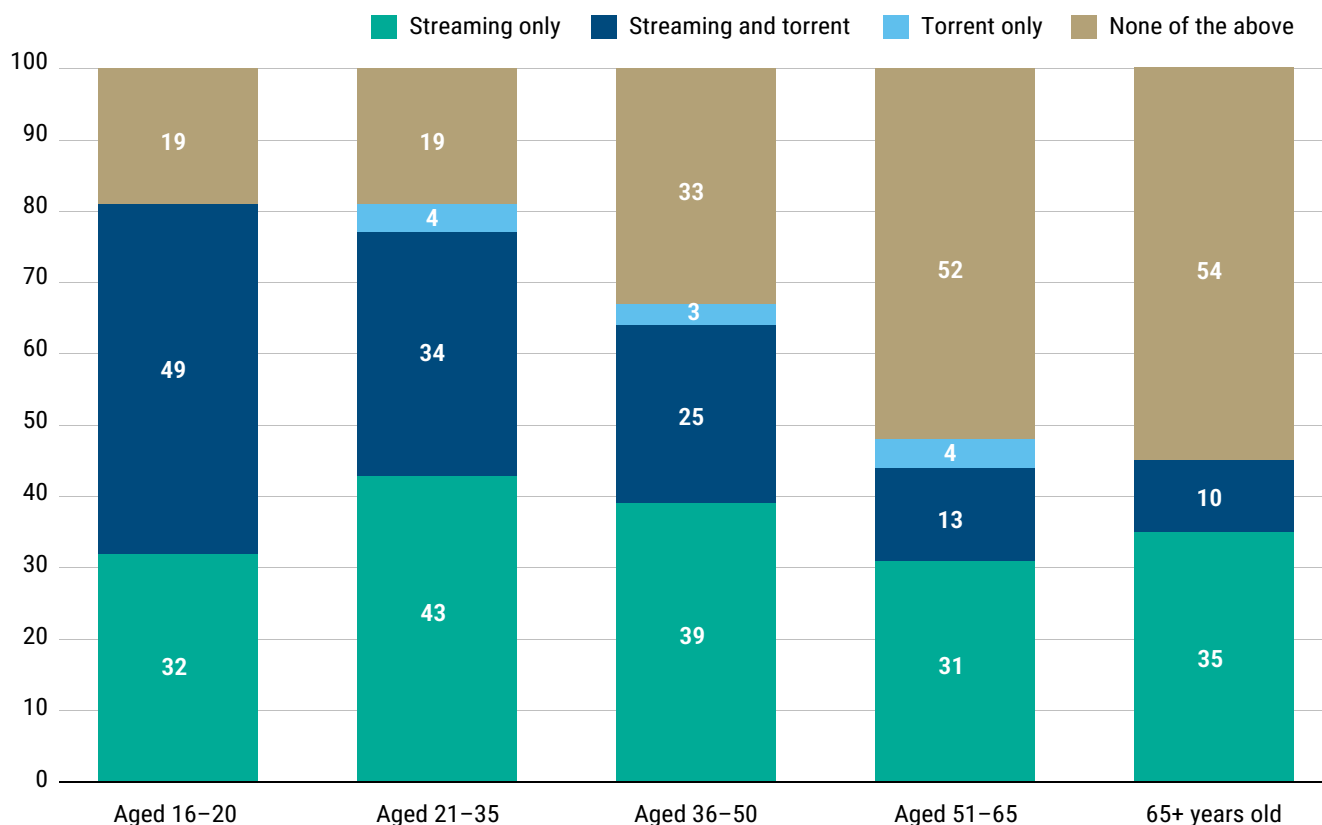


3.5. | Use of online audiovisual services

The share of **households that regularly consume audiovisual content** online increased significantly between 2021 and 2023: according to the Nielsen Audience Measurement, the share of households with internet access increased from 25 percent to 46 percent over three years. The same distribution for internet users aged 18–59 increased from 29.6 percent in 2021 to 53.8 percent in 2023.

According to NMHH's research on internet usage, the **16–35 age group is the biggest consumer of online films**: around 80 percent of this age group use streaming or torrent services at least monthly, compared to 67 percent of 35–50-year-olds and 46–48 percent of older people. Younger people (16–20-year-olds) are the most active torrenters, while 21–35-year-olds are more likely to be legal online movie consumers.

FIGURE 13: | Streaming and torrent usage (at least monthly) among Hungarian internet users aged 16+ by age group (2023, percent)



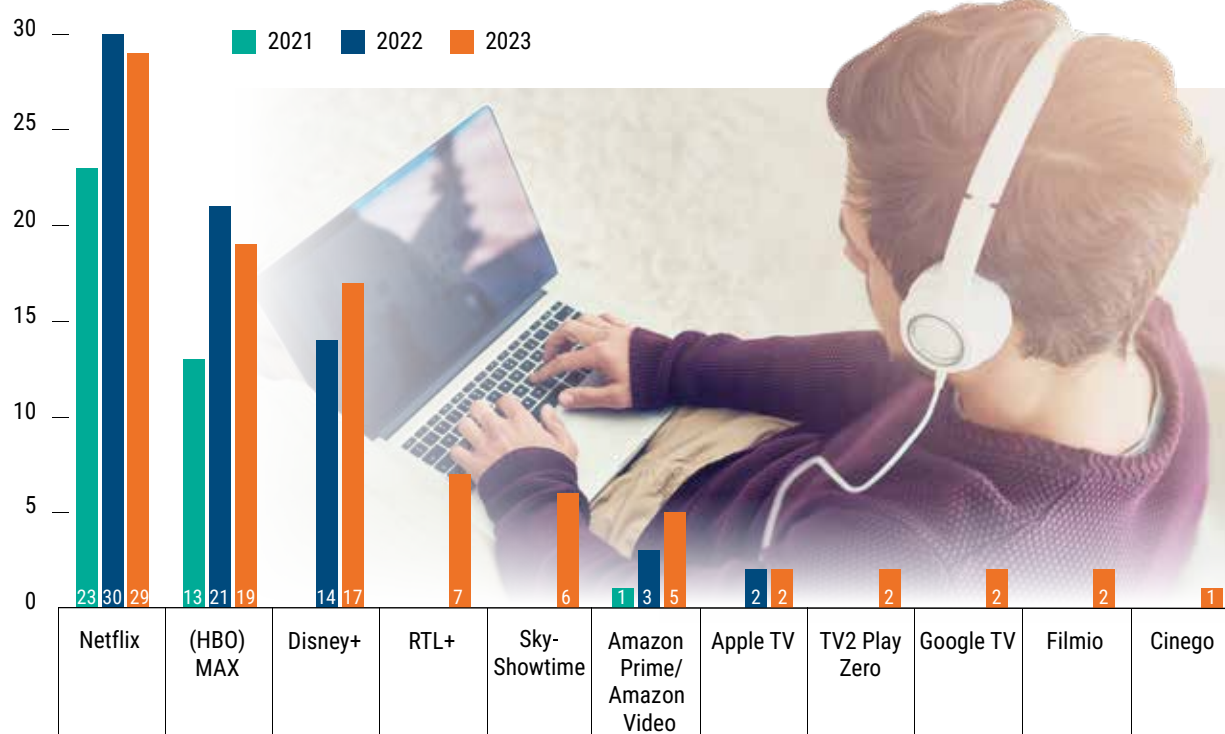
Source: NMHH Internet usage research, 2023

According to the survey²⁰, **Netflix was still the most popular** streaming service in Hungary in **2023**, with a third of internet users living in a household where a family member subscribed to it. **HBO Max, which came in second**, was available to one fifth of households surveyed.

There has been a slight shuffling between the three most popular services, with Disney+ proving a strong

challenger with its launch in Hungary in 2022. At the same time, **domestic streaming services** such as RTL+ and Filmio were included in the measurement for the first time. The former is also competing with global services in its home market, as it is ahead of SkyShowtime, which launched in Hungary in February 2023, and Amazon Prime in terms of subscribers.

FIGURE 14: Streaming subscriptions in domestic internet households (2021–2023, percent)

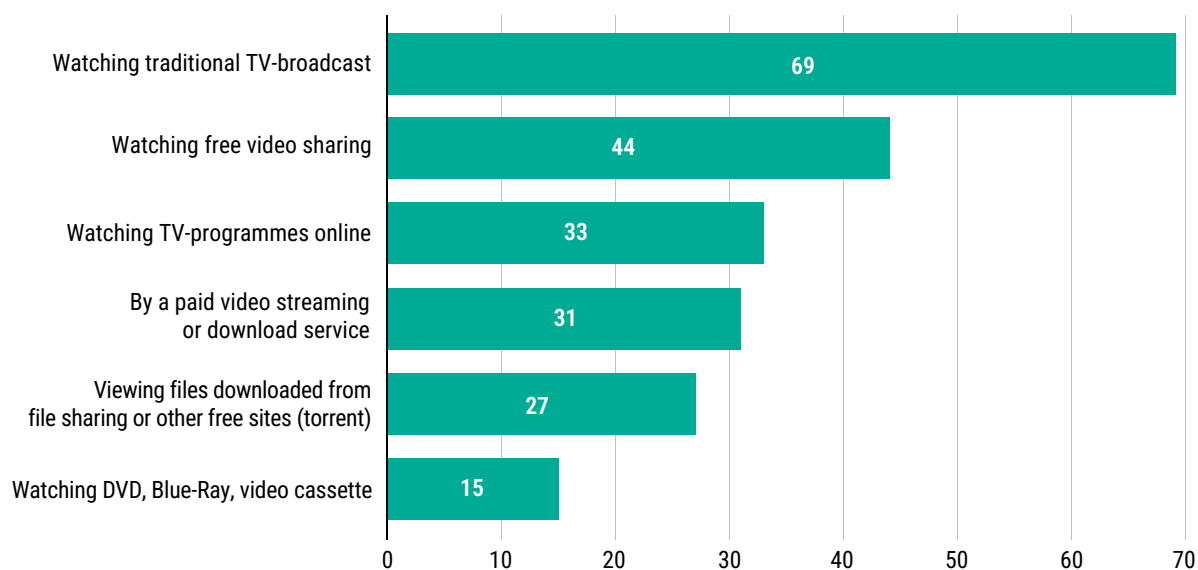


Source: NMHH Internet usage research, 2023

²⁰ Compared to previous years, the methodology of the NMHH's Internet usage research has changed in that respondents were asked to indicate not the streaming platforms subscribed to by their household, but those they watched on a weekly basis.

According to NMHH's research on internet usage, **traditional TV remains the primary way of watching films**, even among internet users.

FIGURE 15: [Movie watching habits among domestic internet users aged 16+ \(2023, percent, at least monthly\)](#)



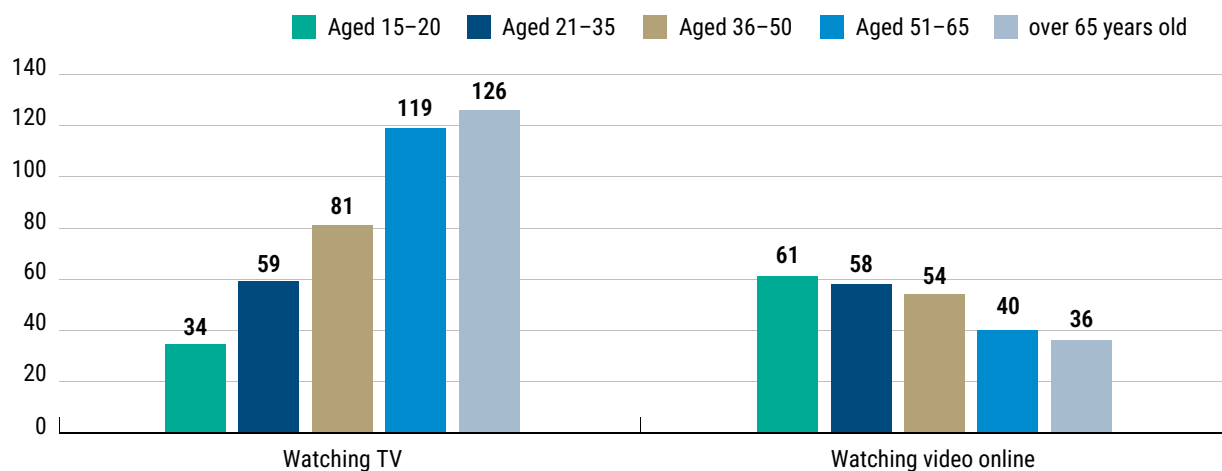
Source: NMHH Internet usage research, 2023



According to NMHH market research data, a significant proportion of users spend time watching video and films online and in the traditional way, but **20 percent** of those who watch at least an hour of **online content** a day **have already stopped watching TV altogether**. If we look at the age breakdown, the older someone is,

the less time they spend watching videos or films online and the more time they spend consuming such content in the traditional way. (The data are respondents' own estimates and do not necessarily coincide with Nielsen audience measurement data.)

FIGURE 16: | [Traditional and online video and film viewing time by age group \(2023, minutes\)](#)



Base: internet users aged 16+

Source: NMHH Internet usage research, 2023

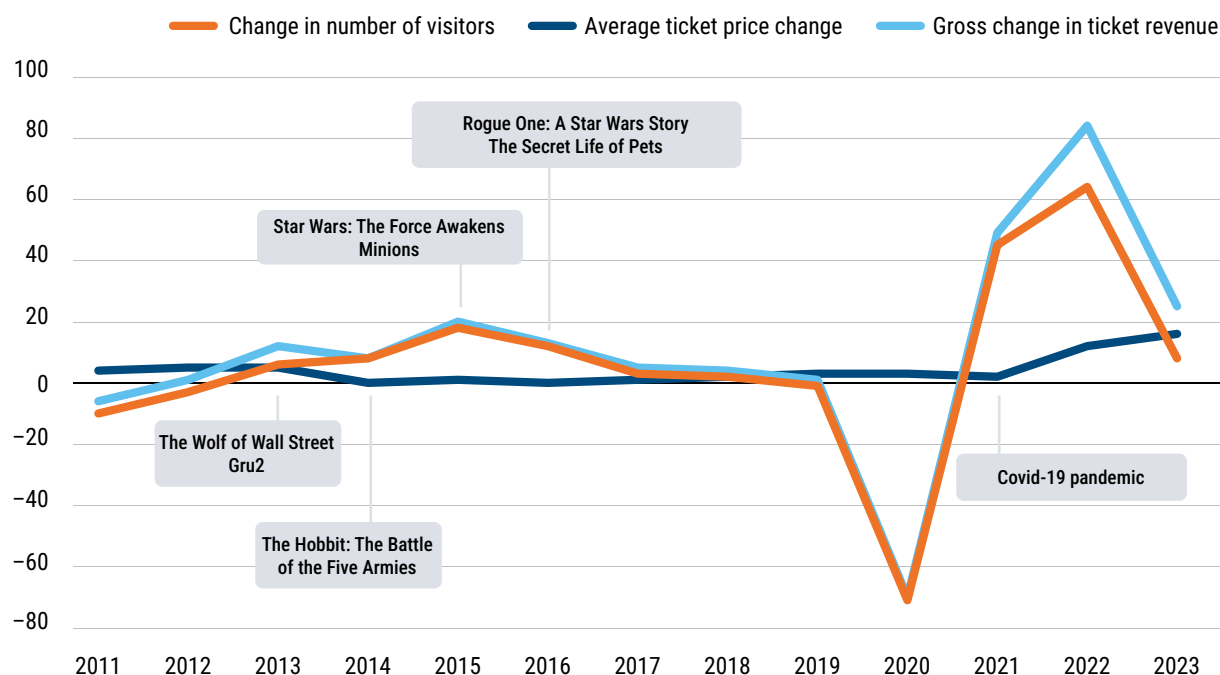


3.6. | Trends in the motion picture market

Thanks to the so-called “*Barbenheimer phenomenon*”²¹ and the prolonged success of *Avatar*, **box office records were broken in Hungarian cinemas in 2023**. According to the National Film Office, the number of cinema admissions in 2023 increased by more than 870,000 to 11.1 million,²² an increase of 8.5 percent compared to the previous year. Despite a rebound following the Covid-19 closures, in a fierce multi-platform race for audience attention, attendance at domestic cinemas has fallen by more than four million since 2018.

Apart from a spectacular surge after the trough in 2020, 2023 was the biggest annual increase since 2016. The audience's enthusiasm was not dampened by the biggest ticket price increase in the last decade, averaging HUF 280 (16 percent). Thanks to the resulting average ticket price increase to HUF 2025, **revenue** from sales increased by a **record HUF 4.6 billion (25.8 percent)** to HUF 22.5 billion, surpassing the record HUF 22.2 billion in 2019. Both in terms of attendance and box office revenues, cinemas were hit hard by the Covid-19 epidemic, but they seem to have made up for lost revenue by first increasing attendance and then ticket prices.

FIGURE 17: | Trends in cinema admissions, ticket prices and ticket revenue (2011–2023, percent)



Source: Hungarian Film Distributors Association – National Film Office – NMHH

²¹ A neologism, a contraction of the titles of the American films *Barbie* and *Oppenheimer*.

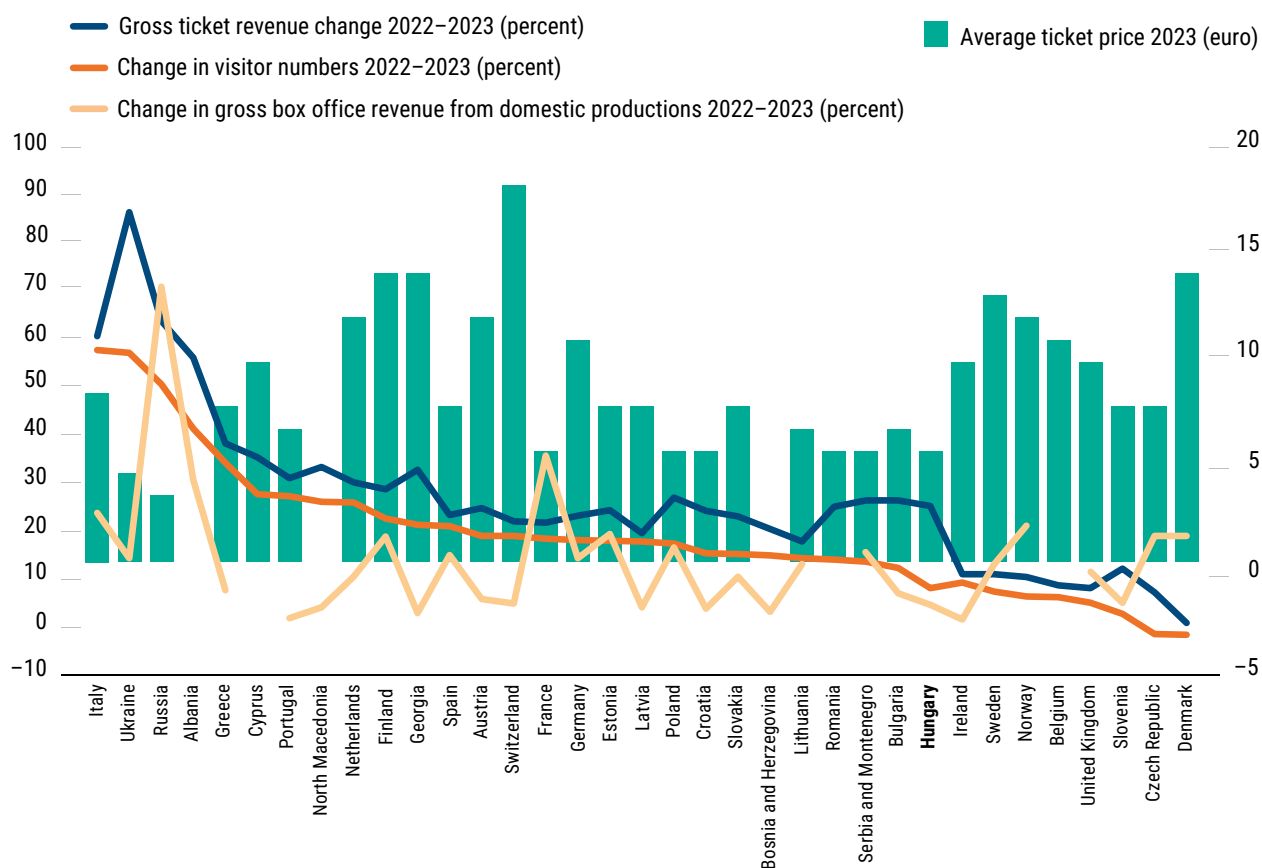
²² Last data update available until the time of writing: 8 March 2024

However, the 8.5 percent increase in the number of viewers is modest by international standards: according to The International Union of Cinemas (UNIC)²³, which analyses cinema data from nearly 40 European countries, the **total number of cinema-goers in the European countries surveyed increased by 21 percent** in 2023. According to non-final figures, **the total revenue of €7.1 billion represents a 24 percent increase** compared to the previous year. Apart from the war-torn countries, the Mediterranean region in particular has

seen an increase in cinema-going: Italy, Albania, Greece and Cyprus have seen more significant increases.

Thanks to the above-average increase in ticket prices, the 25.8 percent increase in revenues of Hungarian cinemas was still above the European average. In nominal terms, even after the price increase, **Hungarian cinema tickets costing an average of five euros are still among the cheapest.**

FIGURE 18: | Cinema attendance and ticketing data in Europe (2022–2023)



Source: UNIC - NMHH

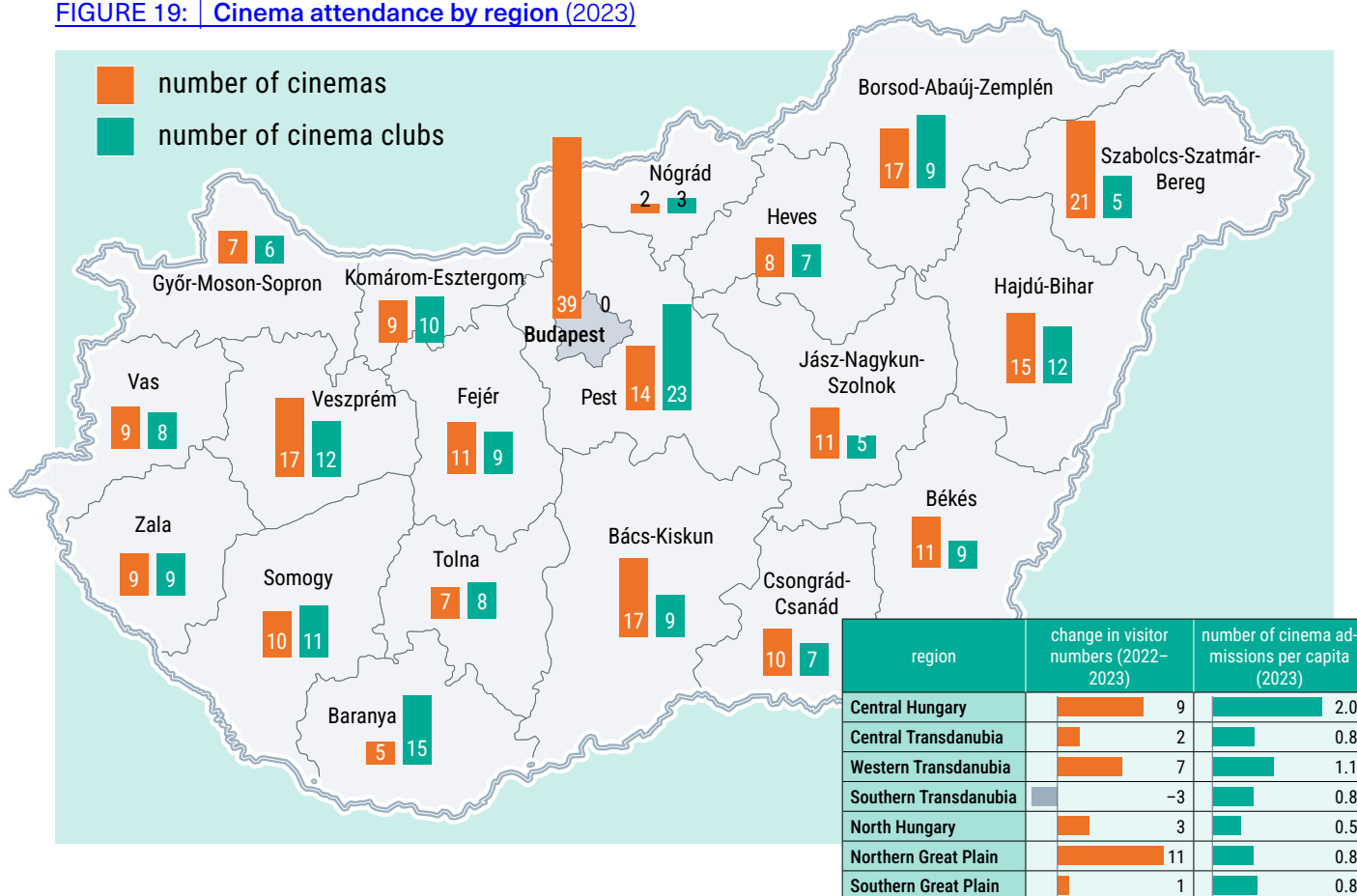
²³ UNIC press release of February 2024: <https://www.unic-cinemas.org/en/resources/news/news-blog/detail/2023-sees-further-strong-performances-across-european-cinema-territories-with-24-box-office-growth/>

In terms of cinema offer, the growth of recent years has continued: in 2023, the National Film Office has registered 27 percent more screens than in 2017. In 2023, there were **252 registered cinemas** (drive-in, garden, hall and travelling cinemas combined) **with 519 screens**. Rural cinemas had an average of two screens, while cinemas in the capital had five; the **14 multiplexes** operating nationwide in 2023 had a **total of 160 screens**.

More than a third of cinemas were located in the capital, with **more than half** (5.7 million) of all cinema

admissions **in Budapest** in 2023. Compared to the previous year, 9 percent more people bought tickets in the capital's cinemas, despite the fact that the average ticket price increase was here the highest, at 26 percent. The **cinema-going patterns of the rural population** show a variable pattern: for example, in the North Great Plain region, the number of cinema-goers increased by 11 percent, while in South Transdanubia the number of cinema-goers decreased slightly (-3 percent) – this was due to the closure of one of the largest cinema networks in four Somogy settlements.

FIGURE 19: Cinema attendance by region (2023)



Source: KSH – National Film Office – NMHH



The territorial distribution of cinemas is still dominated by the capital and the county centres; to counterbalance this, the National Film Institute, in partnership with the National Institute of Culture, has launched a new initiative called **Moziklub – National Film Club Network**, which **aims to promote and distribute classic and contemporary Hungarian films** to 180 smaller towns. Until the end of 2023, almost 50 venues had offered free screenings; the Film Institute's repertoire includes **25 classic and 25 contemporary Hungarian films**, of which the leaders of the film clubs can put together a series of ten screenings according to the needs of the audience. By establishing screening venues, the South-Transdanubian region, primarily Baranya county, managed to catch up, with three times more film clubs than cinemas registered (5 vs. 15), but the programme was also successful in Somogy and Tolna. In both Borsod-Abaúj-Zemplén and Nógrád, there were also more Cinema Clubs than cinemas.

3.7. | The most popular feature films

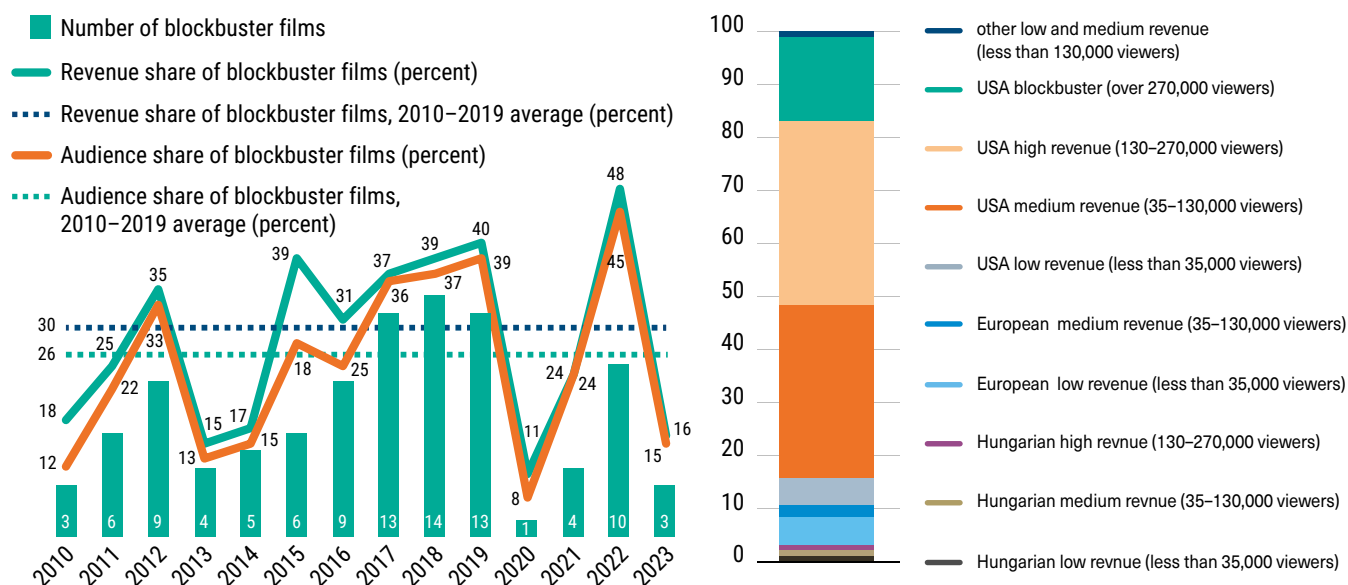
As for the choice of films shown in cinemas, in 2023, there were 927 feature films, 2 percent fewer than in the previous year. Of these, one in three (331) were released as premieres. **In 2023, the number of Hungarian premiere feature films released increased by 11 percent** compared to the previous year, with a total of forty new Hungarian or Hungarian-language premieres to choose from, and three Hungarian minority co-productions.

For years, Hungarian viewers have preferred American productions, which have been in high demand for years: at least eight out of ten of them have been American productions. By contrast, **the share of European films is still very low**, even in EU comparison (14 percent vs. 30 percent). According to data from the Hungarian Film Distributors Association, 74 percent of Hungarian cinema revenues in 2023 were from American feature films, 11 percent from American animated films, and 6 percent from European feature films.

In line with the multi-year average, **the share of viewers of Hungarian films** remained at 6 percent in 2023, which means a combined audience of nearly 700,000. This proportion is **also low by European standards**, and the Turkish (43 percent) and French (40 percent) love of their own films is particularly hard to beat. In the Central and Eastern European region, Serbs (17 percent) and Slovaks (12 percent) are the leaders in this respect.

If we look at the revenue potential of a film, according to the European Audiovisual Observatory's classification²⁴, only **three films were blockbusters in Hungary** in 2023 (over 270,000 viewers). Tickets for these films (Barbie, Oppenheimer, Guardians of the Galaxy 3) accounted for around one sixth (16 percent) of total ticket sales. The biggest share of total annual revenue (36 percent) was generated by mid-grossing films for distributors, with Aquaman and The Lost Kingdom being the most successful.

²⁴ In a cinema market with admissions between 8 and 20 million per year, a film with more than 270,000 admissions is considered a blockbuster.

FIGURE 20: | Films in cinemas by production location and revenue potential (2023, percent, number)

Source: Hungarian Film Distributors Association - National Film Office - NMHH

Cinema has the youngest audience among traditional media:²⁵ according to the latest Kantar survey

- 16–24-year-olds watch their favourite heroes in the cinema up to **three times a month**;
- the average age of people who go to the cinema **once a month is 37**;
- those attending at **least two screenings a year** are 40 years old on average;
- the average age of those who buy tickets **once a year** is 50, and the vast majority of those older

than 50 (62 percent) have also been to the cinema only once a year;

- almost a tenth of the respondents were not at all interested in what cinemas had to offer.

In the second half of 2023, cinemas showed more historical and biographical dramas that appealed to older generations (Oppenheimer, Napoleon, Semmelweis), **doubling the share of 55–75-year-olds** compared to the beginning of the year (Q1 2023: 16 percent, Q4 2023: 32 percent).

²⁵ source: Kantar TGI 2022/3–4, 2023/1–2, 16–75 years

As in the United States of America, **Barbie and Oppenheimer** were a big hit in 2023 in many European countries. The film about the baby doll born in 1959 arrived at Hungarian cinemas this summer, and its pink world captivated more than 686,000 viewers. The drama about

Robert Oppenheimer, which debuted on the same day, reached nearly 570,000 viewers. Barbie was also a box office success, but it could not compete with Avatar and Star Wars in Hungary: it came in fifth place on the all-time box office list of Hungarian cinema releases.

TABLE 3: | Top10 films by revenue (1990–2023)

| | Film title | Premiere | Revenue (million HUF) | Visitors (thousand people) |
|-----|----------------------------------|---------------|-----------------------|----------------------------|
| 1. | Avatar: The Way of Water | 2022. 12. 15. | 2 338 | 1 034 |
| 2. | Avatar | 2009. 12. 17. | 1 847 | 1 255 |
| 3. | Star Wars: The Force Awakens | 2015. 12. 18. | 1 828 | 1 239 |
| 4. | Star Wars: The Last Jedi | 2017. 12. 14. | 1 382 | 910 |
| 5. | Barbie | 2023. 07. 20. | 1 355 | 686 |
| 6. | Avengers: Endgame | 2019. 04. 25. | 1 339 | 846 |
| 7. | Oppenheimer | 2023. 07. 20. | 1 174 | 569 |
| 8. | Star Wars: The Rise of Skywalker | 2019. 12. 19. | 1 165 | 720 |
| 9. | Spider-Man: No Way Home | 2021. 12. 16. | 1 083 | 611 |
| 10. | Rogue One: A Star Wars Story | 2016. 12. 15. | 1 030 | 700 |

Source: Hungarian Film Distributors Association - NMHH



The most-watched Hungarian drama of 2023 was **Semmelweis**, which was released at the end of the year and reached 11th place in the overall ratings. Two other

Hungarian films, **A nemzet aranyai** (Golden Legends) and **Magyarázat mindenre** (Explanation for Everything), were among the top 50 most-watched films.



TABLE 4: | Top10 Hungarian films by number of visitors (2023)

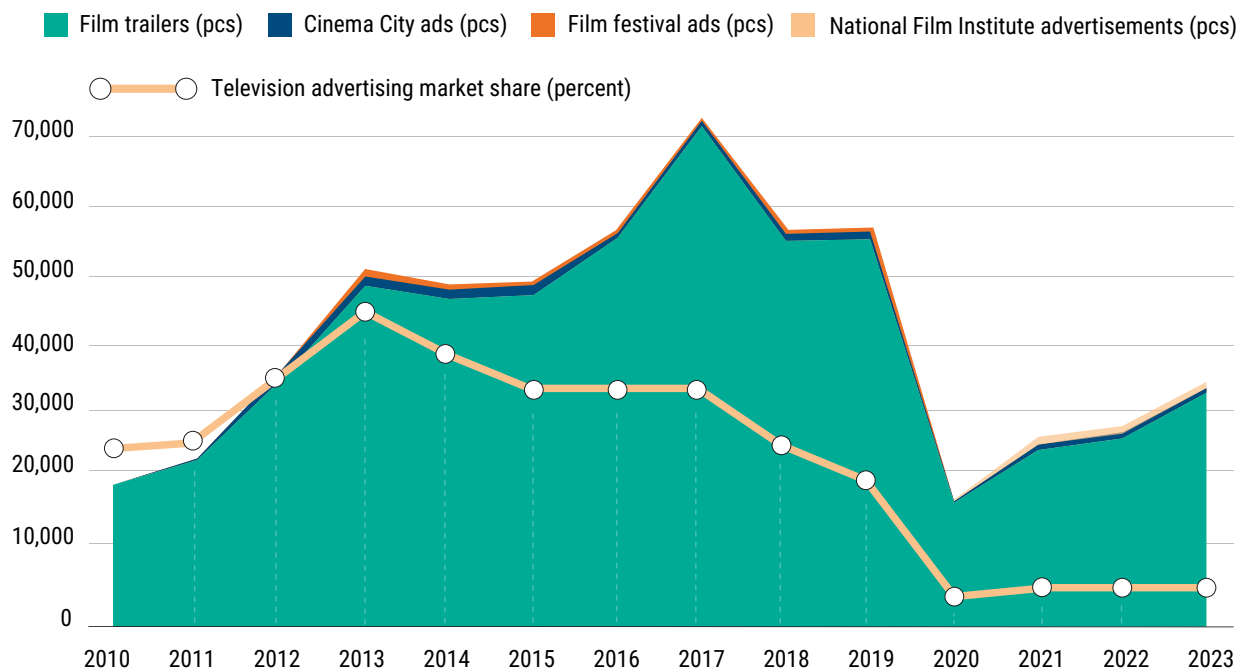
| Absolute ranking | Hungarian list | Film title | Premiere | Revenue (million HUF) | Visitors (thousand people) |
|------------------|----------------|------------------------------------|---------------|-----------------------|----------------------------|
| 11 | 01 | Semmelweis | 2023. 11. 30. | 374 | 177 |
| 40 | 02 | A nemzet aranyai | 2023. 04. 20. | 170 | 93 |
| 41 | 03 | Magyarázat mindenre | 2023. 10. 05. | 162 | 78 |
| 66 | 04 | Hadik | 2023. 03. 09. | 91 | 56 |
| 72 | 05 | Bogyó és Babóca 5. – Hónapok meséi | 2023. 04. 06. | 69 | 38 |
| 98 | 06 | Cicaverzum | 2023. 10. 19. | 36 | 20 |
| 105 | 07 | Legénybúcsú extra | 2023. 05. 11. | 31 | 16 |
| 108 | 08 | Kojot négy lelke | 2023. 03. 16. | 29 | 17 |
| 119 | 09 | Műanyag égbolt | 2023. 03. 30. | 22 | 12 |
| 120 | 10 | Hat hét | 2023. 03. 23. | 22 | 13 |

Source: Hungarian Film Distributors Association - NMHH

Film trailers play a key role in the promotion of feature films on TV and radio, but in 2023, the number of screenings was well below the average for 2010–2019. The film most promoted on television was not Barbie,

but a fantasy for children called **Wonka**. 16 percent of 2023 trailers drew attention to a Hungarian work, most often promoting **A nemzet aranyai** (Golden Legends).

FIGURE 21: | Evolution of television advertising for feature films (2023)



Source: Hungarian Film Distributors Association - National Film Office - NMHH



3.8. | Hungarian feature films on television

Domestic feature films are mainly available on public service television: the four channels of Duna Médiaszolgáltató broadcast almost as many domestic productions as its 30 commercial competitors combined.²⁶ However, while state-funded channels mainly focused on classic works made between 1940 and 1989,

commercial TV channels most often showed contemporary public films released between 2000 and 2019.

The **genre** of films on television **also varied considerably**, with public channels favouring drama and comedies, but also film adaptations of classic literature, social satire and historical films. Commercial TV preferred comedies, crime thrillers, thrillers, adventure and action films.

FIGURE 22: | Year of production and genre of feature films shown on TV
(percent, 2012–2023 , percent)



Source: Hungarian Film Distributors Association, József Gombár²⁷

²⁶ NMHH, February 2023, https://nmhh.hu/cikk/245477/Magyar_mozifilmek_a_televiziookban

²⁷ Audience and distribution data of Hungarian feature films 1948–1987, Bp. 1987, Ed. dr. József Gombár)

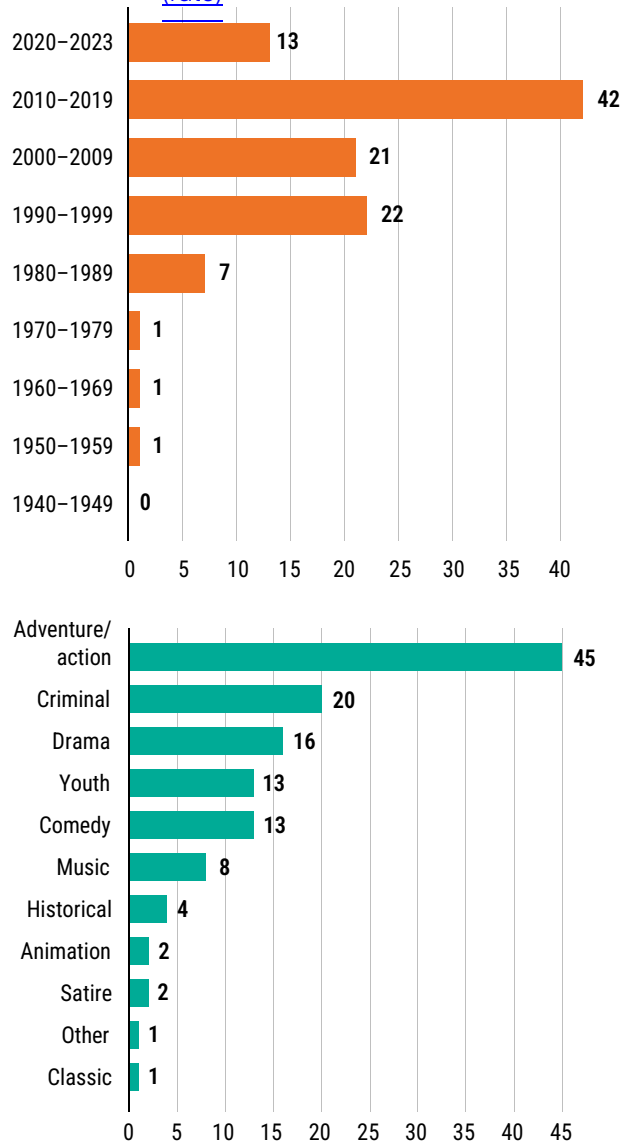
Between 2012 and 2023, the number of viewers increased by an average of 14 times with multiple reruns of feature **films on TV**. Within this group, feature-length films shown on commercial film channels reached on average 25 times more, on public television on average 14 times more viewers than cinemas, with other commercial channels reaching seven times more viewers than cinemas.

Although thematic film channels typically have a relatively small audience, an increasing number of **thematic channels** have entered the market in recent years, reaching a large audience overall. Their reach is further boosted by the fact that, on average, film channels **screen films more times (6.7 times)** than either other commercial channels (4.7 screenings) or public service channels (3.7 screenings).

Television broadcast has boosted the audience for primarily **adventure and action films**, and **crime and thrillers** (45 times and 20 times audience growth respectively). Television has an average (13–16 times) impact on youth films, animation and comedies, and a far below-average (4–8 times) impact on music and historical films. In the case of social satire and film adaptations of literary classics, TV screenings have at most doubled the audience.



FIGURE 23: [Share of TV and cinema audience for feature films²⁸ by year of production and genre classification \(rate\)](#)



Source: Hungarian Film Distributors Association, József Gombár

²⁸ We compare the number of viewers for television screenings with the performance of the same films in cinemas. The resulting ratio shows the number of times that television shows have exceeded or underperformed cinema attendance.

Converging TV and streaming services

The audiovisual entertainment industry has reached a turning point, characterised by **changing consumption patterns and technological changes** in an increasingly uncertain economic and global political environment. As habits change, the **notion of TV viewing needs to be redefined**, as audiovisual content consumption can nowadays be linked to a variety of devices and platforms outside the TV screen. At the same time, **screen use on TVs for other purposes has also increased**, helped by the spread of internet-connected smart TVs.

Not only has the consumption, production, distribution and access of TV content **changed**, but also the **structure of programming and the genre proportions of the content on offer**. The spaces, means and time limits for the reception of audiovisual content have also expanded, limited only by leisure time. Audiovisual content consumption has become dominant at the expense of reading and personal interaction.

With convergence, not only the way media are consumed **changes, but also the way programmes are produced, structured and distributed**. The convergence of the traditional and streaming business models is indicated by the emergence of live broadcasts and large-scale sports coverage on streaming platforms. (Netflix, for example, entered the world of live sports broadcasting in 2024 by acquiring the rights to broadcast wrestling). The business model for streaming services is still evolving, with subscription and ad-supported systems, or a combination of both, also occurring.

Of course, the audiovisual market has always been characterised by constant change and innovation, from the scarcity of analogue terrestrial broadcasting to the current offering of hundreds of channels and the technological changes that have played a key role in this. The resulting high degree of fragmentation brought the **need for cooperation/integration, the need for consolidation**, which led to the emergence of large channel groups.

Something similar is happening in the industry today. The spread of the internet and streaming technology has allowed a number of new global and local players to enter the market, which is dramatically increasing competition. The **need to produce relevant and competitive content** (and the resulting increase in costs) is again **putting operators under pressure to consolidate**.

The blurring of the former boundaries between traditional linear media and streaming services is reflected in **the entry into the streaming market of large legacy media conglomerates** such as Disney and Warner Bros. As the viewer's time and income to spend on entertainment content is limited, they consume content that is easily accessible for convenience, and whichever industry player packages it, it is mostly irrelevant to them if they can access good quality content at an affordable price.

The willingness of users to pay and the business logic of streaming services is rewriting the initial, subscription-only (and ad-free) streaming model. It is a question of financial situation and attitude whether someone would rather pay more for ad-free content or accept advertising in exchange for a cheaper service.

The advent of artificial intelligence also opens a new chapter for the TV industry and content producers. The Hungarian language has so far protected the industry to some extent from the expansion of global streaming providers, but the use of artificial intelligence could easily override the previous formula. Netflix's content was initially only available in English, which was a strong barrier to its market expansion, but the availability of content in Hungarian (even with subtitles) opened the door to a wider range of users.

The secret to the past and future success of streaming and linear operators lies in better understanding local markets, which also encourages global and local content producers and distributors to work together. **Localised, relevant content, presented in an easy-to-read structure** that meets the needs of local audiences, is key to attracting and retaining consumers. Price levels and the flexibility of the subscription system are critical,

as there are significant income differences between countries and regions. **Sales and marketing methods that fit into the fabric of local culture** will be needed.

The **role of global platforms** (YouTube, Facebook, TikTok) will **remain dominant** in the consumption of free/freely accessible audiovisual content, while the evolution of subscription consumption is expected to be dominated by established brands. Like linear TV channels, **streaming providers segment their audiences** by age, with Netflix, for example, offering content for all ages, while Disney+ targets mainly younger audiences.

Overall, for **linear television to have a chance of retaining its audience**, it must both seek to reduce the amount of advertising and meet the needs for relevant content of an educated, more urban audience with higher purchasing power and social status, which is increasingly disengaged from linear TV. Of course, **streaming service providers will also have to adapt** to these needs, but they have the advantage of being able to offer a choice between an ad-free service and one with ads. If they can permanently break the exclusivity that linear operators have enjoyed in the area of exclusive live content, they could strike another blow to the traditional platform.



What has led to a change of position in the ratings race?

In recent years, the **rivalry between RTL and TV2**, the two dominant players in the Hungarian television market, has been regularly reported not only in the specialised press, but also in media products with a public interest theme.²⁹ As general entertainment channels, it makes sense that they try to compete for audience share **with similar programming, production and buying strategies**. As commercial channels, which are predominantly advertising-driven, traditionally target the 18–49 and more recently the 18–59 age group, we will also focus on the latter age group.³⁰

RTL was the most popular channel among 18–59-year-olds in terms of total broadcast days (quarterly breakdown) between 2012 and 2021 (excluding the period February–August 2014). The first signs of a change of position appeared in spring 2020, but it was not until **2021 that TV2 took the lead**. In the **18:00–23:00 time slot**, which is particularly important for commercial channels, RTL was also the leader between 2012 and

2020 (with the exception of the mentioned 2014 period), but TV2 took the lead also in this slot at the beginning of 2022.

We looked at three stages (2016, 2020 and 2023) in the battle for the attention of 18–59-year-olds between the two leading channels; **in 2016 RTL was clearly the most watched channel**, but in 2020 there were signs of a shift in position, and in 2023 TV2 was clearly the more popular.

The graphs below try to track the ratings changes of **which types of programmes and formats could have caused the two channels to change their position** in the ratings race. The RST³¹ parameter used in the graphs shows how much of the total audience of the channel was generated by each programme (in this case format) in a given period. The parameter provides information on the importance of each format within the viewing structure.



²⁹ According to Neticle, in the first eight months of 2023, 148 articles covered the ratings race between the two market leaders.

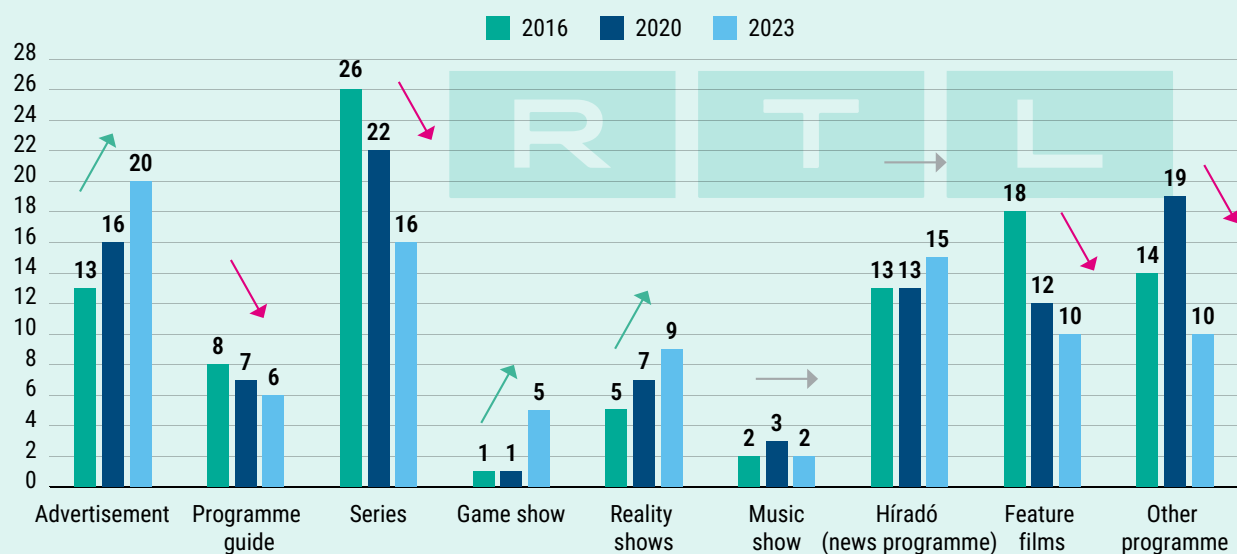
³⁰ A change of guard on the screen? (NMHH, 27 November 2023), https://nmhh.hu/cikk/243382/Orsegvaltas_a_kepernyon

³¹ The RST is weighted by the average number and duration of a programme's airings, i.e. it is not the same as the average number of viewers. The method compares the supply indicator EST (the share of the genre in the channel's transmission time) with the consumption indicator RSH (the audience share of the programme in the channel's daily audience), showing how much the types of programmes under consideration contribute to the audience, taking into account their length.

The most important reason for the turnaround seems to be the **different reception of series and soap operas**: they used to be the most popular part of both channels' schedules, but their appeal has faded over the years. The decrease in RST for the series genre has been more painful for RTL (2016: 26 percent vs. 2023:

16 percent), while for TV2 the importance of the genre has decreased only marginally (2016: 16 percent vs. 2023: 13 percent). With the significant decline in the overall audience for **the series genre**, certainly linked to the spread of streaming services, RTL has therefore lost significantly more viewers than TV2.

FIGURE 24: | RTL audience change (2016, 2020, 2023, viewers aged 18–59, RSH, percent)



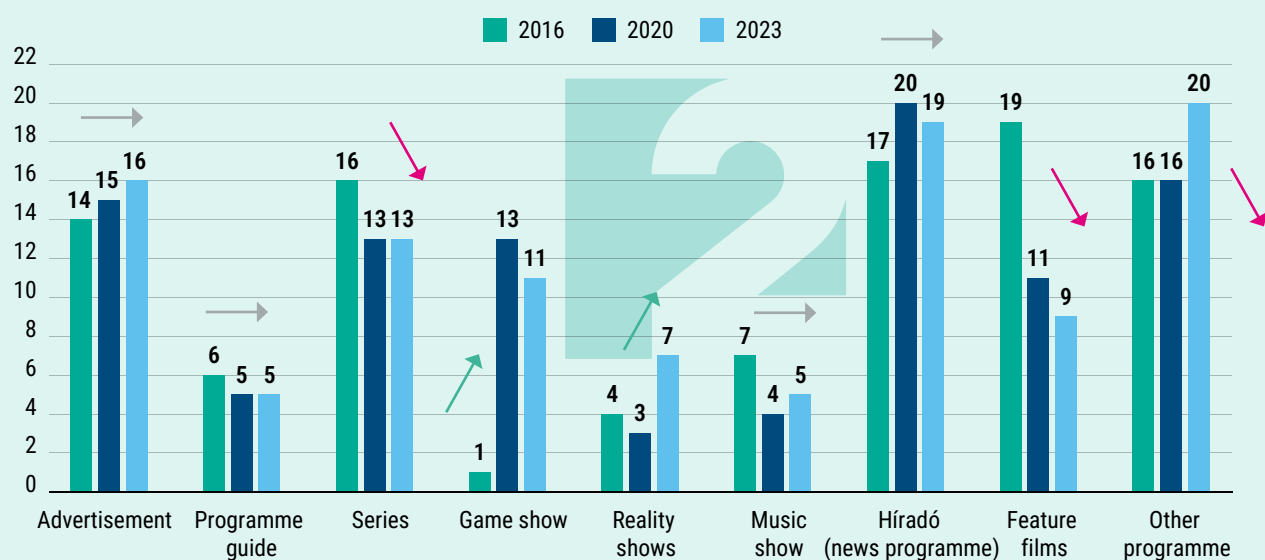
Source: Nielsen Közönségmérés Kft. / NMHH



Overall, the change in market leadership may have been due to the fact that TV2 was able to make up for the loss of the series genre more quickly and efficiently with other formats: **in the case of game shows and news**

programmes, TV2 was more decisive than its competitor in restructuring its programme offer, and made changes more quickly and intensively.

FIGURE 25: | **TV2 audience change** (2016, 2020, 2023, viewers aged 18–59, RSH, percent)



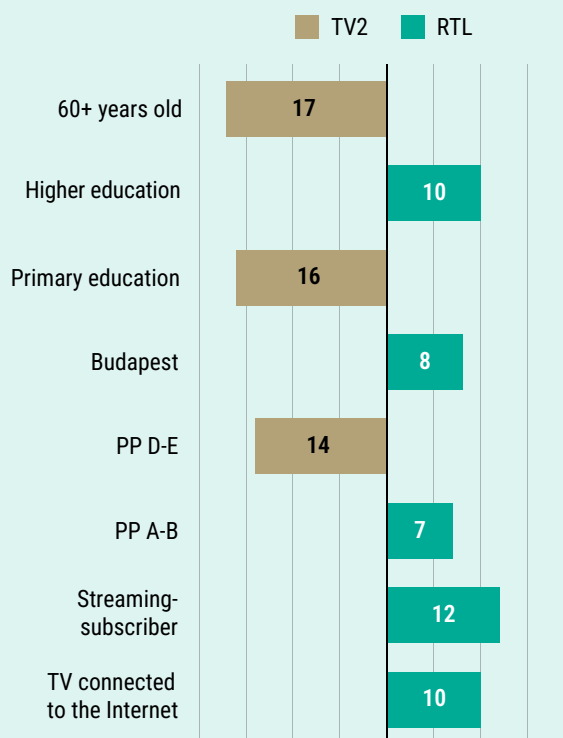
Source: Nielsen Közönségmérés Kft. / NMHH



Game shows had not previously played a significant role on any channel, but at TV2, their share has significantly increased from 2018. This type of content has clearly **appealed to TV2 viewers**, becoming an increasingly important format within the channel's audience structure over the past seven years (2016: 1 percent vs. 2023: 11 percent). **Similar trends were observed at RTL**, where the weight of the game show genre also increased significantly (from 1 percent to 5 percent), but this was not enough to compensate for the losses suffered in other areas.

However, it is also worth looking at **the audience composition of the game shows**: although RTL's game shows were watched by roughly half as many viewers (300,000 viewers) in 2023 as its competitor (654,000 viewers), it was still more effective in reaching the audience groups preferred by the advertising industry. **RTL's game shows were more popular among viewers with higher education** (+10 percent), those living in the capital (+8 percent), viewers in the top purchasing power category (PP D-E) (+7 percent), streaming subscribers (+12 percent) and those with a smartphone with internet access (+10 percent). TV2's game shows reached higher proportions of viewers aged 60+ (+17 percent), those with primary education (+16 percent) and those in the lower purchasing power category (PP A-B) (+7 percent).

FIGURE 26: | Difference in audience composition between TV2 and RTL game shows (2023, ADH, percent)



Source: Nielsen Közönségmérés Kft. / NMHH

Sports channels competition

Sports channels ranked only fifth in the race for the attention of Hungarian TV viewers between 2021 and 2023, behind film or series channels, general-interest commercial TV, streaming platforms and public service channels (excluding M4 Sport). While the most-watched movie channels were watched by six per cent of the population aged four and over (around half a million

people), the **average daily audience of sports channels was 70,000³² in 2023**.

Interest in sports channels has been on a slight downward trend, with a 3 percent drop in viewers over three years. **M4 Sport was clearly the most popular sports channel in 2023**, attracting the same number

³² The average number of viewers per minute (AMR abs) or percentage (AMR percent) of an event within a given target group.

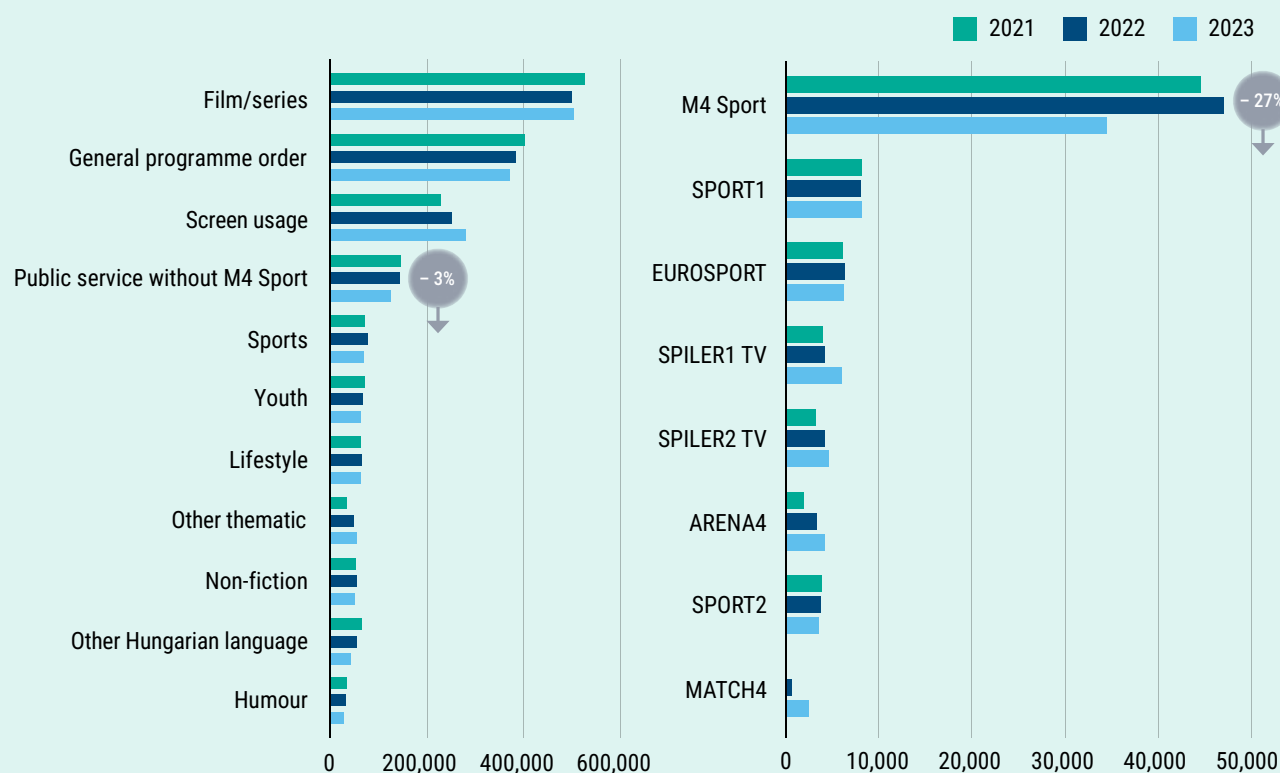
of viewers than all the other sports channels surveyed combined. The public service sports channel was followed by Sport1, Eurosport and Spiler1 with roughly a fifth of the audience, and Spiler2, Aréna4 and Sport2 with a tenth. Match4 was only launched in August 2022, which explains its low audience.

The **audience of sports channels is fairly homogeneous**, with a higher proportion of men (72 percent), over 50s (66 percent), higher educated (27 percent) and those living in the capital (20 percent) than the national average. ARÉNA4 has the lowest proportion of people over 50 (51 percent), while Eurosport attracts above average proportions of graduates (33 percent), people

living in the capital (27 percent) and in large cities (30 percent).

The only major fluctuation between 2021 and 2023 was in the audience of M4 Sport: the channel's audience per minute of transmission fell by a quarter in 2023 compared to the previous year. One of the reasons for this was the high 2022 base: **the public broadcaster has the rights to broadcast world competitions in a number of popular sports**, which significantly increased viewership last year thanks to the 2022 World Championships in football, water, fencing, athletics, judo, wrestling and the most important tennis tournaments (e.g. Roland-Garros, Wimbledon Championships, Australian Open).

FIGURE 27: Viewership of channel types and TV viewing (2021–2023, AMR abs); Viewership of the most popular sports channels (2021–2023, AMR abs)



Source: Nielsen Közönségmérés Kft. – NMHH

Football is the most important element of the sports channels' offer, followed by **other ball games** (mainly handball, basketball, water polo) and **technical sports**. The **other sports** (mainly cycling, running, swimming, horse-riding, weightlifting) represent **a significant weight (44 percent) only in the schedules of Eurosport**, which does not broadcast football at all. The share of sports news and interviews is insignificant, roughly the same as the coverage of the programme guides.

Spíler1 focuses on football (72 percent), but the "new entrant" Match4 (43 percent) and M4 Sport (38 percent) also **focus on football**. Other ball games are offered by

Arena4 (23 percent), M4 Sport (19 percent), Spíler1 (15 percent) and Match4 (13 percent). Viewers of Arena4 (25 percent) and Match4 (14 percent) were the most likely to watch technical sports.

In terms of programme structure, **the public service channel is closest to Match4**. The similarity is particularly striking for football (38 percent vs. 44 percent), other ball games (19 percent vs. 16 percent), winter sports (2 percent vs. 3 percent), other sports (5 percent vs. 1 percent), advertising (6 percent vs. 9 percent), and programme guides (2 percent vs. 4 percent).

Sponsorship and product placement on television

Advertising market forecasts show that traditional media buying patterns in television are increasingly being replaced by **alternative advertising³³ and integrated communication formats** that can combine classical and alternative advertising methods in an effective and creative way. The best-known elements of the alternative toolkit are **sponsorship³⁴ and product placement**. The indisputable advantage of these advertising methods is that they **do not** burden the advertising time frame – which is set by law – and can also reach consumers who are avoiding advertising by penetrating the advertising noise.

Sponsorship

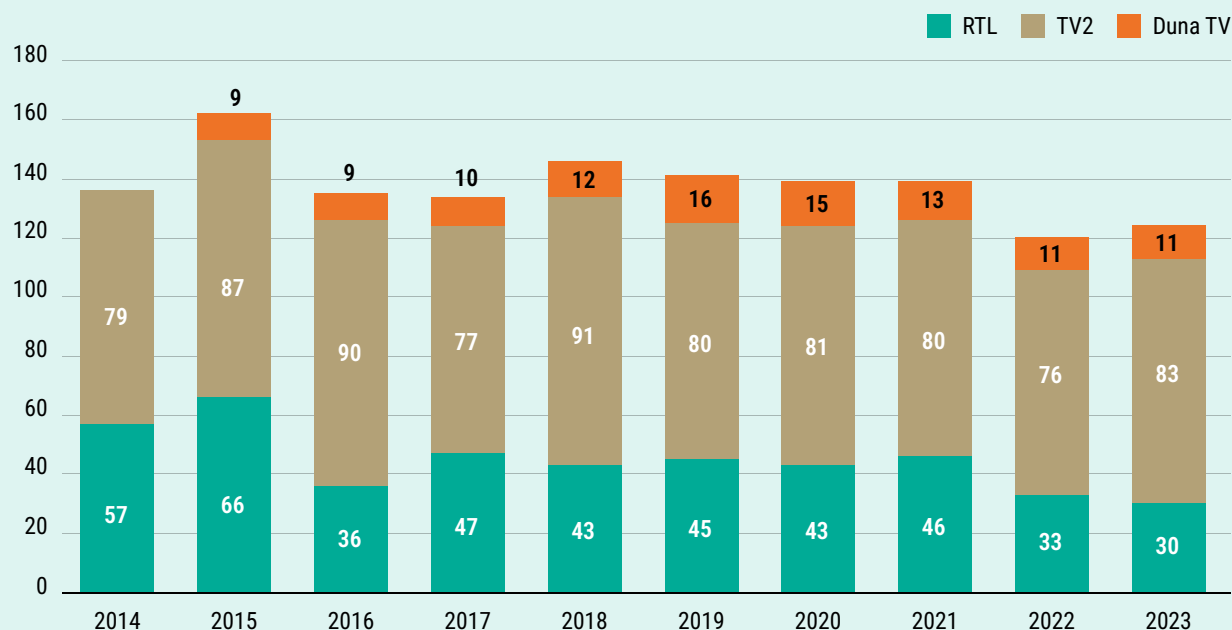
Since 2012, the NMHH has systematically processed information on broadcasting and media sponsorship. The **number of sponsored spots³⁵ was at its highest in 2015** (163,000), then it was more or less evenly distributed in the following years (between 118,000 and 145,000), and in 2023 it increased by 3.5 percent to 124 thousand spots compared to the previous year.

³³ According to the generally accepted definition, alternative advertising is defined as any form of advertising "that reaches consumers in unexpected and surprising ways, because it is more likely to be remembered and more effective in getting the message across." (Nádasi, K.: Alternative trends in media use (reklámérték, 2004, Vol. II, No. 16))

³⁴ Section 203(63) of the Media Act: "Sponsorship" shall mean any contribution made by a company for the financing of a media service provider, media service, (...) or a program with a view to promoting its name, its trade mark, its image, its activities or its products."

³⁵ We do not have information on the amount of money raised from television sponsorship, so we can only give a sense of the change based on the number of sponsorship spots.

FIGURE 28: | Number of spots with sponsorship on TV channels with the highest reach
(2014–2023, thousand pcs)



Source: NMHH

In 2023, the study analysed 35,000 hours of transmission time on TV³⁶, with a total of more than 184 hours of sponsorship messages. Among the permanent players in the sample, **TV2 broadcast around 108 hours of sponsored messages**, which represented 1.23 percent of its total transmission time. **RTL aired 43 hours** (0.49 percent) and **Duna TV 17.5 hours** (0.2 percent) of sponsorship content. Among the channels surveyed for a month, Super TV2's September result of more than three hours (0.45 percent) stood out from its competitors, probably due to the high number of reruns of programmes on TV2.

In total, **almost three thousand types of advertisers' sponsorship messages** were shown almost 140,000 times on the channels studied in 2023. Industry and agriculture maintained their leading position (more than 28,000 contacts), mainly due to the high activity of construction companies. The service sector (almost 16,000 contacts) was dominated by companies from the hospitality sector. The food sector, with around 16,000 contacts, most often promoted soft drinks and spirits.

³⁶ The permanent players in the sample are the national commercial TV channels with the highest reach (RTL, TV2) and (since 2015) the public service Duna TV. In addition, the investigation covered Sláger TV, Hír Tv, Duna World, M5, FEM3, Life Tv, M4 Sport, RTL Három, Super TV2, Viasat 6, Ozone TV and Story 4 for one month each.

TABLE 5: | Most common sponsoring companies in TV (2023, top 10)

| Sponsoring company | Number of appearances |
|--------------------------------------|-----------------------|
| AUSTROTHERM KFT. | 4,861 |
| BAUMIT KFT. | 3,925 |
| LEIER HUNGARIA KFT. | 3,435 |
| TERRAN TETOCSEREP GYARTO KFT. | 3,076 |
| SZERELVENYBOLT KFT. | 2,740 |
| MUREXIN KFT. | 2,623 |
| STAVMAT EPITOANYAG KERESKEDELMI KFT. | 2,443 |
| PENNY MARKET KFT. | 1,950 |
| EVER & EVER KFT. | 1,637 |
| VELUX MAGYARORSZAG KFT. | 1,621 |

Source: NMHH



Product placement

The Media Act³⁷ allowed product placement in 2011³⁸ – previously, any form of product or service placement within a programme was considered surreptitious advertising³⁹, as viewers were not warned in advance of the expected appearance of a brand.⁴⁰ The **advantage of product placement** is that the content is embedded in the programme, i.e. it is dramaturgically integrated, **without interrupting the viewer's experience**.

In the course of its regulatory control activities, the NMHH monitors commercial messages, registers and organises product placement information in a database on the two leading national commercial television channels (RTL, TV2)⁴¹. Looking at the last ten years, the expansion in product placement broke in 2020, which may be partly explained by the fact that **the production of home-grown productions was curbed by pandemic-related restrictions**. In 2023, there was a significant increase in the share of in-house programmes, but this was followed only modestly by a 14.1 percent increase in the volume of product placement compared to the previous year.

³⁷ Act CLXXXV of 2010 on media services and mass media

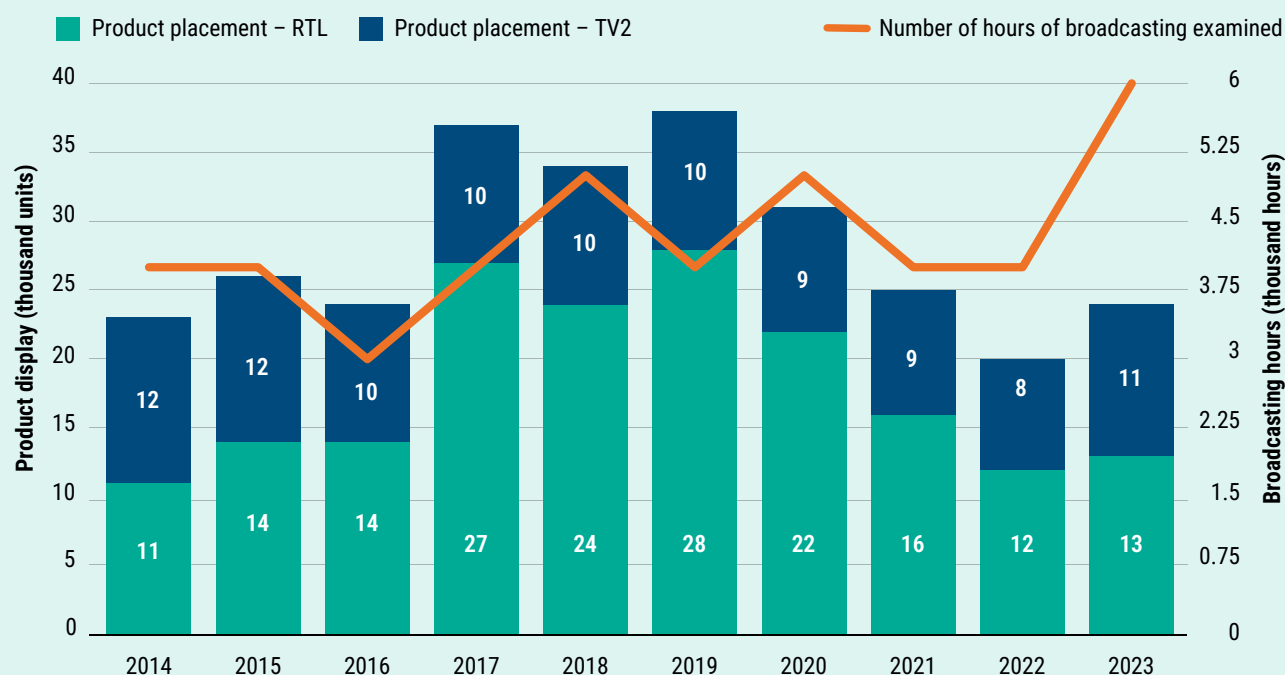
³⁸ Product placement means a form of commercial communication "consisting of the inclusion of, or reference to, a product, a service or the trademark thereof so that it is featured within a program or a user-generated video in return for payment or for similar consideration" (Section 203(68) of the Media Act)

³⁹ Section 203(4) of the Media Act "Surreptitious commercial communication" shall mean any published commercial communication that misleads the public as to its nature."

⁴⁰ This was also the case with the fourth season of Való Világ (Real World), which was broadcast at the time of the law change. In the 2010 episodes, the Media Council found 377 cases of advertising violations, for which the media service provider was fined HUF 14 million, but in the episodes published after 1 January 2011, all of these were considered to be in compliance with the rules.

⁴¹ In 2023, the official investigation into product placement practices was complemented by an analysis of Duna Television's own programmes

FIGURE 29: Trends in product placement volume and hours of transmission (2014–2023)



Source: NMHH

In order to provide a more nuanced presentation of product placement, the Authority classifies advertisements **into two main groups** based on their position in the storyline. In the first category are those representations in which the brand name is **merely a brand name** without any meaningful role in the story, and in the second category are the actual, **dramaturgically important methods**.

The increasingly conscious use of advertising techniques is shown by the fact that in 2023, **22.7 percent of the cases were specifically related to the brand**

advertised, compared to 8.7 percent in the previous year. In this respect, RTL's offerings *include Autogram*, and the car brands and service providers featured in the magazine series *Év Hotele*, TV2's *Trendmánia* magazine and Duna Television's *Divat & Design*.

The *Lego Masters* programme on RTL was a completely new presentation, **linked to a specific brand in both title and theme**, but with a clearly visible logo in only seven cases. Despite the lack of intrusive advertising, every minute of the show promoted the game and the creative building it can do.

When examining product placements, the NMHH also monitors the development of **virtual advertising**⁴². Virtual advertising is one of the most memorable forms of product placement, where the visual surface carrying the experience shrinks and a new stimulus appears on the screen. **In this case, the product does not appear integrated into the programme, but completely independent of the content.** This type of presentation can

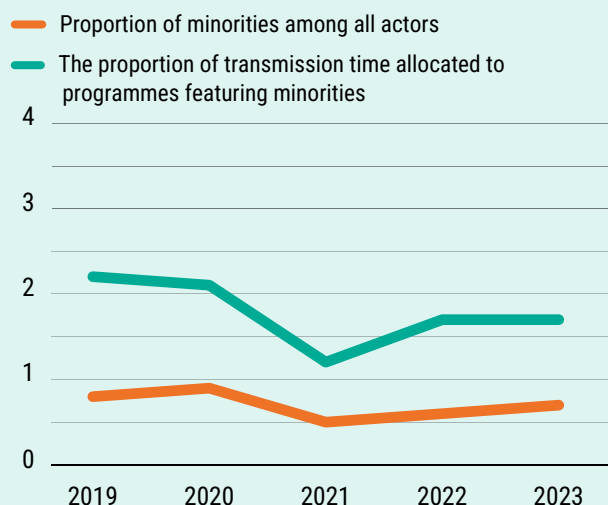
have a good memory effect, but its reception is clearly negative.⁴³ In 2023, 1,661 virtual advertisements were registered by the NMHH, more than double the amount detected in 2022. Most of these types of advertisements were used in the *Szerencsekerék (Wheel of Fortune)* game shows (438 cases), but they were also popular in weather forecasts.

Representation of minorities and people with disabilities in news programmes

Since 2011, the NMHH has continuously analysed the representation of **national and ethnic minorities** in major news programmes. The Authority's Social Diversity Complaints Investigation⁴⁴ also covers the representation of **different disability groups** in the media. The aim of the analysis is to measure the social diversity that fosters national solidarity and cohesion, and to promote the social inclusion and integration of the groups concerned.

National and ethnic minorities have had a **modest presence rate** since the beginning of the surveys: the proportion of minority appearances has been consistently below one per cent over the last five years, and their proportion of appearances per transmission time has been around two per cent.

FIGURE 30: [National and ethnic minorities in news programmes \(percentage of appearances and transmission time\)](#)



Source: NMHH

⁴² Section 203(72) of the Media Act "Virtual advertisement shall mean an advertisement inserted into the programme signal or the programme subsequently through a digital technology or by any other method."

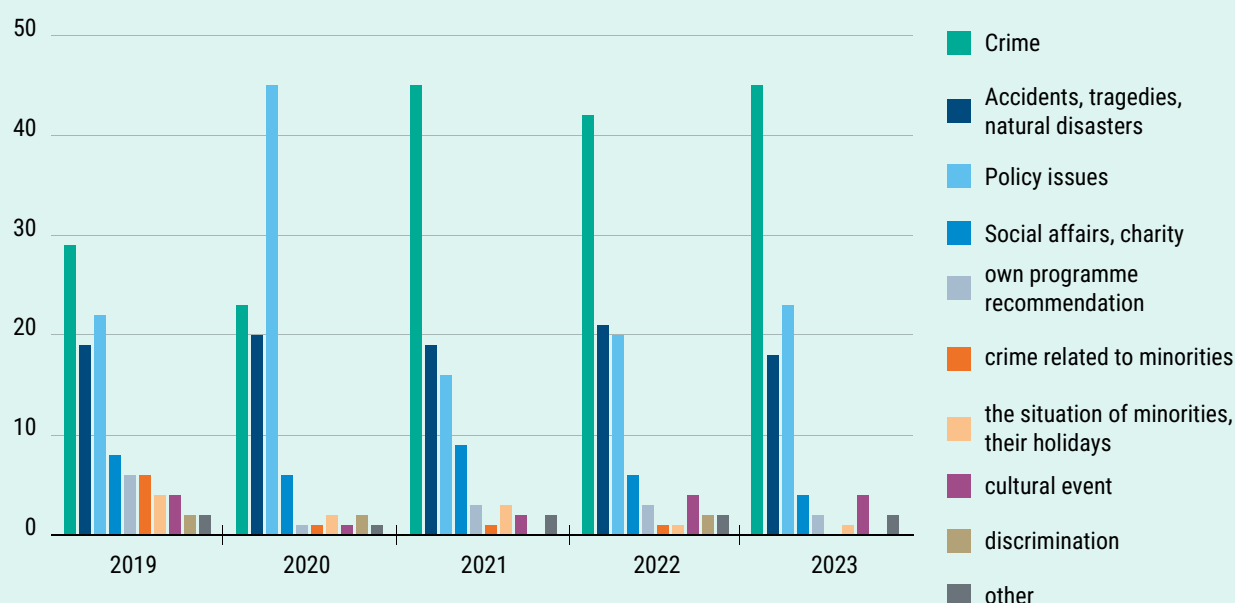
⁴³ Media Council: virtual advertising is the most disturbing – National Media and Infocommunications Authority (nmhh.hu)

⁴⁴ Social Diversity (NMHH), <https://nmhh.hu/szakmai-erdekeltok/mediafelugyelet/tarsadalmi-sokszinuseg>

For years, the **typical context for** national and ethnic minorities **in news programmes** has been **crime** (average: 33.4 percent), **domestic politics** (average: 27.3 percent) and **accidents, tragedies and natural disasters** (average: 18.3 percent). In relation to national and ethnic minorities, commercial news programmes focused mainly on crime and disasters, while public service and public affairs channels focused more on domestic policy issues. The proportion of national and ethnic minorities in commercial news programmes has been around four times higher than in public service news programmes over the past five years.

Among the ethnic minorities, the **proportion of Roma** in the surveyed commercial news programmes has been consistently above 90 percent since 2019. The share of other minorities in Hungary was close to 10 percent (9.8 percent) in 2022 alone, with commercial channels paying the least attention to them (1.8 percent). In the last three years, Roma were the **most frequently mentioned in the context of crime** – this may be due to a change in editorial practice: from 2021 onwards, more actors (local residents, passers-by) were interviewed in connection with crime.

FIGURE 31: | [Most common issues related to the Roma minority \(percent\)](#)



Source: NMHH

In the past five years, non-Roma minority actors have been featured mainly in the context of general domestic policy and in connection with celebrations and commemorations of national minorities – criminal offences accounted for less than 5 percent of the mentions. In the overwhelming majority of cases (68.5 percent),

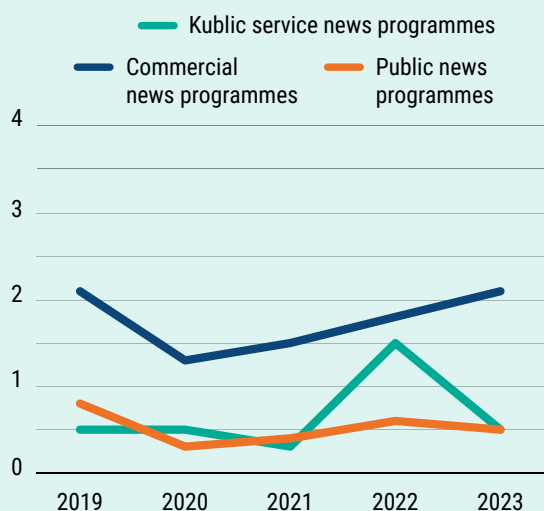
representatives of national **minorities were allowed to express their opinions in their own voices**, appearing only as “cut-scenes” in a quarter of the appearances. Institutional affiliation of the interviewees was three times more often not revealed for Roma than for other minority actors (64 percent vs. 18 percent).

Disabled people have also been underrepresented in news programmes in recent years compared to their weight in the population: they accounted for only 0.4 percent of the actors presented in Hungarian news programmes, and their share of transmission time was around one per cent. According to the 2022 census data, there are nearly 274 thousand people with disabilities in Hungary⁴⁵, which is about 2 percent of the population; more than a third (113,000 people) have a motor disability, about a fifth (41,000 people) have an intellectual disability, about the same number (43,000 people) are blind or partially sighted, and 30,000 people are deaf or hard of hearing.

percent), compared to 27.3 percent for public affairs programmes and 14.9 percent for public service news.

People with physical and sensory disabilities were the most frequently featured in news programmes, while people with intellectual or multiple disabilities were seen in about a quarter of the cases. People with disabilities are in the news almost every year for high-profile events such as White Cane Day (15 October), World Braille Day (4 January), World Autism Day (2 April), World Day of People with Disabilities (3 December) or World Day of the Deaf (last Sunday in September).

FIGURE 32: Programmes featuring people with disabilities as a proportion of transmission time (2019–2023, percent)



Source: NMHH

Commercial news programmes were the most likely to **feature people** with disabilities **anonymously** (44.3



⁴⁵ Self-identified disabled persons by age group and type of disability (KSH), https://www.ksh.hu/stadat_files/ege/hu/ege0033.html

Audio market



Traditional radio stations are increasingly challenged by the growing range, availability and use of audio services available on online platforms (music streaming, podcasts, online radio). It may be interpreted as a response to this challenge that traditional radio stations are increasingly launching streaming services, online channels or making their programmes or podcasts available online. Therefore, in contrast to previous years, this chapter presents the supply and demand of both traditional radio and online services competing for listeners' attention in 2023.

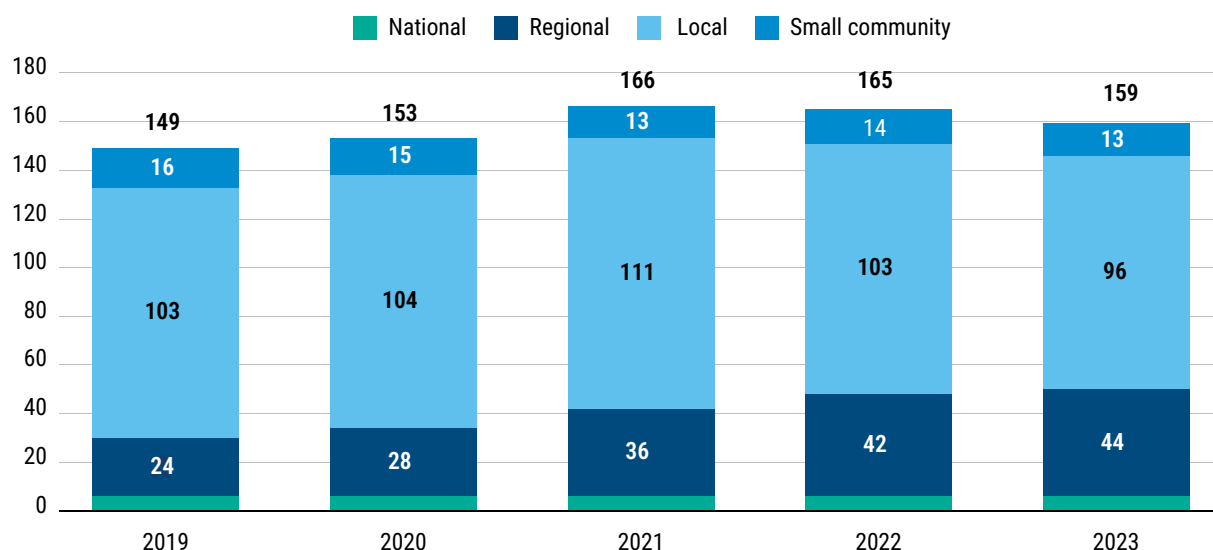
4.1. | Radio media offering

In 2023, the radio offer in Hungary consisted of **five public service**⁴⁷ radio stations (Kossuth, Petőfi, Bartók, Dankó and Nationality), **80 commercial** and **74 community** radio media services. Between 2019 and 2023, there was a slight shift in the number of radio stations in favour of media services with a larger coverage area, with the number of regional radio stations almost

doubling and the number of local radio stations decreasing by almost 7 percent.

Out of a total of 159 terrestrial radio services, 154 media services operated on the basis of an administrative agreement with the Media Council. In addition to the **only national commercial channel, Retro Radio**, there were **153 other regional, local and small-community** radio media services, using a total of 225 frequencies.

FIGURE 33: | [Terrestrial broadcast radio media offering by coverage area \(2019–2023, number of media services\)](#)



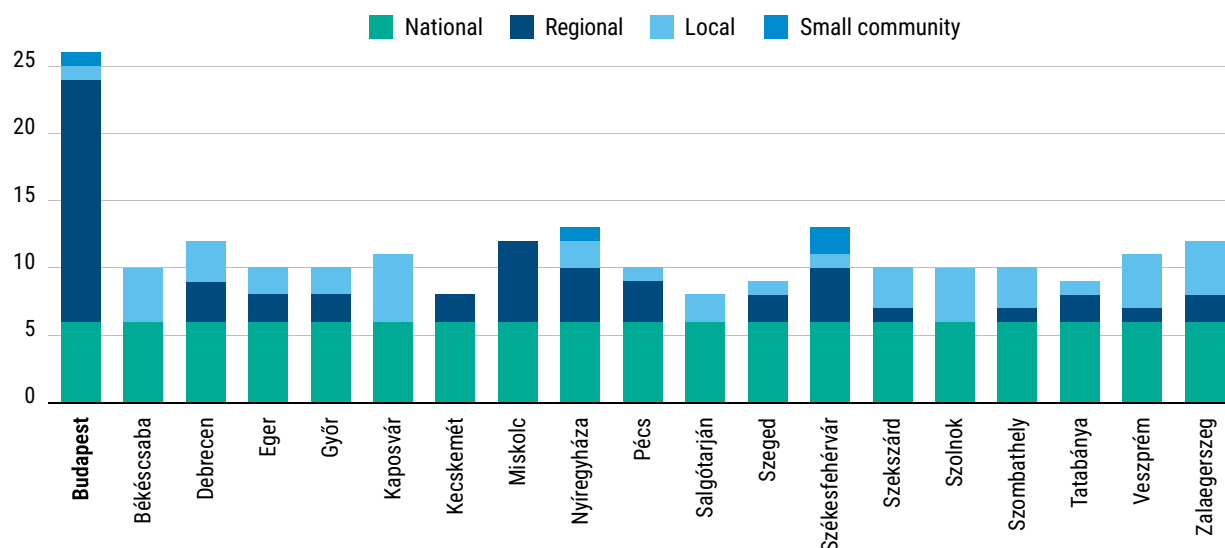
Source: NMHH, Whitereport database

⁴⁷ The Rádió1 network is organised in two ways: the media service provider Radio Plus Kft. has its own rights, and there are partner companies that take over the programmes of Rádió1 of Budapest.

In 2023, in addition to stations with national coverage areas, there were **twenty district, local or small community** radio stations in **Budapest**, a total of 80 in

the county seats and 53 in other types of settlements. **Small-community radios** have the smallest coverage area (maximum radius of one kilometre).

FIGURE 34: | Radio offer in county seats (Q4 2023, number of media services)



Source: NMHH/Whitereport

Note: some radio media services were operating in more than one county on different frequencies.

Networking and coverage area extension is a common practice in local and district radio. Only services of the same nature (community or commercial) can be connected to a network. In such cases, the local partner usually **takes over** the majority of the **network media service provider's programming**. A typical example of a networked media service is the **Rádió 1** network, which in 2023 operated on a total of 45 frequencies, making it a commercial media service that can be received in a significant part of the country.⁴⁸

One of the conditions for the authorisation of a **coverage area extension** is that the coverage areas of the media service provider's rights of the same type must be within a maximum distance of 70 kilometres from each other. In this case, the media service provider **must broadcast the same programme** on all media service facilities affected by the increase of coverage area. An example is Best Radio, which can be heard on frequencies in Miskolc, Kazincbarcika, Ózd and Tiszaújváros. The profile of most radio media services is dominated by **music (87)**, **political/public affairs (46)** or **religious/church themes (24)**.

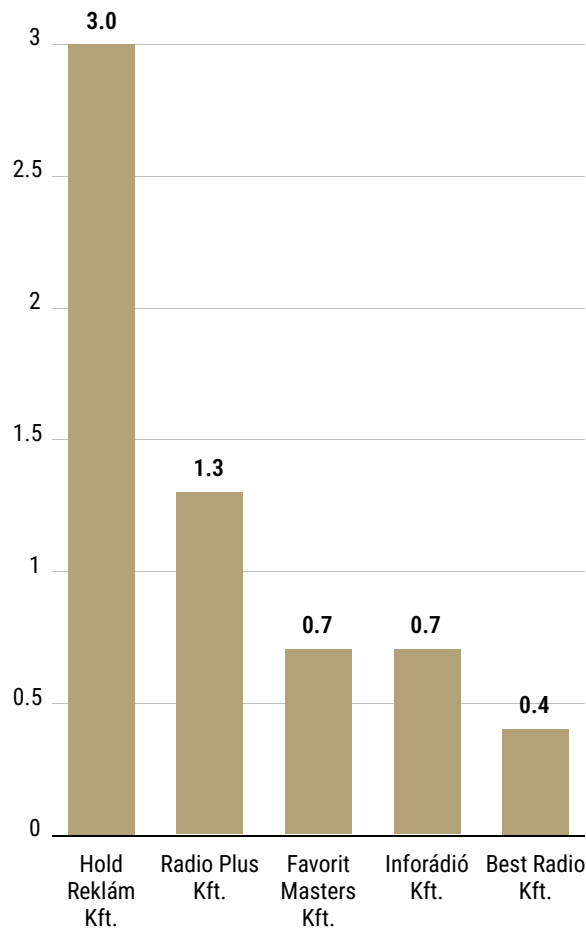
⁴⁸ In addition to the five channels distributed on the terrestrial platform, two other channels (Parliamentary Radio, Duna World Radio) were available exclusively via satellite and the internet.

The 159 radio stations are operated by a total of 87 media service providers, of which 78 are commercial companies and 9 are other organisations (foundations, associations, etc.). **All operators were 100 percent domestically owned** in 2023.

Not counting the national terrestrial public radio channels of Duna Médiaszolgáltató, only **two** of the companies operating radio stations had an **annual net revenue of more than HUF 1 billion**: **Radio Plus Kft.**, which operates much of the Rádió 1 network, and **Hold Reklám Kft.**, which operates Retro Rádió, the single nationwide commercial channel. The latter company increased its annual net turnover by 17.3 percent (HUF 400 million) compared to the previous year, while Radio Plus Kft.'s annual net turnover increased by less than 1 percent in 2023. In 2023, the top five radio media service providers in terms of revenue achieved almost ten percent (HUF 500 million) more annual net revenues than a year earlier. Public service media's radio advertising revenue⁴⁹ was HUF 1 billion in 2023, a 10.3 percent decrease compared to 2022.



FIGURE 35: The largest commercial radio media service providers by revenue in 2023 (HUF billion)



Source: Whitereport database & Opten

Hold Reklám Kft. operates Retro Rádió, while Radio Plus Kft. operates some of the channels of the Rádió 1 network. Favorit Masters Kft. operates Budapest's regional channel Sláger FM, Inforádió Kft. operates Budapest regional channel InfoRádió, while Best Rádió Kft. operates part of the Best FM network and part of the Rádió M channels.

The figure shows the annual net revenues of media service providers, which include online and other revenues in addition to advertising revenues for each company, but exclude commissions to intermediaries selling advertising time on the channels.

⁴⁹ Decision of the Media Council No 229/2024 (26 March 2024) <https://mtva.hu/wp-content/uploads/sites/17/2024/06/Az-MTVA-2023.-evi-beszamoloja-es-mediatanacsi-elfogado-hatarozata.pdf>

4.2. | Offers of audio platform services

In Q4 2023, the Whitereport database included **ten audio platform services** (Music on Demand and Podcast on Demand) **available in Hungary**. Seven of these were operated by global platform providers (e.g. Spotify, YouTube Music, Deezer). Domestic podcast services were first launched in 2021: Podcast.hu, PodPad, and by 2023 the national offering was expanded with PodcastPioneers.

Some platforms may offer only music content (e.g. Apple Music) or only podcasts (Google Podcast, Podcast.hu), but more typically they offer **both text and music content** (e.g. Spotify, SoundCloud) and access to other audio content. Examples of the latter include real-time listening to online or offline radio (e.g. PodPad), live streaming of concerts (e.g. Apple Music) or access to audiobooks (e.g. Spotify).

Most audio platforms are **partly or fully free of charge**. Subscription plans offer users additional services compared to free plans, such as premium content (e.g. Apple Podcasts) or no advertising (e.g. Spotify, YouTube Music).

As both professional and amateur content creators seek to reach a wider audience, a **convergence between audiovisual and audio platforms** has started: professional broadcasters are **increasingly producing podcasts in videocast format**, which are made available as audiovisual content on video sharing platforms (e.g. YouTube, Videva) and as audio content on podcast platforms. And smaller podcasters typically upload their audio material to video sharing platforms without video, but with a cover image. At the same time, Spotify, originally an audio-only service, has also launched video content.⁵⁰



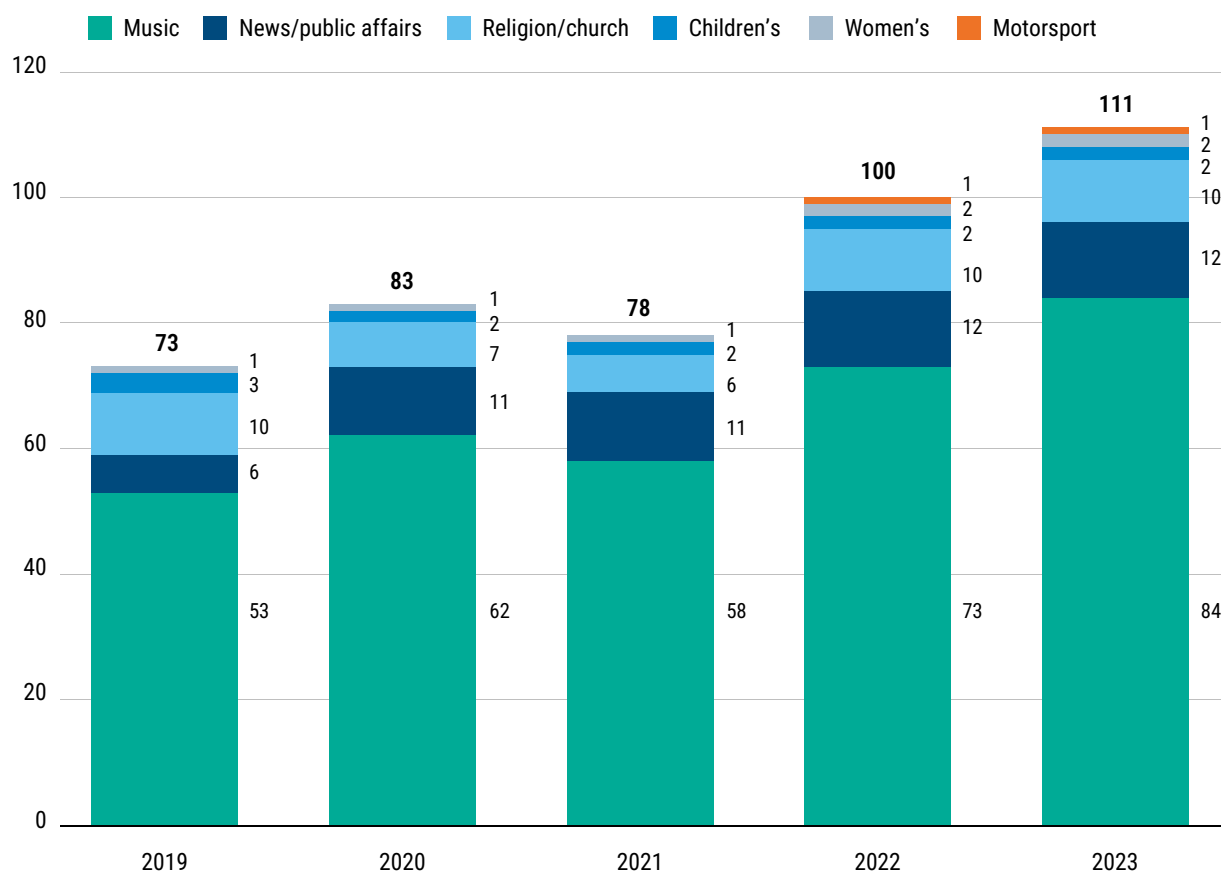
⁵⁰ Introducing Clips: Get Started with Short-Form Video on Spotify (Spotify, 8 March 2023), <https://artists.spotify.com/blog/spotify-clips-get-started-short-form-video-stream-on>

4.3. | Offer of online radio stations

In Hungary, the number of Hungarian **radio stations available exclusively online or through their own apps has increased by 35 percent** in the last five years.

These included both on-demand and linear online audio media services. Among the 111 online radio stations available in 2023, similarly to their terrestrial counterparts, **music was the dominant theme** (84), followed by news/public life (12) and religion/church (10).

FIGURE 36: | [Online radio stations available in Hungary by theme \(2019–2023, units\)](#)



Source: Whitereport database

Most of the companies operating online radio stations have only one channel, but Sailormoon Bt., for example, operates seven channels representing different music genres under the Cool FM umbrella brand,

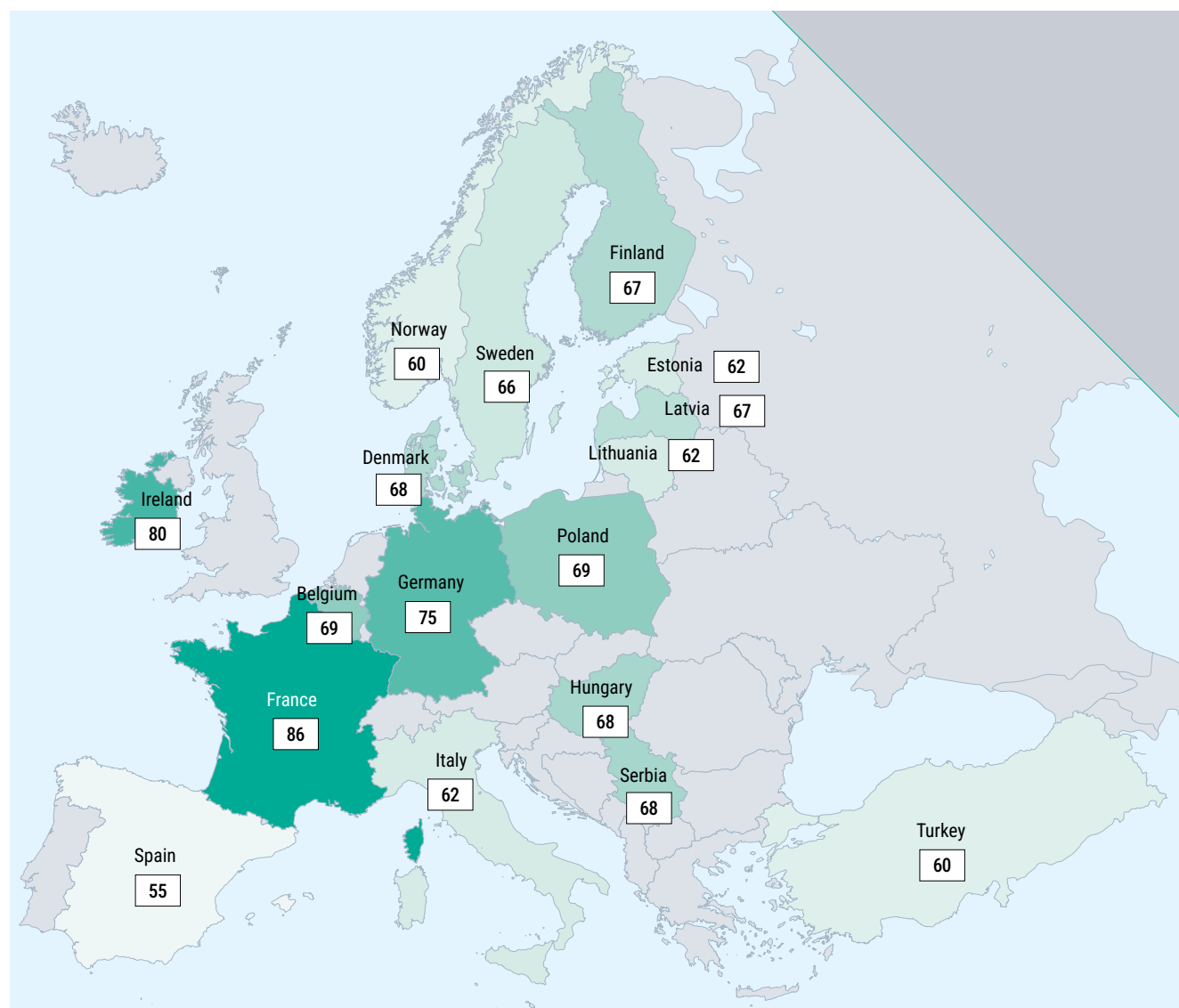
and Danubius Media Kft. has four channels. In addition, companies with terrestrial radio media services, such as Magyar Jazz Rádió Kft., have also launched online radio stations.

4.4. | Composition of radio listeners

Despite the rise of online services, the popularity of traditional **radio listening** among Hungarians **did not decline in 2023**: radio stations in Hungary reached approximately seven million people per week, and radio

listeners spent an average of almost four hours (226 minutes) listening to radio programmes. **Hungary has been in the top one third of daily radio broadcasting in Europe for several years**; in the Central and Eastern European region, only Serbia and Poland are ahead of Hungary.

FIGURE 37: | [Average daily radio reach in some European countries \(2023, total population, RCH percent\)](#)

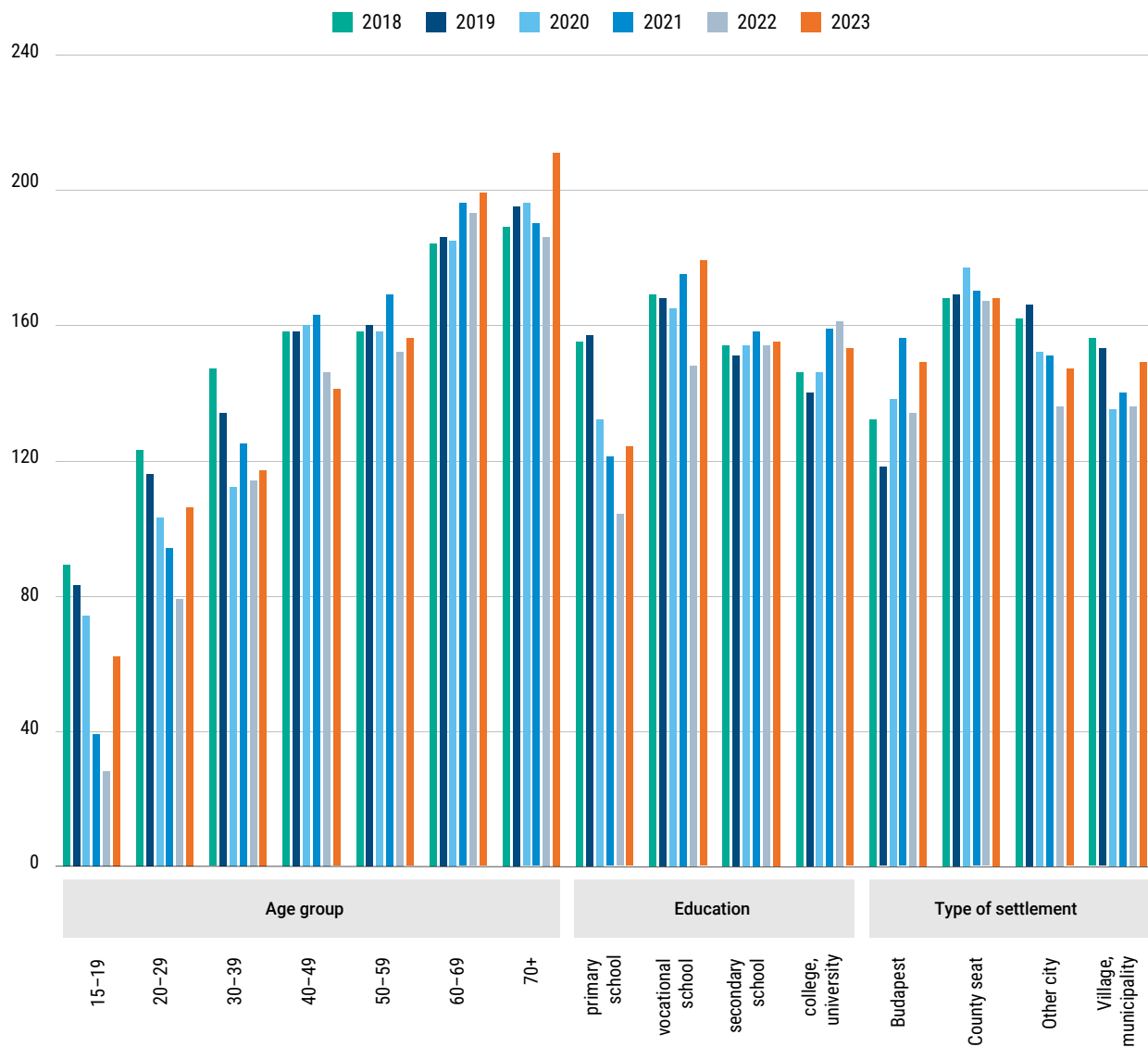


Source: Kantar Hoffmann-Scores Group/NMHH

Reach percent (RCH percent): the proportion of the total population reached by radio stations on an average day

In the various demographic breakdowns, **time spent listening to radio increased** in almost all categories compared to the last two years.

FIGURE 38: Time spent listening to radio per day by age group, educational attainment and type of settlement for the total population (2020–2023, minutes)



Source: Kantar Hoffmann-Scores Group/NMHH

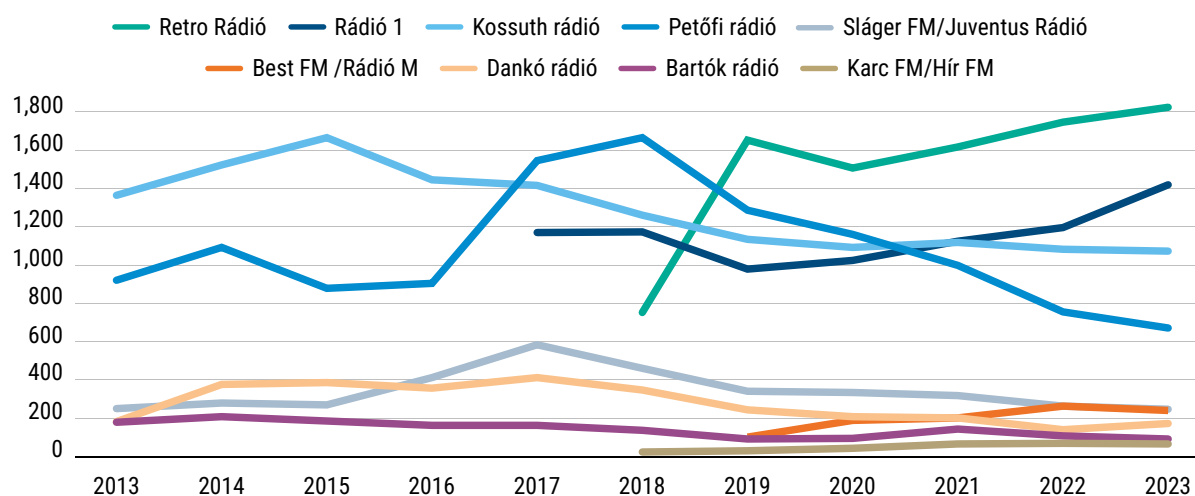
Note: Average Time Spent (ATS): average number of minutes a listener spent on the radio.

4.5. | The most popular radio stations

In the current structure, **commercial radio stations have topped the popularity rankings** for years, followed closely by public service media with a solid listener base, but local and regional radio stations still have a significant listener base.

Retro Rádió was followed by Rádió 1, operating in a networked form, in the national daily listening list, with Kossuth and Petőfi in third and fourth place between 2021 and 2023. Previously (from 2013 to 2016), Kossuth was the market leader, later (between 2017 and 2021) it was overtaken by Petőfi for several years, but in 2019, the second year of its launch, **Retro** took the title of the **most popular radio station in Hungary** and has held it ever since.

FIGURE 39: | National daily audience 2013–2023 (RCH, thousand people)



Source: Kantar Hoffmann-Scores Group/NMHH

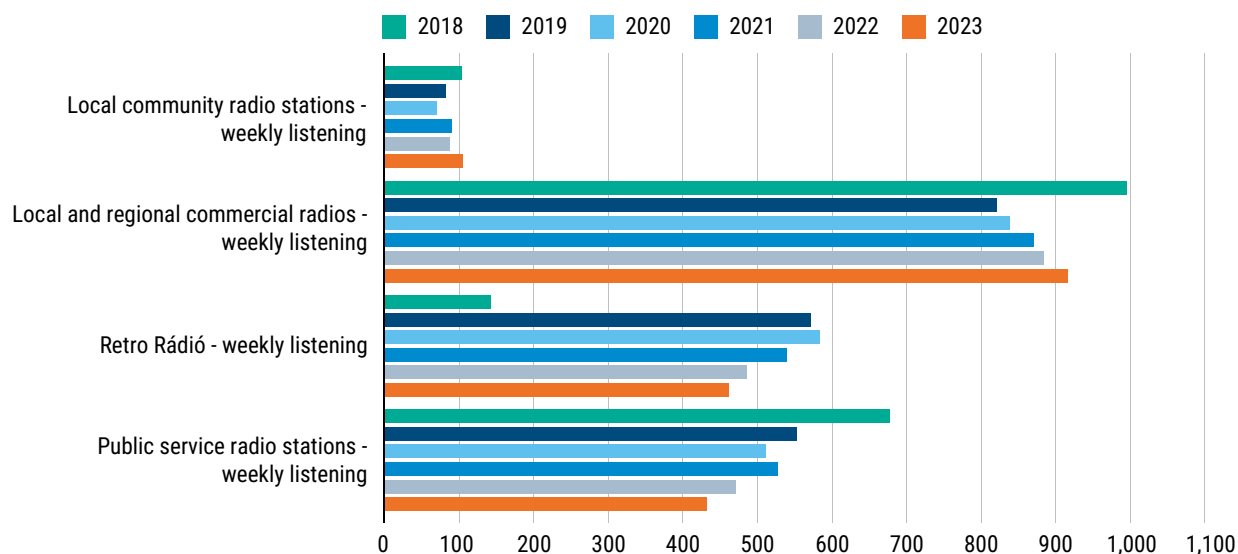
Daily reach or Reach N (RCH): the size of the audience reached by a channel type on an average day, expressed in thousand listeners (daily population of radio listeners)



The **local and district commercial radio stations** in the county seats, partly due to their networked mode of operation, **continue to lead the reach statistics**, outperforming the national commercial (Retro Rádió)

and public service channels (Petőfi, Kossuth, Dankó, etc.). In 2023, all categories other than these and local community stations (where there was a slight increase) saw a decrease in weekly reach.

FIGURE 40: | **Reach of radio stations available in county seats 2018–2023** (weekly reach in thousand people)



Source: Kantar Hoffmann-Scores Group/NMHH

Weekly reach or Reach N (RCH): the size of the audience reached by a channel type in an average week in thousands (weekly radio listener population)

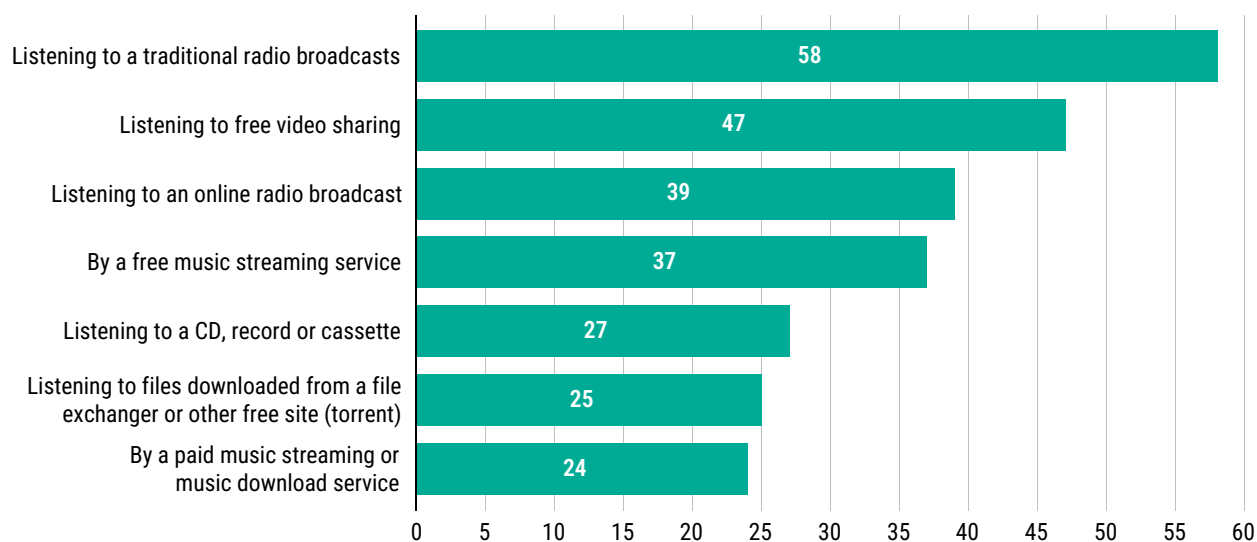


4.6. | Use of audio platform services

According to the NMHH's 2023 survey on internet usage habits, a **higher proportion of the Hungarian**

population aged 16 and over using the internet listens to traditional radio (decreasingly on a traditional radio set) than to music from other sources, including video sharing and music streaming.

FIGURE 41: | **Music listening habits among domestic internet users aged 16+, at least monthly (2023, percent)**



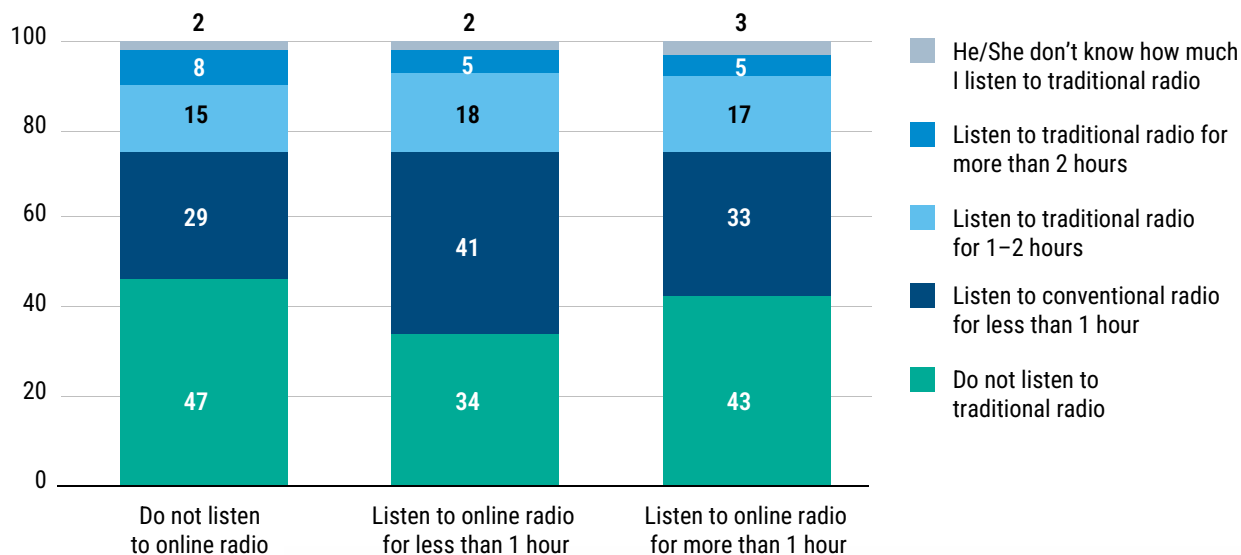
Base: internet users aged 16+; n=3093, N=6.8 m
Source: NMHH Internet usage research, 2023



Listening to online radio does not necessarily mean that people are turning away from traditional radio completely, but **almost half of those who do not listen to online**

radio do not listen to traditional radio at all, so they do not consume radio content at all.

FIGURE 42: Time spent listening to traditional radio compared to listening to radio and music online (2023, percent)



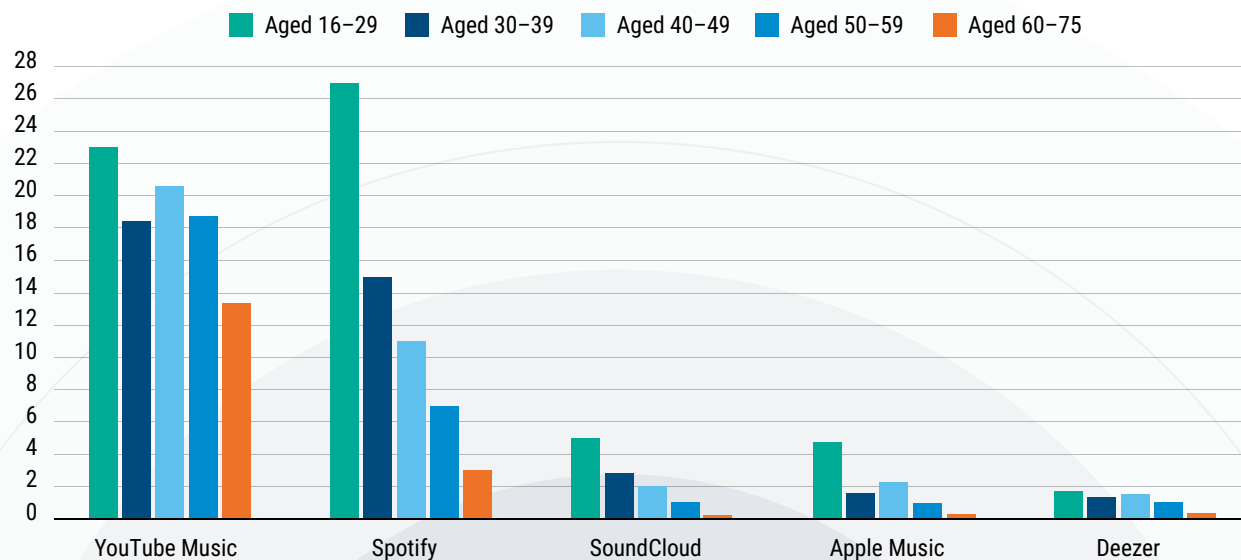
Base: internet users aged 16+; n=3093, N=6.8 m
Source: NMHH Internet usage research, 2023



According to research by Kantar-Hoffmann, **YouTube Music was the most popular music streaming service** in Hungary in **2023**, except for the under-30 age group, where Spotify topped the list with 27 percent of

users. According to Start.io data, 55 percent of Spotify's domestic user base is male, 65 percent are under 40, and 45 percent are aged 16–29.

FIGURE 43: | Use of music streaming services among internet users (2023, percentage by age group)



n=14,000 people

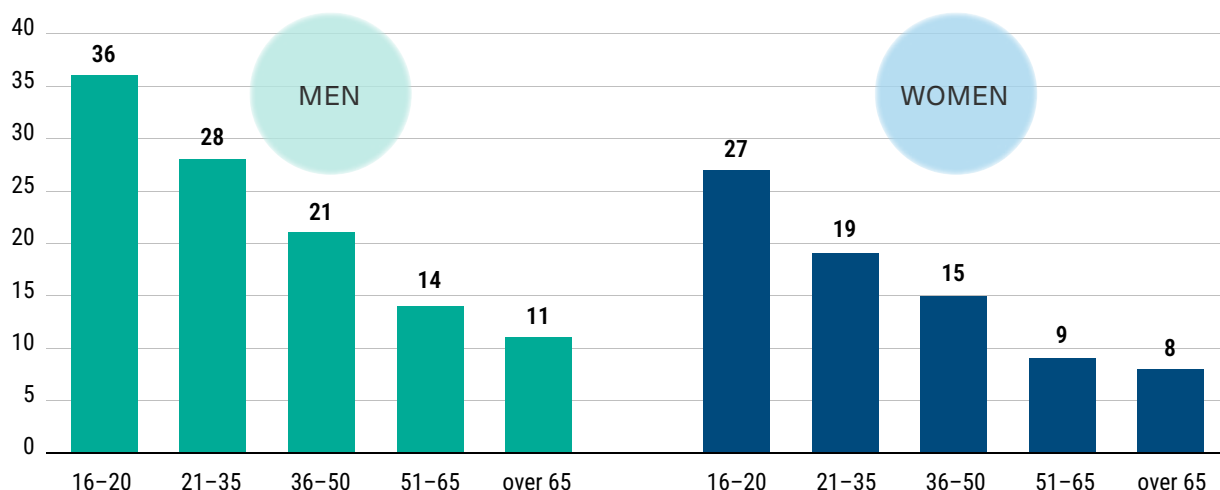
Source: Kantar-Hoffmann TGI/ NMHH



Podcast listening in Hungary has been growing for years: according to NMHH's internet research⁵¹, 18 percent of internet users over 16 listened to podcasts for an average of 44 minutes a day in 2023. Podcast listening also increased (from 16 percent to 22 percent) among those who use narrowly defined video-sharing social networking sites.

There is a **higher proportion of men** among domestic **podcast listeners** in all age groups, and a higher proportion of **younger people** of both genders listen to podcasts. The two extremes are men aged 16–20 (36 percent) and women aged 65+ (8 percent).

FIGURE 44: | Listening to podcasts for at least half an hour on an average day, by gender and age group (2023, percent)



Base: internet users aged 16+; N=6.8 m, n=113, 374, 462, 317, 197, 111, 456, 501, 391, 171

Source: NMHH Internet usage research, 2023



⁵¹ Consumer survey of the electronic communications market, 2023 – Internet survey (NMHH, 20 June 2024) https://nmhh.hu/cikk/247212/Az_elektronikus_hirko-zlesi_piac_fogyasztoinak_vizsgalata_2023_internetes_felmeres

Music consumption trends in the 2020s

We listened to more music than ever before on more devices and channels in 2023, according to a study published by the International Federation of the Phonographic Industry (IFPI)⁵² at the end of 2023. According to the Engaging with Music 2023 survey, conducted by the organisation (of which MAHASZ⁵³ is a Hungarian member),⁵⁴ which involved more than 43,000 participants from 26 countries, respondents spent **an average of 20.7 hours listening to music per week**, more than half an hour more than the previous year. On average, survey participants listened to music in more than seven different ways.

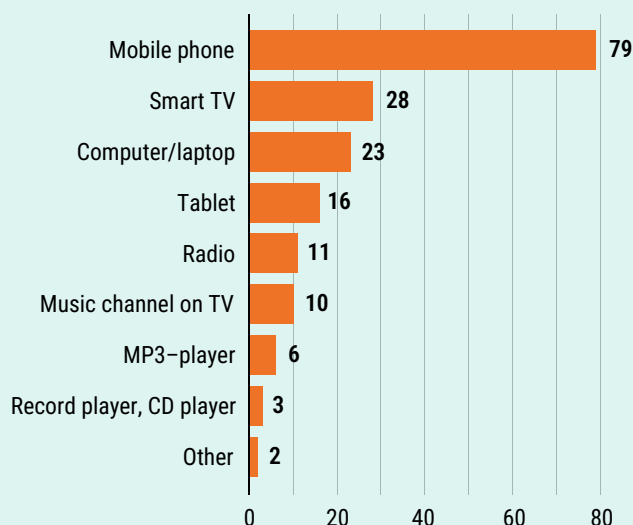
The ProArt Music Industry Report⁵⁵, which summarises national data, focused on the regularity and mode of music listening. According to the survey, **70 percent of the Hungarian population aged 18–60 listen to music daily**, with 86 percent of 18–29-year-olds listening to music. Just over half of the latter are consciously and actively listening to music, the others as a background activity.

In Hungary, **76 percent of all respondents use mobile devices to listen to music regularly**, compared to 94 percent of 18–29-year-olds. 33.5 percent of respondents also regularly listen to music on TV, with the majority listening to music on the internet and 35 percent watching music channels. According to the report, **only one in three people listen to music on a traditional radio every day**.

According to the Ipsos KidComm survey on the **music listening habits of 8–14-year-olds**⁵⁶, nine out of ten of

the age group regularly listen to music, 79 percent of them on a smartphone.⁵⁷ All other devices are used at significantly lower rates than by adults.

FIGURE 45: Music listening device among Hungarian 8–14-year-olds (2023, percent)



Source: KidComm, Ipsos / ProArt Music Industry Report 2023, N=911 (More than one answer was possible.)

As for **music platforms**, the vast majority of the young generation surveyed (84 percent) prefer **YouTube**. **Spotify** is second with 26 percent, 20 percent have their own music library, ten percent listen to music on social media and three percent use Apple Music. Over the past few years, measured data show that **subscription music streaming services have also exploded**⁵⁸ among adults, with daily usage almost doubling since

⁵² International Federation of the Phonographic Industry

⁵³ Association of Hungarian Sound Recording Publishers

⁵⁴ Engaging with Music: <https://www.ifpi.org/ifpis-global-study-finds-were-listening-to-more-music-in-more-ways-than-ever/> (11/12/2023, International Federation of the Phonographic Industry)

⁵⁵ ProArt Music Industry Report 2022: <https://zeneipar.info/2022/> (ProArt – Society for Copyright)

⁵⁶ ProArt Music Industry Report 2023: <https://zeneipar.info> (ProArt – Society for Copyright)

⁵⁷ On average, children get their first phone at the age of 8.8, mainly to contact their parents.

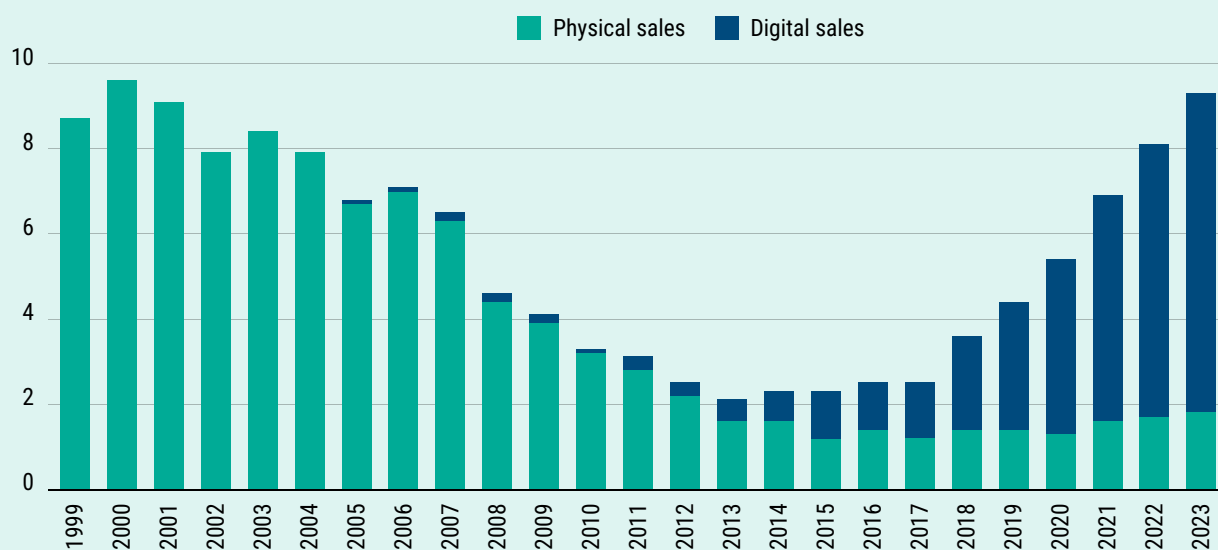
⁵⁸ ProArt Music Industry Report 2022: <https://zeneipar.info/2022/> (ProArt – Society for Copyright)

2020. The survey found that **among adults** who listen to music streaming, Spotify usage is up almost 50 per cent, with a similar proportion using YouTube/YouTube Music, and Apple Music has continued to gain ground.

The dramatic transformation of the music industry has been accelerated by the spread of internet penetration and digitisation; the last two decades of the

Hungarian sound recording industry illustrate this development: the market for physical media (CD, cassette, vinyl, DVD, Blu-Ray), with a net sales volume of around HUF 10 billion, peaked in 2000, and has recovered from the subsequent downturn to reach new highs again today, now predominantly in the form of digital sales.

FIGURE 46: | Physical and digital sound recording sales in Hungary 1999–2023 (billion HUF, net)

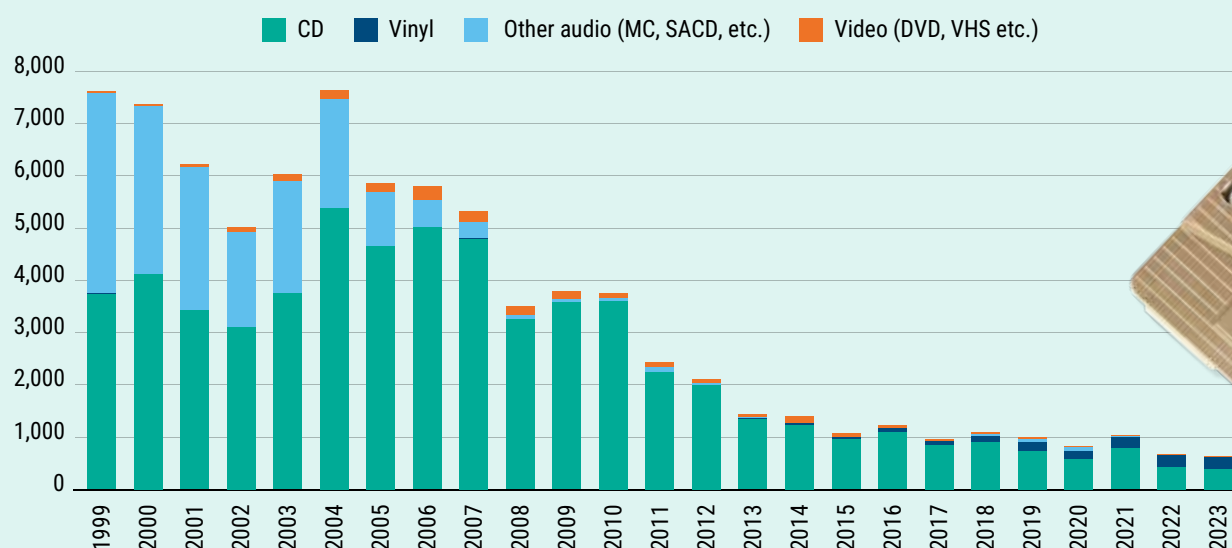


Source: MAHASZ Market data 2023, <https://mahasz.hu>

At the turn of the 2000s, between **7 and 8 million recording media were sold in Hungary** every year. Illegal copying and online music downloading have eliminated

the need for, and the monopoly of, tangible audio carriers.



FIGURE 47: Sales of sound storage media in Hungary by type 1999–2023 (thousand pcs)

Source: MAHASZ Market data 2023, <https://mahasz.hu>

Music streaming services, which have been booming since the 2010s, have provided a real and legal alternative to physical media, which have been declining due to illegal copying. They made almost all the world's songs available to users in high quality, without downloading, at the touch of a button, for a small monthly fee. First, Apple Music announced⁵⁹ that it would reach a **catalogue size of 100 million songs** by October 2022 (which would take 571 years to listen to, at an average length of three minutes). In a presentation⁶⁰, the global head of Universal Music said that **around 100,000 new songs are added to streaming platforms every day**.

However, musical limitlessness and freedom is not free for users: the growing number of online services is **contributing to the growth of the digital overheads**⁶¹. For

a fixed monthly fee, users not only get unlimited access to a “world music library”, but also contribute to the sustainable development and natural cycle of music, as creators receive a share of the revenue based on the number of plays. Certain services (e.g. YouTube, Spotify) can be used free of charge, or more precisely in a so-called ad-supported model. In this case, the user pays for listening to the music by paying attention to the short advertisements, and the creator receives a share of the advertising revenue from the service provider, not the subscription fee.

The growth of musical repertoires is a **huge competitive challenge for artists**: today's music makers need to reach their audiences with more “noise” than ever before. According to the MAHASZ 2023 statistics,

⁵⁹ Celebrating 100 million songs, <https://www.apple.com/newsroom/2022/10/celebrating-100-million-songs/>

⁶⁰ It's Happened: 100,000 Tracks Are Now Being Uploaded To Streaming Services Like Spotify Each Day (Music Business Worldwide, 6 November 2022) <https://www.musicbusinessworldwide.com/its-happened-100000-tracks-are-now-being-uploaded/>

⁶¹ Digital overheads are the total cost of digital services used, such as email storage, cloud-based services, software, paid mobile apps, audiovisual and music streaming platforms.

subscription-based online music listening is also dominant in the HUF 9.3 billion domestic sound recording industry. A significant part of the HUF 7.5 billion in digital music revenues was due to music streaming. The digital segment, which is growing at a nominal rate of over 80 percent, has been growing steadily year on year, while revenues from physical media (increasing vinyl, decreasing CD) have remained broadly stagnant.

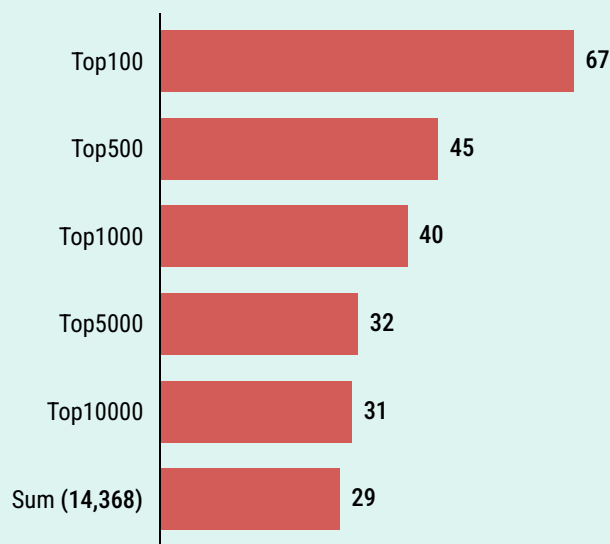
Although market data on the number of subscriptions in Hungary is not available, **industry estimates put the number of individual and family music streaming subscriptions at around 1.5 million.** A guide to the pace of growth can be found in IFPI's Global Music Report⁶², which shows that in 2023, subscription streaming revenues grew by 11.2 percent globally, accounting for nearly half (48.9 percent) of the global music publishing market.

When the **Official Hungarian charts**⁶³, maintained by MAHASZ for more than three decades, first published streaming-based aggregations in 2013, the share of international songs was over 90 percent. In ten years, this ratio has reversed: **in 2023, it was not uncommon for the top 10 to contain only domestic entries** and the top 40 to include only a few foreign titles.

However, an analysis based on streaming data from 2022 of a sample of 1.2 billion plays shows that while the **top 100 titles included 67 Hungarians**, the share of Hungarian audio recordings in the catalogue is

gradually declining, with **only 31 percent of the top 10,000 being Hungarian.**

FIGURE 48: [Share of Hungarian songs in the list of the most popular songs streamed in Hungary \(2022, percent\)](#)



Source: Official Hungarian charts (14,368 songs with a total of 1.2 billion audio streaming plays)

This is in line with the 2023 MAHASZ statistics⁶⁴, which show that **digital revenues generated by Hungarian music accounted for 31 percent of total digital music sales** (HUF 2.36 billion). The music industry has never before had such a wealth and detail of data on music consumption, and this has huge potential for the planning and maintenance of the music industry.

⁶² IFPI Global Music Report 2024, <https://globalmusicreport.ifpi.org/>

⁶³ Official Hungarian charts (MAHASZ), <https://slagerlistak.hu>

⁶⁴ MAHASZ market data 2023, https://mahasz.hu/piaci_adatok




Comparison of the musical offer of Spotify, YouTube and Hungarian radio stations

In 2023, there was **still little overlap between the radio charts and the popularity rankings of online music sharing sites** for domestic compositions. This is probably due to the fact that, because of the different regulations, internet platforms may also play host to music that is less “presentable” on the radio because of its content or language.

In addition to tracks by musicians who are also well-known on radio, **Spotify’s national charts** are dominated by tracks by artists who are big names on online

platforms and are rarely played on radio. In the world of music streaming in 2023, **Azahriah proved to be the most sought-after artist**, with four songs in the top 10 as a solo artist and as a co-producer, respectively. The top 20 most played Hungarian songs in 2023 were streamed 143 million times in total, an increase of more than one and a half times compared to the 89 million in 2022. With six-and-a-half million downloads, the **2022 chart-topper would not even have made the top 10 in 2023**.

TABLE 6: | Spotify’s Hungarian top list streaming frequency, YouTube views and radio plays (2023, numbers)

| | |  |  |  |
|-----|--|--|--|--|
| | Most popular Hungarian tracks on Spotify | Spotify (stream) | YouTube (view) | Radio (play) |
| 1. | Azahriah – introvertált dal | 13,159,896 | 23,712,872 | 7,304 |
| 2. | Azahriah – 3korty | 9,631,441 | 32,018,265 | 1,013 |
| 3. | Beton.Hofi & Hundred Sins – BAGIRA | 9,552,726 | 7,486,289 | 394 |
| 4. | Azahriah – szosziázi | 9,457,388 | 15,567,556 | 121 |
| 5. | Azahriah – four moods | 8,982,470 | 13,719,428 | 4,968 |
| 6. | DESH & Young Fly & Azahriah – Rampapapam (feat. Lord Panama) | 8,060,077 | 15,305,822 | 644 |
| 7. | DESH & Azahriah – Papa | 7,294,986 | 11,675,967 | 398 |
| 8. | Dzsúdló & Azahriah – Várnék | 7,225,159 | 3,199,780 | 1,711 |
| 9. | Azahriah & DESH – Pullup | 6,818,965 | 1,153,021 | 304 |
| 10. | KKevin & L.L. Junior – Csavargó | 6,553,285 | 24,621,162 | 255 |

Source: top lists on Spotify and YouTube, radio stations’ self-reported playlists

Even some of the artists who are not completely ignored by radio are much less in the airwaves than one might expect from the popularity lists on online platforms. For example, Azahriah, who was streamed 80 million times, was heard a total of 18,814 times on the 147 stations surveyed over the whole year, ranking 20th. The

correlation works the other way, too: **many of the radio editors' favourites are hardly listened to online.** For example, of the three most popular radio artists, Magdolna Rúzsá did not appear in the Spotify 200 at all, with Halott Pénz's most successful song coming in at 125th place and that of Follow the Flow at 33rd.

TABLE 7: | Frequency of Hungarian radio top list plays, number of Spotify streams and YouTube plays (2023, numbers)

| | The most popular Hungarian songs on the radio | Radio (play) | Spotify (stream) | YouTube (view) |
|-----|---|--------------|------------------|----------------|
| 1. | ValMar & Szikora Robi – Úristen | 12,321 | 2,248,685 | 3,724,424 |
| 2. | Halott Pénz & Oláh Heléna – Szétszeretlek | 11,552 | 1,911,939 | N/A |
| 3. | Wellhello & Andro - Crush | 10,987 | N/A* | N/A |
| 4. | Rácz Gergő & Orsovai Reni – Mostantól | 10,078 | N/A | 235,956 |
| 5. | ValMar – Színvak | 8,820 | 5,030,502 | 12,229,936 |
| 6. | Lotfi Begi & Burai – Háborgó Mélység 2 | 8,745 | N/A | N/A |
| 7. | Manuel & ValMar – Palvin | 8,510 | 2,534,443 | 2,102,814 |
| 8. | Follow The Flow – Maradok Távol | 8,488 | 2,069,627 | N/A |
| 9. | Laudate Kórus – Boldogasszony Anyánk | 8,402 | N/A | N/A |
| 10. | Heincz Gábor Biga – Learning To Let Go | 8,033 | N/A | N/A |

* If a song has not been in the Spotify top 200 or YouTube top 100 in any week during the year, there is no official data on its listenership.
Source: top lists on Spotify and YouTube, radio stations' self-reported playlists



Azahriah also topped YouTube's Hungarian music charts in 2023, with five songs as a solo artist and one song with co-performers. Among the performers included here, there is not one who has not been featured at

least once on the radio, although many of the tracks with explicit lyrics have not been heard on the radio at all.

TABLE 8: | YouTube Hungarian top list viewing frequency, Spotify views and radio plays (2023, number)

| | The most popular Hungarian tracks on YouTube | YouTube (view) | Spotify (stream) | Radio (play) |
|-----|--|----------------|------------------|--------------|
| 1. | Azahriah – 3korty | 32,018,265 | 9,631,441 | 1,013 |
| 2. | KKevin & L.L. Junior – Csavargó | 24,621,162 | 6,553,285 | 255 |
| 3. | Azahriah – introvertált dal | 23,712,872 | 13,159,896 | 7,304 |
| 4. | Azahriah – gát | 20,535,017 | 4,917,684 | 19 |
| 5. | Desh & Young Fly & KKevin – Rollin' | 16,387,869 | 5,680,007 | 314 |
| 6. | Azahriah – szosziazi | 15,567,556 | 9,457,388 | 121 |
| 7. | DESH & Young Fly & Azahriah – Rampapapam (feat. Lord Panama) | 15,305,822 | 8,060,077 | 644 |
| 8. | Follow The Flow – Szélcsend | 14,822,720 | 4,271,551 | 6,969 |
| 9. | DESH & Young Fly – Pakisztáni/popo | 13,941,995 | 6,188,289 | 122 |
| 10. | Azahriah – four moods | 13,719,428 | 8,982,470 | 4,968 |

Source: top lists on Spotify and YouTube, radio stations' self-reported playlists



Lyrics analysis of Spotify and YouTube hits

In a 2023 survey, the NMHH specifically examined the lyrics and themes of the Hungarian-language hits listened to **on the platforms most used by Hungarians**⁶⁵. To select the most popular songs, the playlists of online platforms were used as a basis, ultimately **looking at 2,072 songs**. That's how many Hungarian publicly available, chart-topping hits have been created on the two platforms by March 2023.⁶⁶ A quarter of these tracks appeared in the charts only on Spotify, half only on YouTube and a quarter on both platforms.

For each hit song, **we have assigned the lyrics and listenership data** in order to identify the most popular themes. The songs contained a total of 3.3 million characters, with an average of 1,577 characters and 279 words per lyric.

Using a probabilistic linguistic model called Latent Dirichlet Allocation⁶⁷ (LDA), it is possible to determine which themes dominate in songs and which songs and words are most strongly associated with each theme without reading thousands of lyrics. The **themes identified in the lyrics of the hit songs can be grouped around seven themes**, which we have labelled with the following fancy names: Love, Longing, Dreamer, Tradition, Gangster Life, Street Kids and Partygoer.

- the theme of **Love** includes relationships, attachment, disappointment, fear, but most of all the feeling of love and the expression of that feeling, a series of acts related to love;
- the main element of the **Longing** theme is absence and emptiness; the songs look back to the

past, describe gloomy feelings, pain and problems. The texts also include mirage hallucination, unattainable love and helplessness;

- the **Dreamer** theme uses mostly motifs from nature: the Earth and the universe, time, holidays and the elements of weather;
- the **Tradition** theme is built around God, family and homeland: sins, evil, the ideal of peace, creation, religion, mysticism, the God-human relationship, birth and Hungarianness appear in it;
- the main means of expression in **Gangster Life** are obscene words; the lines try to express the pleasures of a life of debauchery, sexual intercourse, alcohol consumption, cigarette smoking, drug use, throwing money around. They often refer, in their own way, to the beauty of the female gender, and sometimes also to current politics;
- in the **Street Kids** topic, the range of obscenities is also endless, with themes similar to the "gangster life" category, but this group focuses on the individual rather than the social context of the community;
- the main elements of the **Partygoer** category are fun, nightlife, dancing, drinking, weekends, partying and dating.

Of the hits included in the study, **most** of them fell in the **Love** (434 items, 21 percent of the total) and **Longing** (20.8 percent) category. The **fewest songs** were in the themes of **Gangster Life** (7.8 percent) and **Tradition** (8.8 percent).

⁶⁵ Text analysis of Spotify and YouTube hits (NMHH, 10 July 2023), https://nmhh.hu/cikk/240668/Spotify_es_Youtubeslagerek_szovegelemzese

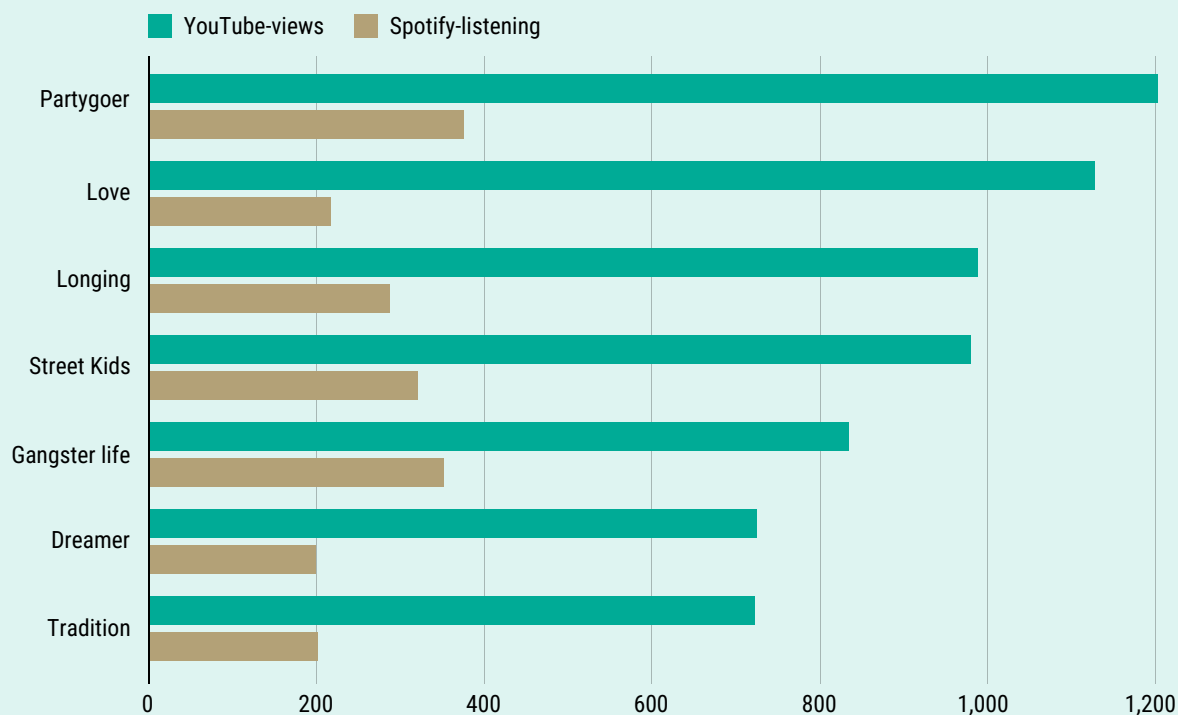
⁶⁶ Historical data for the public Spotify charts goes back to 10 August 2014, and YouTube's weekly charts go back to 14 May 2019.

⁶⁷ https://en.wikipedia.org/wiki/Latent_Dirichlet_allocation

Average listenership statistics per song show that **music about partying, street kids and the life of a gangsters is the most popular**. According to statistics, if an artist writes a hit song about partying in Hungary,

it is expected to be listened to at least 370,000 times on Spotify and viewed more than 1.2 million times on YouTube.

FIGURE 49: | **Number of listens** (Spotify) and **views** (YouTube) per song for the themes studied (thousand items)



Source: NMHH, official top lists





Press market



Some print press products have successfully competed with competitors with an online-only presence, as the online press products that attract the most visitors include online services from traditional press products. Online-only content providers and traditional media players with an online presence are both victims and beneficiaries of the dominant presence of global platforms. In the race for users' attention, they are forced to rely on giant platforms that reach millions of users every day, but at a heavy price: they drive not only users but also advertising spending. This chapter presents together the developments in the print and online press markets in 2023.

5.1. | The range of printed press products

In 2023, the NMHH's regulatory register included 6,650 printed press products in Hungary, and the Whitereport database, which includes supermarket chains' magazines and other advertising newspapers, shows that 7,226 printed publications were published. Based on the latter, **local and county newspapers account for 45 percent** of the total printed newspaper supply, with **national newspapers accounting for 40 percent**. The remaining 15 percent are regional or not classified for this purpose.

Readership and advertising market measurements⁶⁸ have shown a **clear decline in circulation for years, while the number of measured pages has also been falling**: in 2023, the total number of newspapers measured was 261, 17 percent fewer than five years earlier. Frequency of publication shows that the **number of daily newspapers has decreased from 28 to 25** in the last five years, following the **disappearance** of Lokal in Budapest and the nationally distributed Magyar Hírlap in the news/public life category, and the nationally distributed Világgazdaság in the economy/business category. Among the tabloid dailies, **Ripost continued as a weekly** under the name Ripost7, while **Metropol re-emerged** as a Budapest news/public affairs daily, compared to 2019.

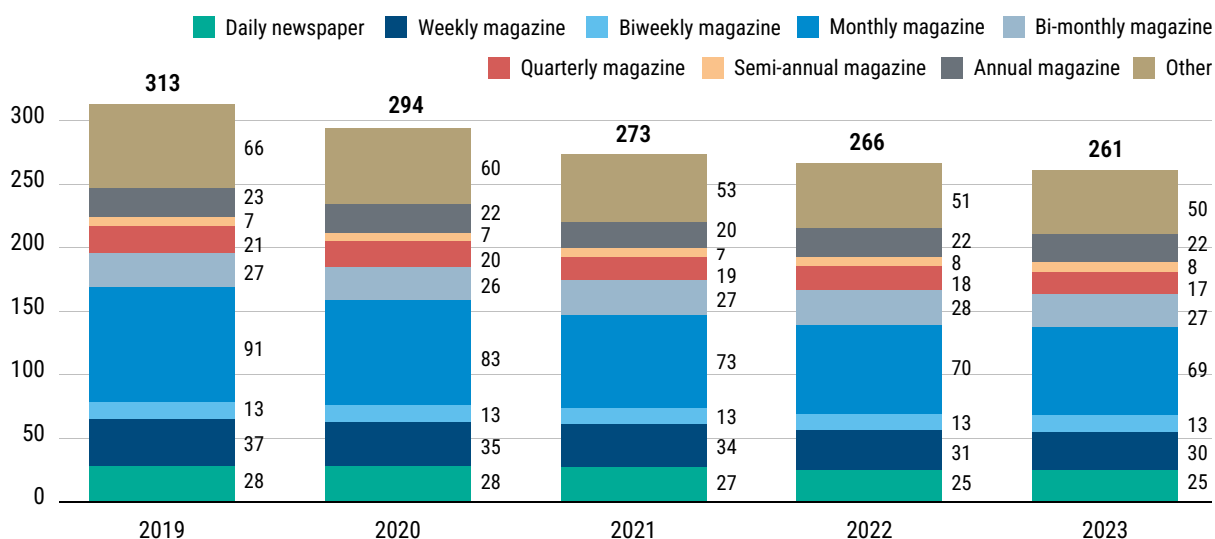


⁶⁸ The Kantar Hoffmann-M-Meter NOK readership measurement and/or the Kantar Hungary advertising spend monitoring include 261 print media products

The **largest decrease (24 percent) was in the number of newsstand magazines** among the measured magazines; several newsstand magazines have become

less frequent, for example Joy magazine has moved to a bi-monthly publication and Instyle magazine to a quarterly publication.

FIGURE 50: | [Measured printed newspapers by frequency of publication \(2019–2023, number of media\)](#)



Source: Whitereport database

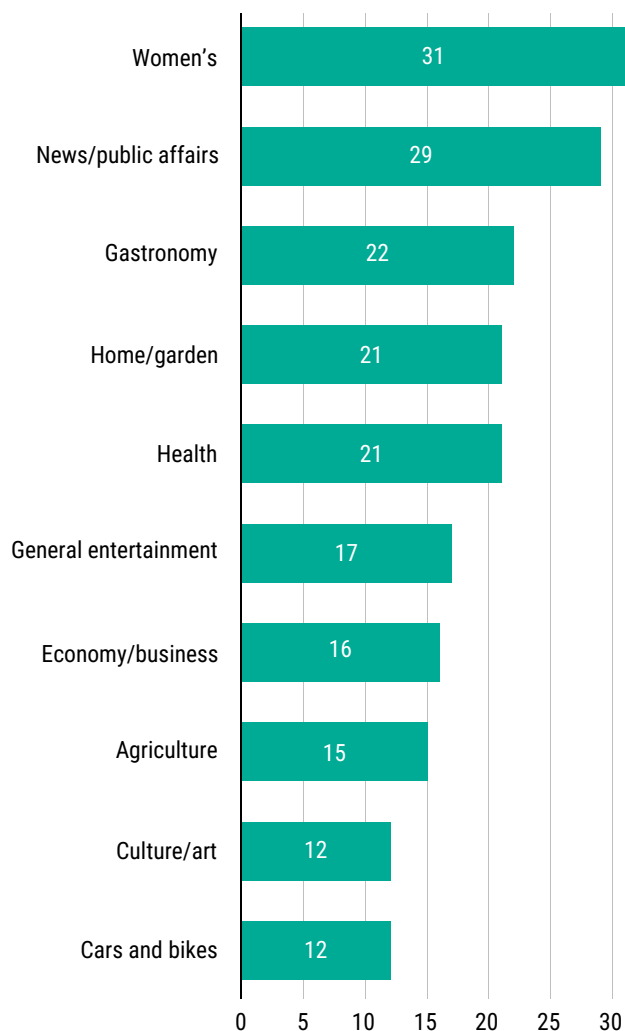
Note: Due to the ongoing updating and cleaning of the Whitereport database, the figures in this figure may differ slightly from those published in the 2021 and 2022 Media Market Report.

In terms of regionality, the industry **continues to be dominated by national newspapers**, with county and local newspapers accounting for around 10 percent.

From a thematic point of view, the largest group of newspapers surveyed in the Hungarian newspaper market are **women's publications and news and public affairs publications**. There have been no significant changes in the order of the leading themes over the past five years.



FIGURE 51: | **Top 10 themes among the measured print media (Q4 2023, number of media)**



Source: Whitereport database

Of the **4,903 organisations publishing the 7,226 printed publications**, 1,737 are companies, 3,134 are other domestic organisations and only 32 are foreign entities. The largest number of organisations in the other category are municipalities (936), associations (584), church or religious organisations (352) and foundations (334). The remaining 928 publishers included various associations, cooperatives, funds, chambers.

Of the companies publishing a printed newspaper, **14 had an annual net turnover of more than HUF 1 billion** in 2023. Compared to the year 2022, the only new company to have increased its turnover⁶⁹ above HUF 1 billion is N.S. Média és Vagyonkezelő Kft., which holds the publishing rights to the national daily newspaper Nemzeti Sport as of Q2 2022⁷⁰. **On average**, the companies with the highest turnover **increased their annual net turnover by 15.4 percent** compared to a year earlier. Annual net turnover include all other revenues in addition to distribution and advertising revenues (e.g. printing, event management, online sales).

In the print media market, the leading publisher is **Mediaworks Hungary Zrt.**, owned by the Central European Press and Media Foundation (KESMA), whose portfolio includes the national daily Bors, all county dailies and numerous magazines (e.g. Hot!, Lakáskultúra, Fanny). In 2023, the company achieved annual net revenues of **more than HUF 57 billion**, an increase of 2.2 percent (HUF 1.2 billion) compared to the previous year.

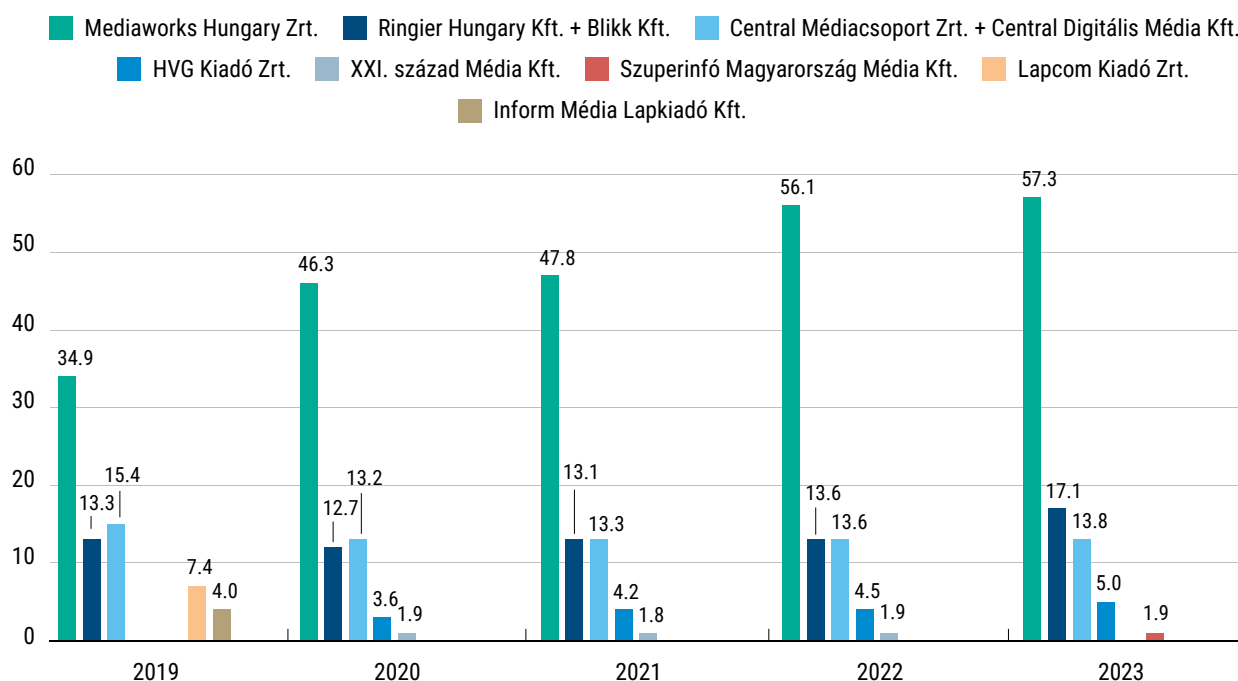
⁶⁹ According to the Parliament's decision, the Médiaszolgáltatás-támogató és Vagyonkezelő Alap (MTVA, Media Service Support and Asset Management Fund) exercises the state's ownership rights over N.S. Média és Vagyonkezelő Kft.

⁷⁰ The former publisher of Nemzeti Sport was Mediaworks Hungary Zrt. from Q3 2014.

The second-ranked publisher **Ringier Hungary Kft.** (Kiskegyed, Glamour, TVR újság, etc.) and its co-owned Blikk Kft., a mainly daily newspaper publisher, together⁷¹ achieved annual net turnover of **HUF 17.1 billion** in 2023, a significant increase of 25.5 percent (HUF 3.5

billion). Third place went to Central Média csoport Zrt. (Nők Lapja, Story, 24.hu, etc.) in 2023 with an annual net turnover of HUF 13.8 billion, which is 1.4 percent (HUF 200 million) higher than a year earlier.

FIGURE 52: | Top five newspaper publishers by revenue 2019–2023 (HUF billion)



Source: Whitereport database & Opten

Central Digitális Média Kft. was merged into Central Média csoport Zrt. at the end of 2019.

Media companies merged into Mediaworks Hungary Zrt.:

2019: Lapcom Kiadó Zrt., Inform Média Lapkiadó Kft., Modern Media Group Befektetési és Vagyonkezelő Zrt., Magyar Idők Kiadó Kft., Ripost Média Szolgáltató és Kommunikációs Kft., Mezőgazda Lap- és Könyvkiadó Kft. and K4A Lapkiadó Kft.

2022: New Wave Media Group Kft, Printimus Kft

Note: The annual net revenue includes online and other revenues, in addition to the companies' circulation and advertising revenues.

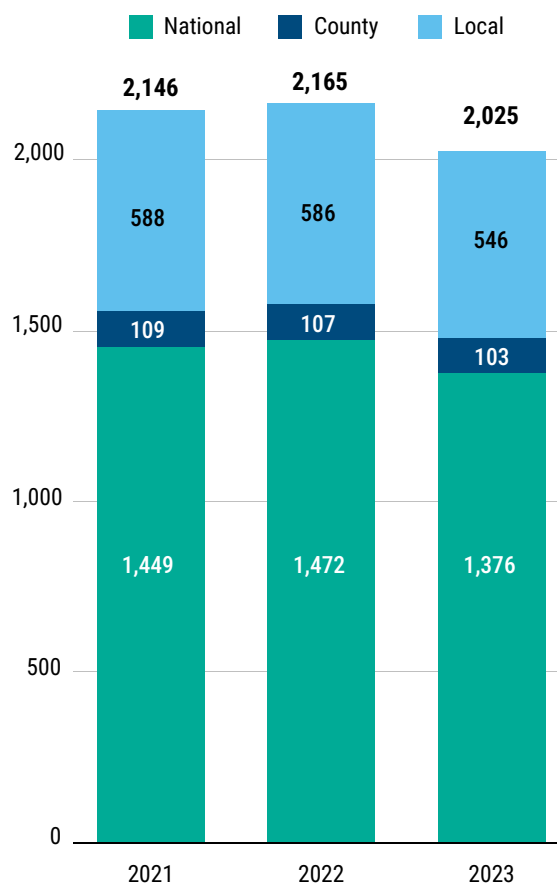
⁷¹ Ringier also has an interest in Ringier Sports Media Hungary Kft., but the company is an online-only publisher and the direct owner is different from that of Ringier Hungary Kft. and Blikk Kft., so its revenues are not shown under print publishers.

5.2. | Available online press products

According to the Whitereport database, there were **2,951 online content services** operating in Hungary in Q4 2023, of which about two thirds were online press products, i.e. online newspapers or news portals.⁷² Over the past three years, the number of online press products has fallen by six per cent to 2,025. Online media products with national content coverage accounted for 68 per cent, county for 5 per cent and local for 27 per cent. By “regionality”, in the case of online media, we do not, of course, mean territorial reach, but the primary readership targeted by the content.



FIGURE 53: | Supply of online press products by regionality (2021–2023, number of media)



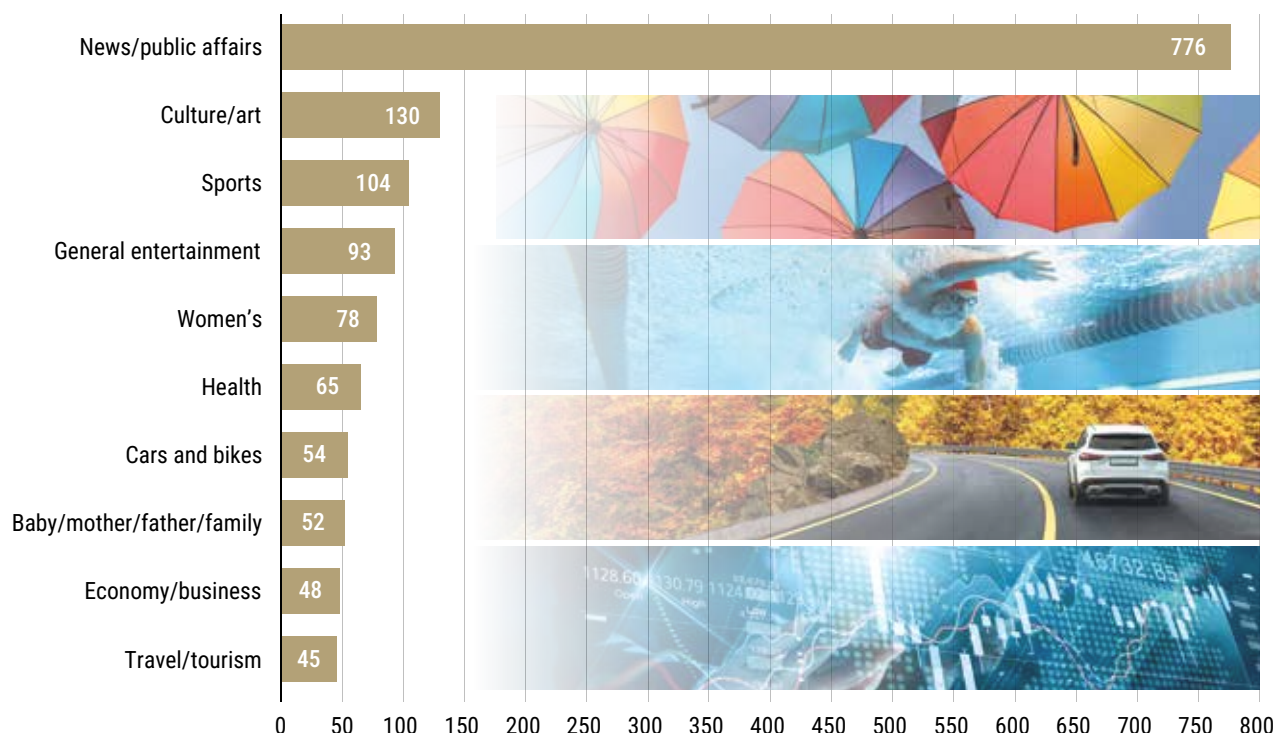
Source: Whitereport database

⁷² Typically, listing sites, social media platforms, streaming services, video sharing services, online television and radio, blogs and blog hosting sites, mailing programs, online search engines, online stores and marketplaces, and information and branding sites are not considered online media products. However, in addition to online newspapers and news portals, the websites of print media products, television channels and radio stations can also be considered online press products.

By **theme**, the **news/public life** share is **close to 40 percent**, with around fifty different themes sharing the

remaining sites, with no significant change in the last three years.

FIGURE 54: [Top 10 themes among online press products \(Q4 2023, number of media\)](#)



Source: Whitereport database

Almost two thirds, i.e. 1,088 of the **1,736 organisations** operating the 2,951 online content services are companies, 592 are other domestic organisations and 56 are foreign organisations. The most common types of other organisations are associations (116), foundations (107) and municipalities (61). The remaining 308 online publishers included various church and religious organisations, associations, cooperatives, funds, chambers, etc.

In 2023, the number of online content providers with **annual revenues above HUF 1 billion** decreased from

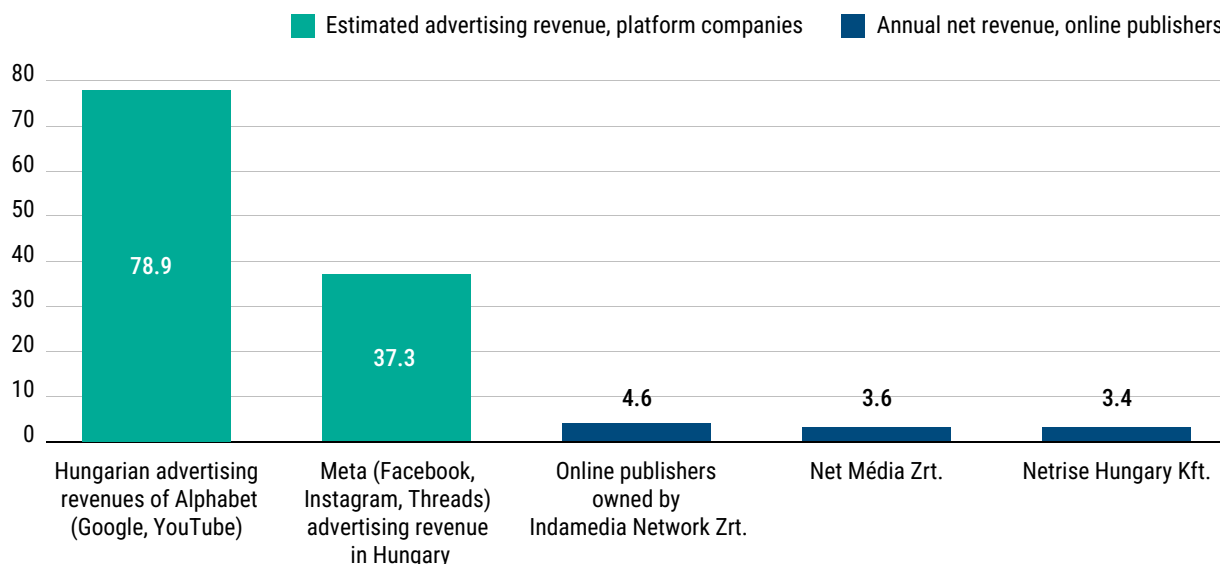
six to four. Net Média Zrt. (agrarszektor.hu, penzcentrum.hu, portfolio.hu), Netrise Hungary Kft. (femcafe.hu), Index.hu Zrt. (index.hu, velvet.hu) and Top News Hungary Kft. (twn.hu) were able to increase their revenues by an average of 1.6 percent in 2023 compared to the previous year.

Indamédia Zrt.'s online-only publishers, which includes Index.hu Zrt.'s revenue, achieved a combined turnover of HUF 4.6 billion, an increase of 13.5 percent compared to a year earlier.

New Wave Media Group Kft. (origo.hu, koponyeg.hu, life.hu, travelo.hu), which was still the market leader in 2022 (with a turnover of almost HUF 5 billion), was merged into Mediaworks Hungary Zrt. on 30 September 2022. The annual net revenue of Magyar Jeti Zrt. (444.hu, qubit.hu, lakmusz.hu) in 2023 remained below HUF 1 billion.

For comparison, industry estimates suggest that **the advertising revenues of Alphabet** (Google, YouTube, etc.) and **Meta** (Facebook, Instagram, etc.) in Hungary are **ten times higher** than the combined revenues of the leading content providers.

FIGURE 55: | The highest-revenue online publishers and platform providers in 2023 (billion HUF)



Source: Actual figures: Whitereport database & Opten. Estimated figures: Whitereport estimate for firm-level revenues based on IAB 2023 ADEX segment-level estimate. The figure includes only the revenues of publishers with online services, not the online revenues of print publishers.

Online-only publishers belonging to Indamedia Network Zrt.: Index.hu Zrt., Femina Média Kft., Indamedia Support Zrt., ECNMX Kft., Port.hu Kft., TotalCar.hu Kft., We Love Budapest Kft and Good boy Kft.

In addition to media that exist solely as online content providers, **other important players in the online media market include the online mutations and web platforms of print media products**, as well as **traditional television and radio channels**. The advertising and subscription (paywall) revenues of such platforms are typically recorded under the publisher's core business activities (television, radio, print media). According to the MRSZ, online advertising revenues attributable to

print press data providers⁷³ amounted to HUF 21 billion in 2023, accounting for 18 percent of total print press revenues.

5.3. | Readers of printed press products

According to the National Readership Survey⁷⁴ (NOK), **43.3 percent of Hungarian citizens** aged 16 and over are **regular newspaper readers**. Among demographic

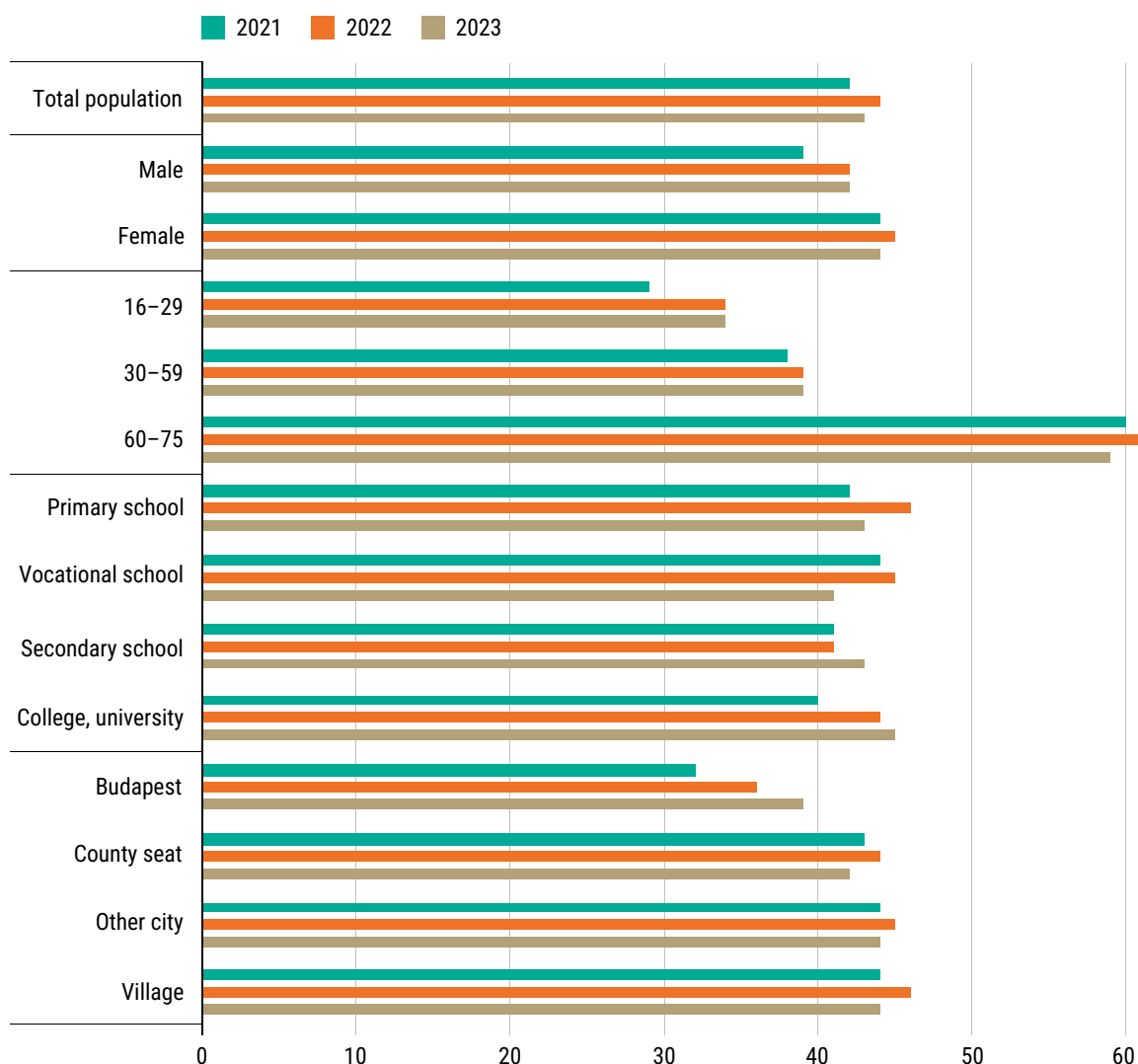
⁷³ Annual press market advertising expenditure for 2023 (MLE, 20 March 2024), https://mrsz.hu/cmsfiles/05/ea/VV_MLE_Sajto-piaci_Rekla-mko-lte-sek_2023_Ko-va-cs_Tibor.pdf

⁷⁴ NMHH survey: the readership of printed newspapers has changed significantly (NMHH, 12 January 2024) https://nmhh.hu/cikk/244635/NMHHkutatas_jelen-tosen_valtozott_a_nyomtatott_lapok_olasokozonsege

characteristics, **age is the most important differentiating factor**: for example, while the proportion of regular newspaper readers is barely one third among 16–29-year-olds, it is close to two thirds in the 60–75 age group. According to place of residence, people in Budapest read less newspapers than average, and education does not have a significant impact on press consumption.

Pandemic-related **restrictions have reduced** the proportion of regular newspaper readers **by almost ten percentage points**. The correction of 2.2 percentage points from 2021 to 2022 was followed by a smaller decline in 2023. Growth has been observed only among those with secondary school, college and university degrees and those in Budapest over the past three years.

FIGURE 56: | Proportion of regular newspaper readers by demographic group (2021–2023, Recent readership)

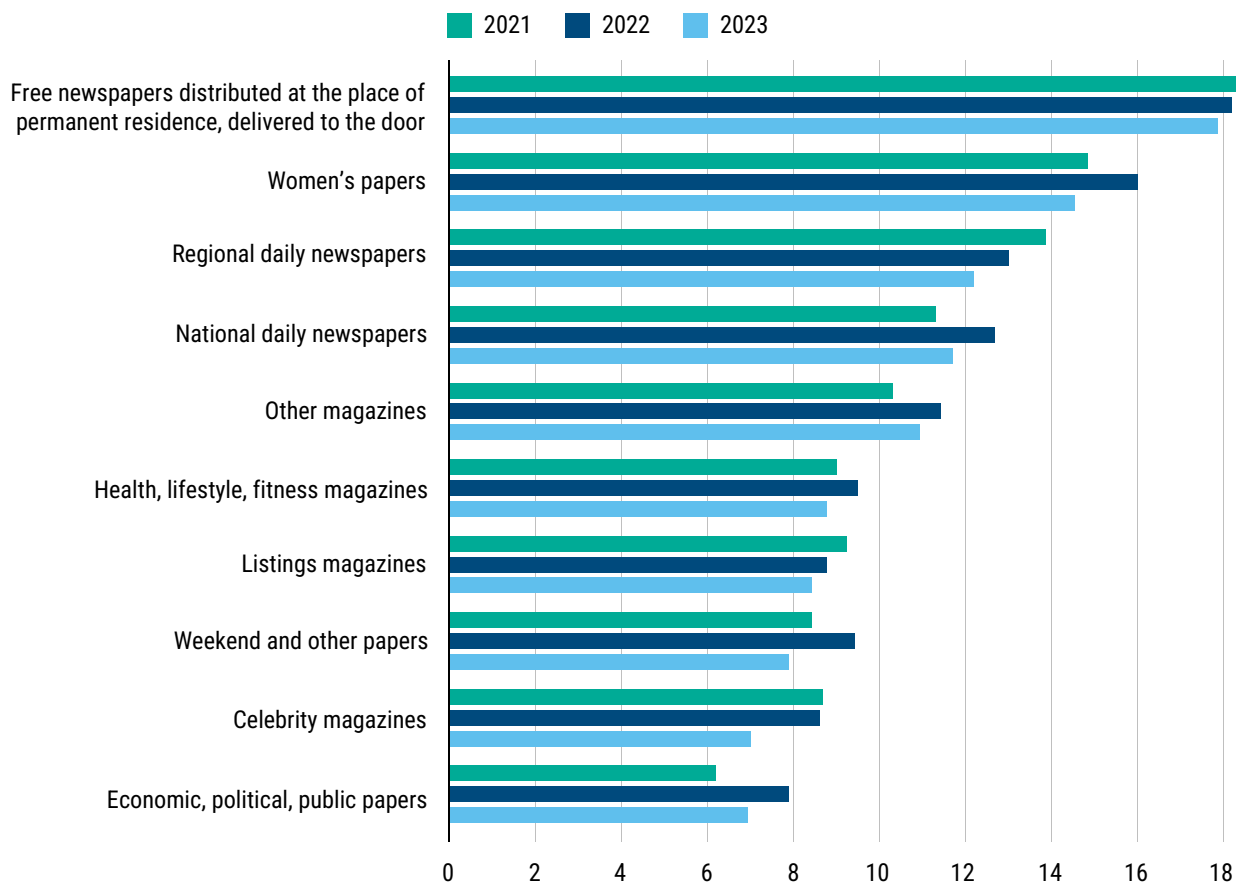


Source: NOK

Most readers receive **free newspapers delivered to their homes**, with almost a fifth of people aged 16 and over consuming this type of print media in Hungary. Women's magazines are also popular: almost one in six

readers (and the survey shows that it is not only women) picked up the latest issue of a magazine before the survey. In 3rd place in the thematic readership list, regional and national newspapers are in a roughly tie.

FIGURE 57: | **Percentage of regular readers by theme** (2021–2023, Recent readership)



Source: NOK

5.4. | **Print press products of the largest circulation and readership**

MATESZ audits fewer and fewer papers each year, but **the steady decline in circulation numbers still** seems to be a **clear** and sustained market trend. The only exceptions to this in 2023 were a few less popular titles,

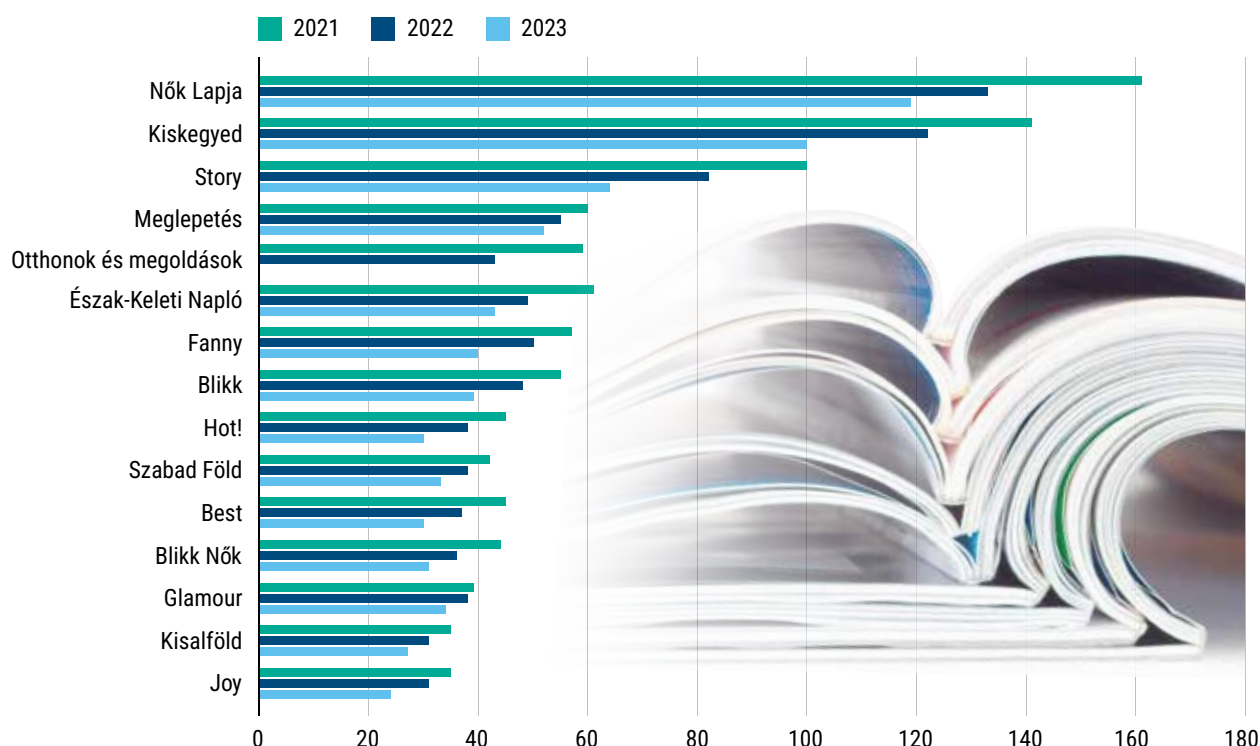
of which Vidék Íze was the only one to increase its circulation significantly (41.7 percent) compared to the previous year.

The **circulation of Nők Lapja**, the largest circulated newspaper, decreased by **26 percent to 119,000 copies** in 2023 **compared to 2021**. Glossy magazines were

the biggest sellers, but several daily newspapers and newspapers dealing with public and political issues also made it into the top 15 – which required a circulation

of at least 24,000 copies in 2023. TV news and puzzle magazines are not included in the list.

FIGURE 58: Audited newspapers with the largest circulation
(2021–2023, Average number of copies per issue, thousand units)



Note: Among the major political and public daily newspapers, MATESZ does not audit, for example, Nógrád Megyei Hírlap and Magyar Nemzet. The authority does not have precise data on the circulation of these newspapers, but estimates suggest that the direction and extent of change is similar to that of other daily newspapers.

Source: MATESZ

Some papers also have a digital edition (which is not an online version of the paper, but typically an electronic version distributed as a PDF or HTML file). This format typically reaches only a few hundred readers, but in the case of Glamour, for example, 40 percent of the copies distributed were in digital format. In 2023, the electronic versions of Kiskegyed (18,000) and Nők Lapja (17,000) also reached a circulation of over 10,000.

The real market position of a press product is **revealed by readership figures rather than circulation**, showing how many people have picked up an issue (recent readership) and how many people have read at least one of the last 12 issues (broadest readership). The latter, as appropriate, covers the year preceding the survey for monthly newspapers, a quarter for weekly newspapers and two weeks for daily newspapers.

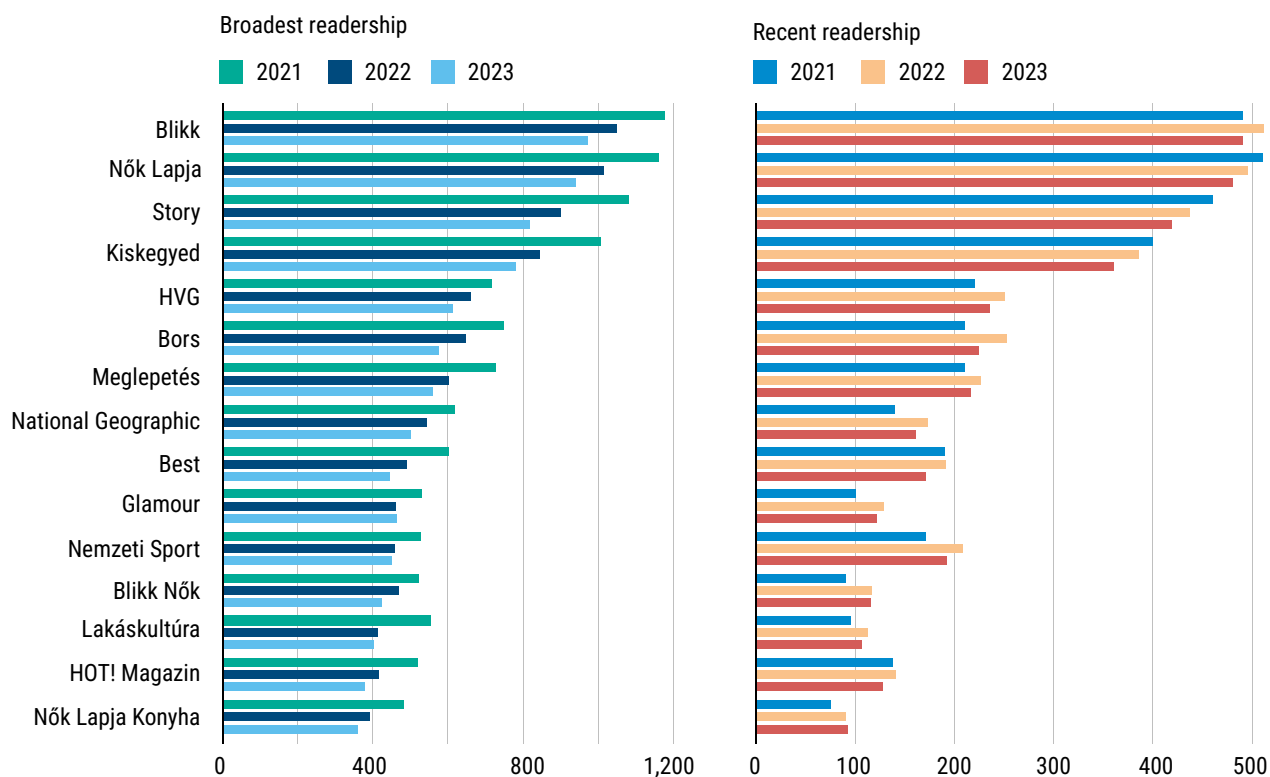
The **differences between the size of the circulation and the readership are influenced by a number of factors**, such as the frequency of publication, the subject matter or the typology of the papers. After the primary distribution, the “afterlife” of a daily newspaper and a thematic magazine is quite different. The demographic make-up of the magazine’s readership, as well as the proportion of subscribers and the price of the publication, are also significant factors. According to the international literature, a newspaper placed in a public place (e.g. hairdresser, doctor, library) can reach an average of 30 or even 50 people, increasing the **number of readers per copy (RPC)**.

In the ranking of publications (excluding free newspapers, TV magazines and puzzle magazines) in the **National Readership Survey (NOK)**⁷⁵, **Blikk** is in first place, having reached 490,000 people on an average day in 2023 (recent readership); and one of the last 12 issues reached almost one million readers (broadest readership). The magazines **Nők Lapja** and **Story** took the second and third places on the podium. County dailies did not make the top list because of their smaller target audience, but overall they are read by 1.13 million people a day and reach an average of 1.75 million people over two weeks.



⁷⁵ National Readership Survey: the audience measurement of print media in partnership with Media Meter – Kantar-Hoffmann

FIGURE 59: | Broadest and recent readership of the most read measured newspapers (2021–2023) (thousand copies)



Source: NOK

5.5. | The most popular online press products

The combined monthly audience of the ten most popular online media products in Hungary fell by almost twenty percent from 292 million in 2021 to 237 million in 2023. Methodological reasons may also play a role in this change which is contrary to the general trend of increasing internet usage (from 2023 on, the age group 16–75 is measured instead of 15+, but as the population surveyed is not as small as the drop in the number of

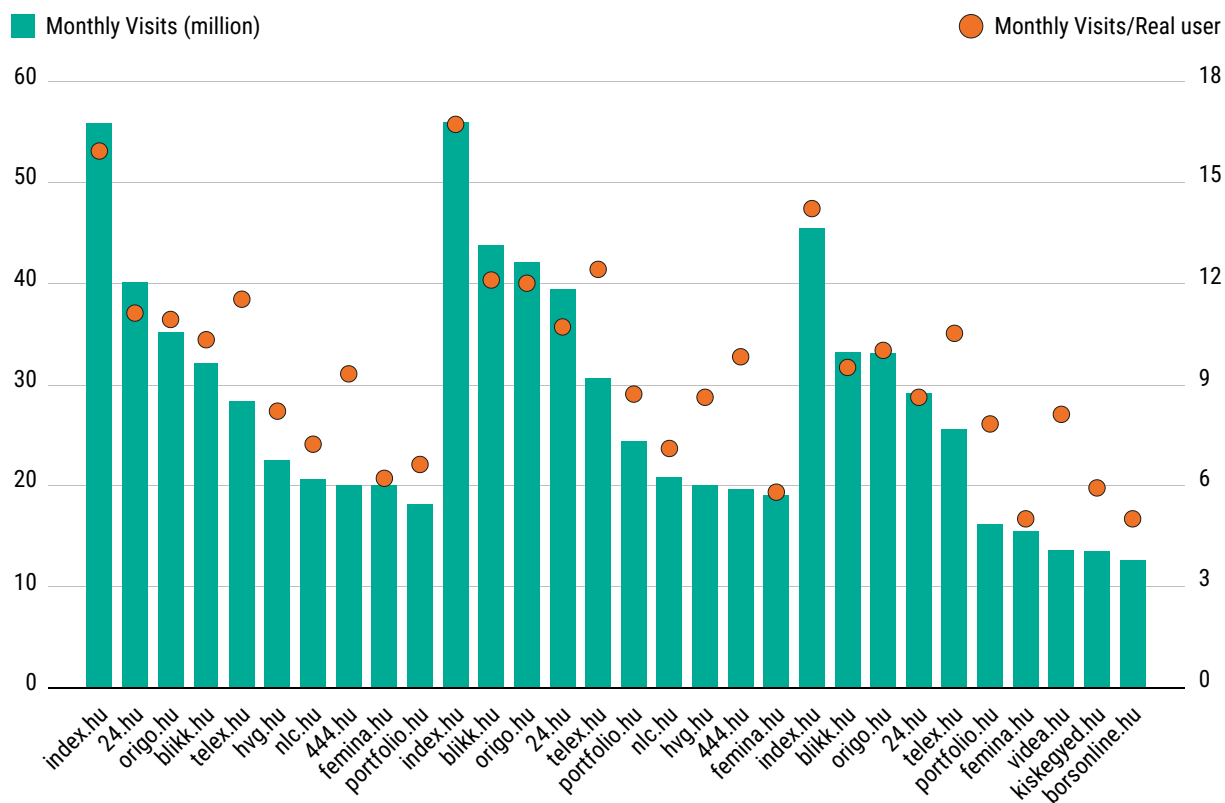
visits, this alone does not explain the phenomenon – especially as the internet usage rate among people aged 75+ is below average).

The 2023 decline was certainly contributed to by a correction in the number of visitors, which spiked significantly during the pandemic, as well as the trend outlined by other research that **more people are consuming news through apps** and are **increasingly content with one-liners on social media platforms** rather than reading full articles on content providers' own sites.

The most frequently visited online press products include both **the online services of traditional press products** expanding in the online space (e.g. Blikk.hu, Kiskeggyed.hu) and **online-only content providers** that started their activities in the online world (e.g. Index.hu, Origo.hu). In terms of the number of visits, Index.hu is ahead of its competitors also in 2023.



FIGURE 60: | [Top ten most visited domestic online press products \(2021–2023\)](#)



Real users: the number of domestic internet users who visited the website during the period under review.

Visits: number of visits to the website under review per month (the count restarts after a stay of over 30 minutes).

Source: Gemius-EDME 16–75, domestic

Based on average daily visitors, the most popular **websites** in 2023 **lost an average of 9.2 percent of their readership** compared to the previous year.⁷⁶ The

average was improved by Kiskegyed.hu, which managed to increase the number of its readers: on average, 93 percent more people visited it than in 2022.

FIGURE 61: | Change in daily visitors for leading content providers (ranked by their 2023 position)

| # website | | | 2022 | | # website | | | 2023 |
|-----------|---------------|--|---------|---|-----------|---------------|--|---------|
| 1 | blikk.hu | | 960,661 | → | 1 | blikk.hu | | 788,606 |
| 2 | origo.hu | | 860,915 | ↘ | 2 | index.hu | | 759,765 |
| 3 | index.hu | | 850,770 | ↗ | 3 | origo.hu | | 730,574 |
| 4 | 24.hu | | 829,548 | → | 4 | 24.hu | | 660,314 |
| 5 | portfolio.hu | | 518,769 | ↘ | 5 | telex.hu | | 449,631 |
| 6 | femina.hu | | 515,158 | → | 6 | femina.hu | | 418,598 |
| 7 | nlc.hu | | 513,055 | ↘ | 7 | kiskegyed.hu | | 387,675 |
| 8 | telex.hu | | 503,192 | ↗ | 8 | portfolio.hu | | 361,241 |
| 9 | borsonline.hu | | 461,467 | → | 9 | borsonline.hu | | 359,817 |
| 10 | ripost.hu | | 445,337 | ↘ | 10 | nlc.hu | | 313,903 |
| ... | | | | | 11 | ripost.hu | | 293,510 |
| 21 | kiskegyed.hu | | 200,883 | ↗ | | | | |

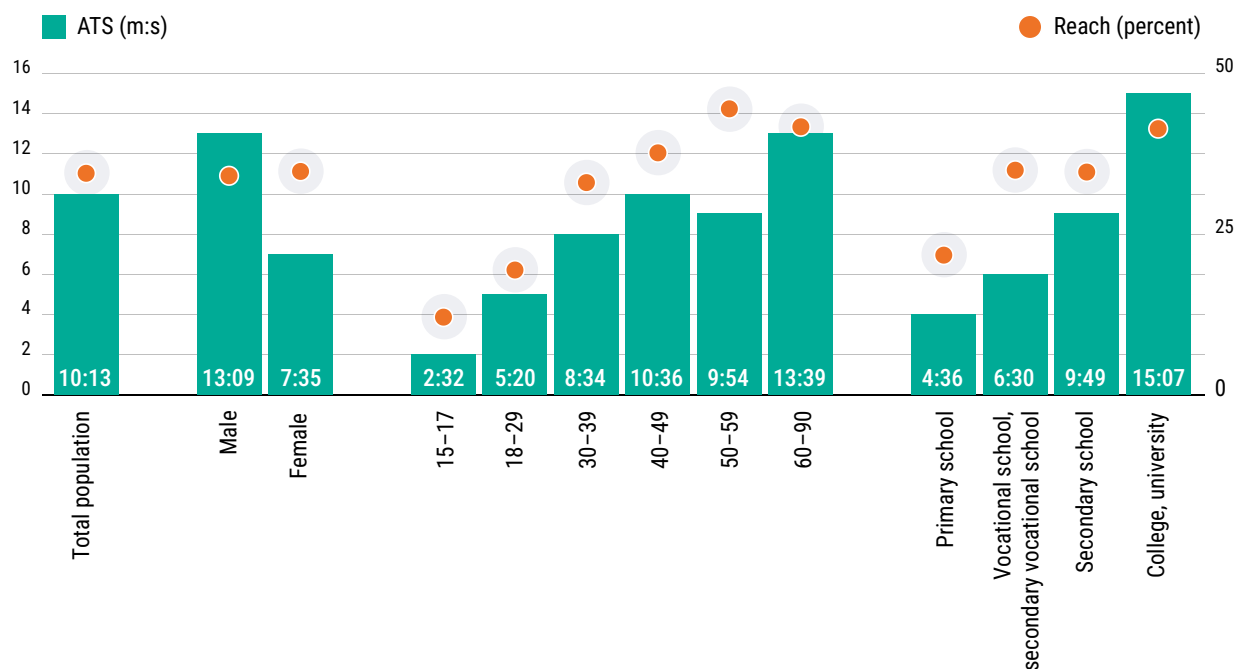
Source: Gemius-EDME 16–75, domestic

⁷⁶ The rate of change compared to the previous year compares the average number of daily domestic internet users in 2022 and 2023.

The top ten most visited online media products reach very different proportions of the various demographic groups, and there are also significant differences in the intensity of use (ATS): **men spend 73 percent more**

time on portals than women, while young people and those with lower education levels are significantly less likely to visit the most visited sites than older and higher educated people.

FIGURE 62: Daily time spent on the ten most visited online media websites in 2023
(in minutes and seconds and daily reach (by gender, age group and education))



Reach: the percentage of each group that visited any of the ten sites during the year (monthly average).

ATS: the average time spent on the ten sites in a day in total.

Source: Gemius-EDME 16-75, domestic

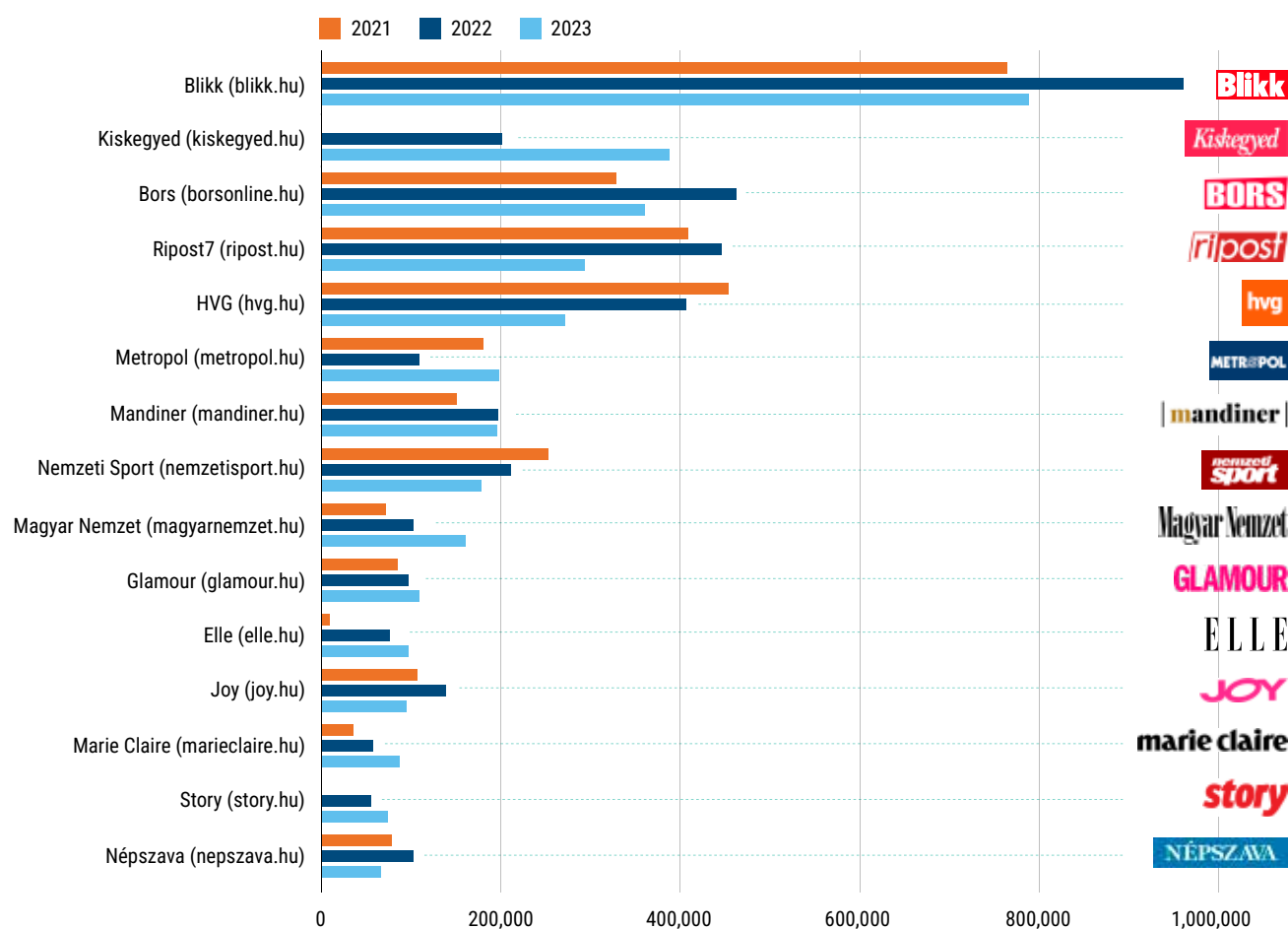


Some of the **traditional press products** have a semi-autonomous life in the online space, with separate editorial teams for offline and online content. As they produce **more original content**, they can use a **different editorial strategy** than online-only services, and therefore have more flexibility **in making their content paid** (subscription, paywall). In some cases, these press products have adapted so successfully to the online market that they have become among the most popular content services: among the online services of daily newspapers, **Blikk** is the most popular, among weekly newspapers

Kiskegyed is the most popular and among monthly newspapers **Glamour** is the most successful.

There is essentially only one lasting example of a strategic move in the opposite direction in the Hungarian market: **Mandiner** started to distribute print media products after the online content service, although several online service providers (e.g. Index.hu, Telex.hu, 444.hu) also entered the market with periodicals and book publishing.

FIGURE 63: Daily visits to the measured online platforms of print media products (2021–2023)



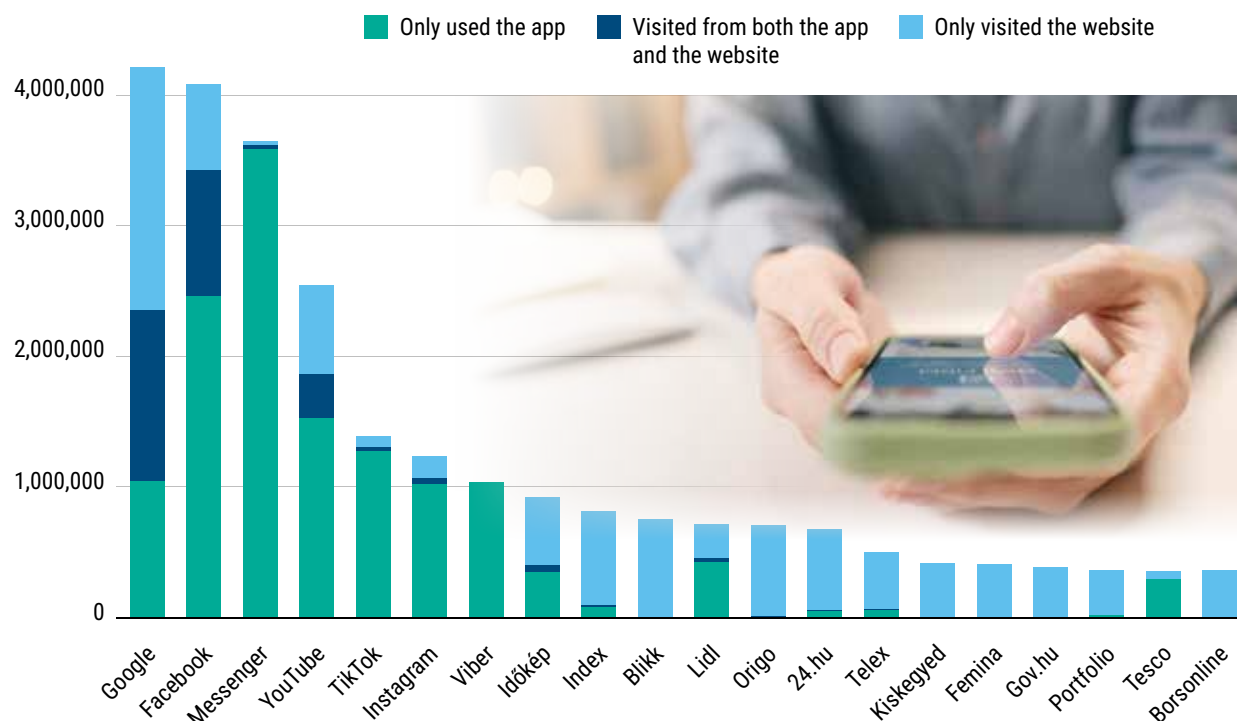
Real users: the number of domestic internet users who visited the website during the period under review.

Source: Gemius-EDME 16–75, domestic

On the one hand, social media helps news portals to distribute their content as widely as possible and to increase their reach, both organic and paid. On the other hand, the **global platforms are attracting advertising revenues from traditional content providers** and trying to keep users on their own platforms. There is no established practice yet on how much (if any) royalties online platforms pay to publishers for the content they use. This **relationship of friendship and enmity** is often referred to by the English term “frenemies”.

More than four million Hungarian users use Google or Facebook every day, which take significant traffic away from even the most visited Hungarian sites. **Some major domestic content providers, following the example of global platforms, also make their content available in the form of apps** (e.g. Időkép, Index, Telex), while others do not make use of this option at all (e.g. Blikk, Kiskegyed). Major chain stores are trying to get their customers to use their apps by collecting coupons and running promotions. Among the most visited services, the first domestic service, Időkép, is ranked 8th.

FIGURE 64: | Top 20 online platforms with the most internet users (Q2-Q4 2023)



Real users: the number of domestic internet users who visited the website during the period under review.
Source: Gemius-EDME 16–75, domestic

What did Hungarians click on in 2023?

The Hungarian online media offering⁷⁷ was visited by **an average of 3.9 million people per day in 2023**, down slightly from 4.2 million in 2022; including apps and foreign sites, the total online offering was visited by 5.5 million people per day. According to Gemius' data⁷⁸, almost four million users a day accessed 64 million pages, meaning that **a person has accessed around 16 news, blog posts, weather reports, timetable information or entertainment content in 24 hours**.

In 2023, there were approximately 23 billion clicks on Hungarian sites, down 11 percent from 26 billion in the previous year. Although the activity of Hungarian users on international social media platforms also decreased slightly, the decrease was smaller, so it seems realistic to assume that there has been a further "migration" to these platforms, and more and **more people are getting their information from news feeds on social media platforms** without clicking through to the original article.

Domestic news columns averaged around one and a half million page views per day in 2023. The first major spike (3.2 million page downloads) was on 11 March 2023, when **more than 40 vehicles**, including half a dozen lorries, crashed into each other on the **M1 motorway** in a cloud of dust. There was one fatality in the tragic accident. Similar interest was generated by **Pope Francis' three-day visit to Hungary** at the end of April, and the **Esztergom explosion in September**, in which a police officer and the perpetrator were killed and eight police officers and three firefighters were injured.

Attention to **world events** first spiked on 6 February, when between dawn and mid-afternoon, **earthquakes** with magnitudes between 4.3 and 7.8 **hit Turkey and Syria**. At least 59,000 people were killed and 121,000 injured in the disaster. The events following the earthquake (rescue efforts, discovery of bodies, participation of Hungarian troops, expressions of condolences) kept readers' attention on the foreign news for more than a week and a half. During the **Wagner group's uprising**, which began on 23 June, the average daily viewership of foreign news jumped from 1.9 million to 5.9 million. The riot itself was a significant development in the Russian-Ukrainian war, but the increase in the number of clicks may have been due to the fact that the event was presented in several places in the domestic press as a coup or attempted coup. From 7 October, the **Hamas attack** on Israeli civilians and then **the Israeli military action against Hamas in the Gaza Strip** took centre stage in the news, with shocking events that kept the attention of the curious for weeks.

Among the events that excite readers are **Hungarian sporting successes**. The victories of the Hungarian national football team have been picked up by the media, but the news that attracted the most attention this year was of a different nature: in May 2023, **Szilárd Suhajda** attempted to climb Mount Everest without an oxygen tank and sherpas. First, they lost radio contact with him, and after a few days they stopped looking for him.

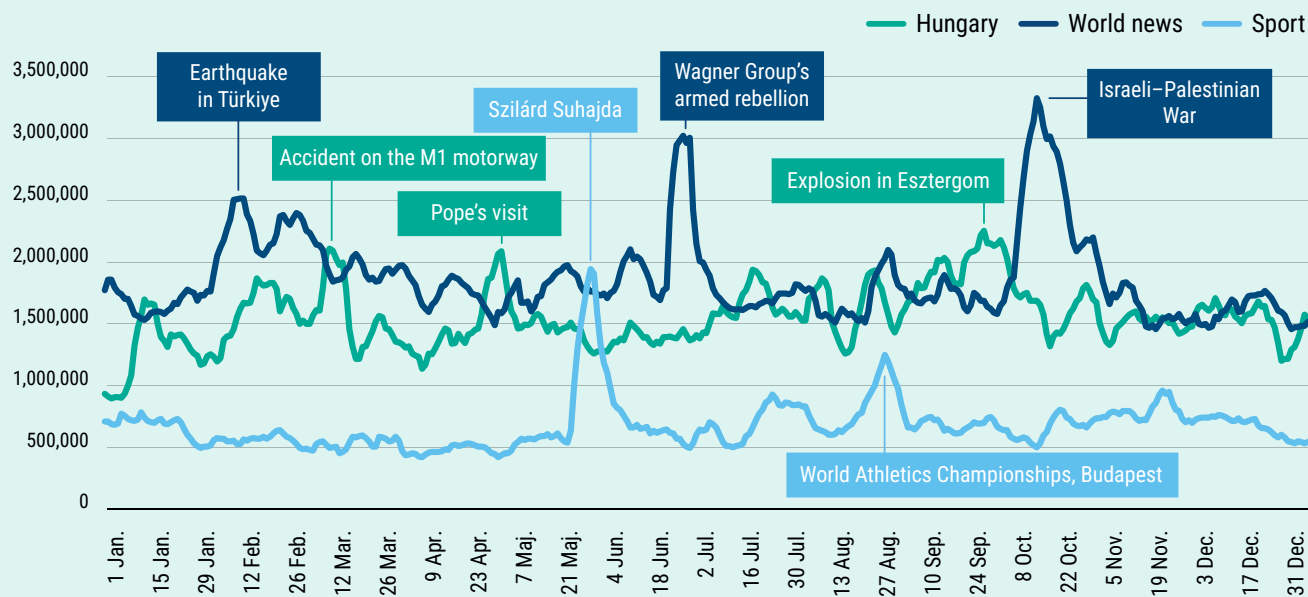
⁷⁷ The data reflect the traffic of 539 Hungarian websites measured by Gemius, which covers a significant proportion of the traffic of all Hungarian websites.

⁷⁸ Online calendar – or what did we click on in 2023? (NMHH, 19 February 2024), https://nmhh.hu/cikk/245356/Online_kalendarium_avagy_mire_kattintotunk_2023ban

The excitement of the World Athletics Championships in Budapest in August and the Hungarian sporting

successes kept sports enthusiasts reading for almost the entire event.

FIGURE 65: | Number of page downloads per heading (2023)



Source: Gemius-EDME 2023 (16–75, home audience)



The NMHH also looked at posts on the official Facebook pages of news portals, as well as on the official Facebook pages of more watched TV channels, more listened to radio stations and more read newspapers. A text analysis of **the 100 hundred most popular posts** of the 12 months revealed the words journalists prefer. *Hungarian* is the clear leader, but *life, sport, national team, family* and *Europe* are also on the list.

In the word cloud below, the size of the letters increases the more times the term appears in posts during the year. The word 'Hungarian' appeared 350 times in the top 1,200 most popular posts, more than three and a half times more often than the following 'life' (97). **The person mentioned most in 2023 was Dominik Szoboszlai.**



Source: Neticle/NMHH with wordart.com

The OnlyFans phenomenon in online media

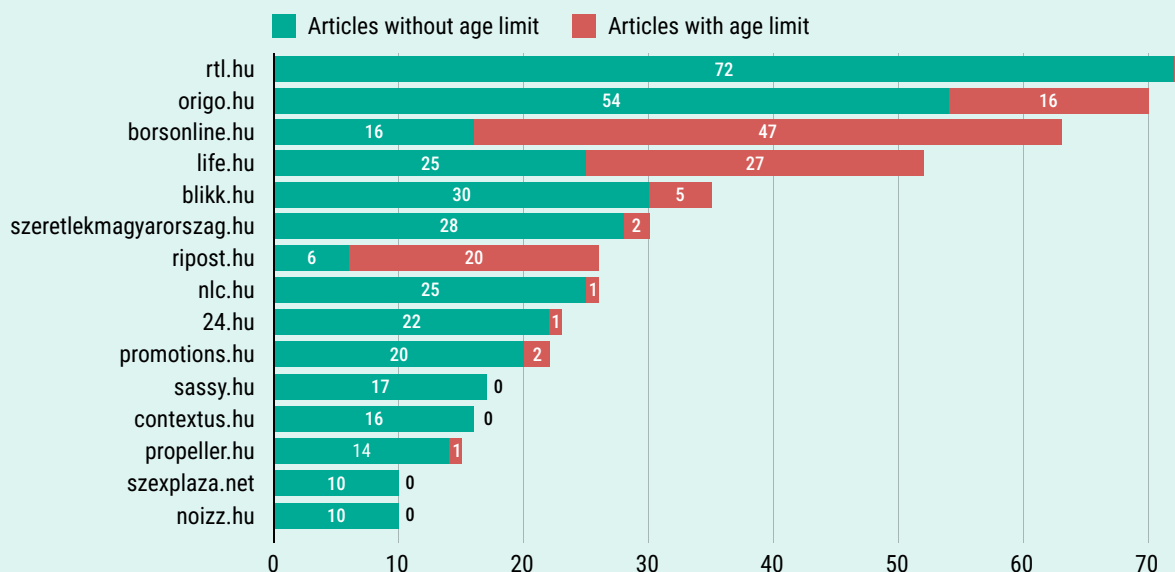
While OnlyFans is not originally a platform for sharing erotic content, it is almost exclusively known in the national press for this feature. The news and events related to foreign OnlyFans content producers have long been known from the domestic media offering, but the **rise of the platform among Hungarian stars can only be felt from the beginning of 2023**, and this is the period when the topic becomes a headline story.

Neticle Media Intelligence collects and makes searchable textual content from public social media platforms and Hungarian websites, including thousands of news portals. According to its data, between 1 January and

31 March 2023, **677 articles containing the term OnlyFans** were published on domestic online platforms. OnlyFans was the central theme in the majority of the analysed reports (77.4 percent).

In only 154 cases (one in five news items) was there a **warning about age-appropriate content** (i.e. the article could only be read if the age of 18 or over was confirmed). Almost thirty news portals had an age warning, but none of them applied it consistently. 76.6 percent of the texts that used the 18 distinction mark displayed a sexually explicit image as an illustration.

FIGURE 66: Occurrence of articles on OnlyFans and age limit warning on news sites (2023, items)



Source: Neticle Media Intelligence

The focus of the articles was mostly on the income from erotic work, which was sometimes expressed in terms of specific earnings, sometimes in terms of financial security. In the press, **the money made from the production of adult content was presented as an exclusively positive thing**. The second most frequently occurring topic was sex, which included references to the content displayed and the subject's occupation (e.g. sexual content, sex work).

The national news sites started to announce on 8 February that **Anikó Molnár, the former Való Világ reality show star and multiple Playboy cover girl**, was planning to launch her own OnlyFans site. News of this almost exploded in the national press, with 29 articles on the subject appearing that day alone, the highest number of daily publications in the period under review. Subsequently, the registration of more and more Hungarian users kept the surge of interest alive.

There were almost five hundred mentions of Hungarian content producers in the articles, covering 23 different individuals – meaning that on average, one person appeared in the news twenty times during the period. Anikó Molnár, considered the first swallow, was the one who was most helped by news portals in her online marketing: 271 articles mentioned her. The second and third most mentioned persons were also former cast members of Való Világ, and overall, **80.8 percent of the articles about Hungarian content producers**

promoted the start-up pages of the **characters known from this reality show**.

Most of the articles showed that content producers see this type of work as a means of self-fulfilment, that they like the freedom it gives them and that it is easy to make a lot of money. **In 70 percent of the reports, there was a strong reference to financial gain**, and in 40 percent of the news stories, the authors of the article considered the detail of the financial benefits so important that the available income became a central element.

There were **only 22 articles that were explicitly critical of the OnlyFans platform** during the period under review, which represented only 3.2 percent of the published articles. Even among the critical articles, only one showed the really dark side of OnlyFans.⁷⁹

Overall, it can be concluded that words with a **softening connotation** – erotic, sexy – appeared in the news, as opposed to stronger terms (e.g. pornographic). One of the main messages in the national online media about OnlyFans has become that it is possible to achieve great success without the risk of failure, with minimal investment and with huge profits.

The reality is that an average content producer can expect to have 21 followers and earn **around USD 140 (HUF 48,000) per month on the platform**. The top one per cent earn 33 percent of the site's revenue and the top ten per cent earn 73 percent of the revenue.⁸⁰

⁷⁹ The OnlyFans page has previously published ISIS beheading videos, and some users have posted nude shots of young children (e.g. OnlyFans star arrested for child pornography (origo.hu)).

⁸⁰ OnlyFans Users and Revenue Statistics (29 December 2023), <https://www.usesignhouse.com/blog/onlyfans-users>

Growth in book sales in Hungary to stall in 2023

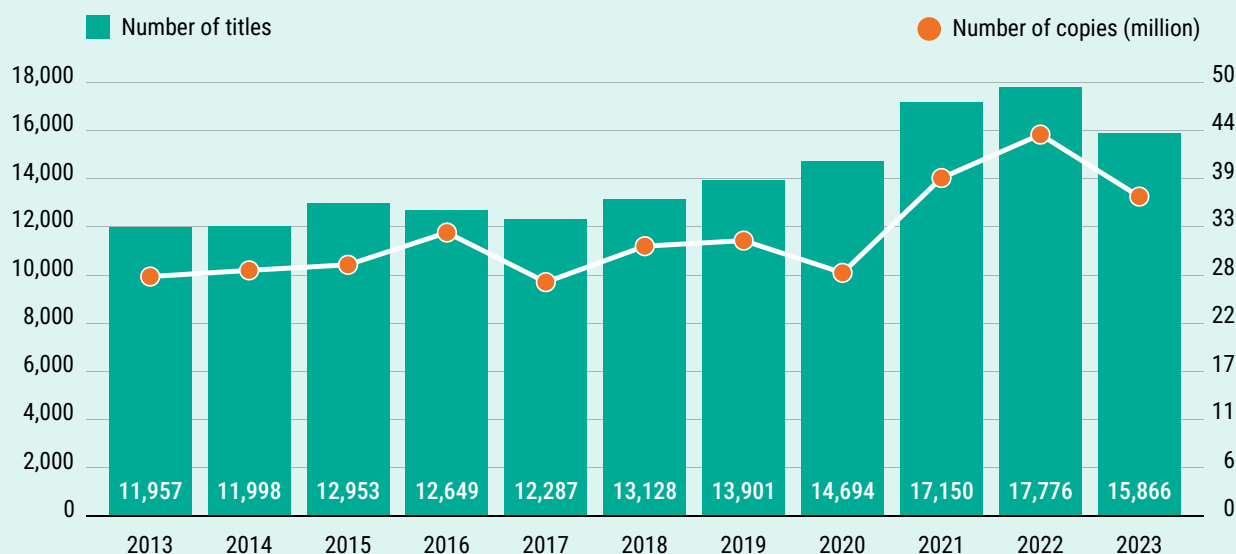
In 2023, the Hungarian book publishing sector saw a contraction in supply, a decrease in total and average circulation, and a decline in the estimated turnover of the book market, according to the Hungarian Central Statistical Office (KSH) and the Hungarian Publishers and Booksellers Association (HPBA). After the downturn in the year of the coronavirus outbreak, the period 2021–22 was marked by a surge in growth, but in 2023 the expansion of domestic book sales slowed. The Hungarian language dominated the books and booklets published, with the widest range of fiction and the largest number of textbooks.

In terms of both the number of titles published and the number of copies sold, the open market reached its highest level since 2008 in 2022. In 2023, the trend

was broken: although the almost 16,000 titles published is the third highest in the last ten years, as is the total circulation of 37 million, both indicators show a decline of around ten percent compared to the previous year. At the same time, the turnover of the open access book market, as estimated by HPBA, increased by around 8 percent in 2023 compared to the previous year.⁸¹

Entertainment and fiction books accounted for a third of sales, children's and young people's books for another third, while educational and art books accounted for a fifth of the market share. **Print books continue to dominate the market with a 97.5 percent share**, while the share of e-books and audiobooks has only increased by 0.4 percent in a year.

FIGURE 67: | Book sales in Hungary (2013–2023, items)



*from 2020, including data for reprints.
Source: Hungarian Central Statistical Office (KSH)

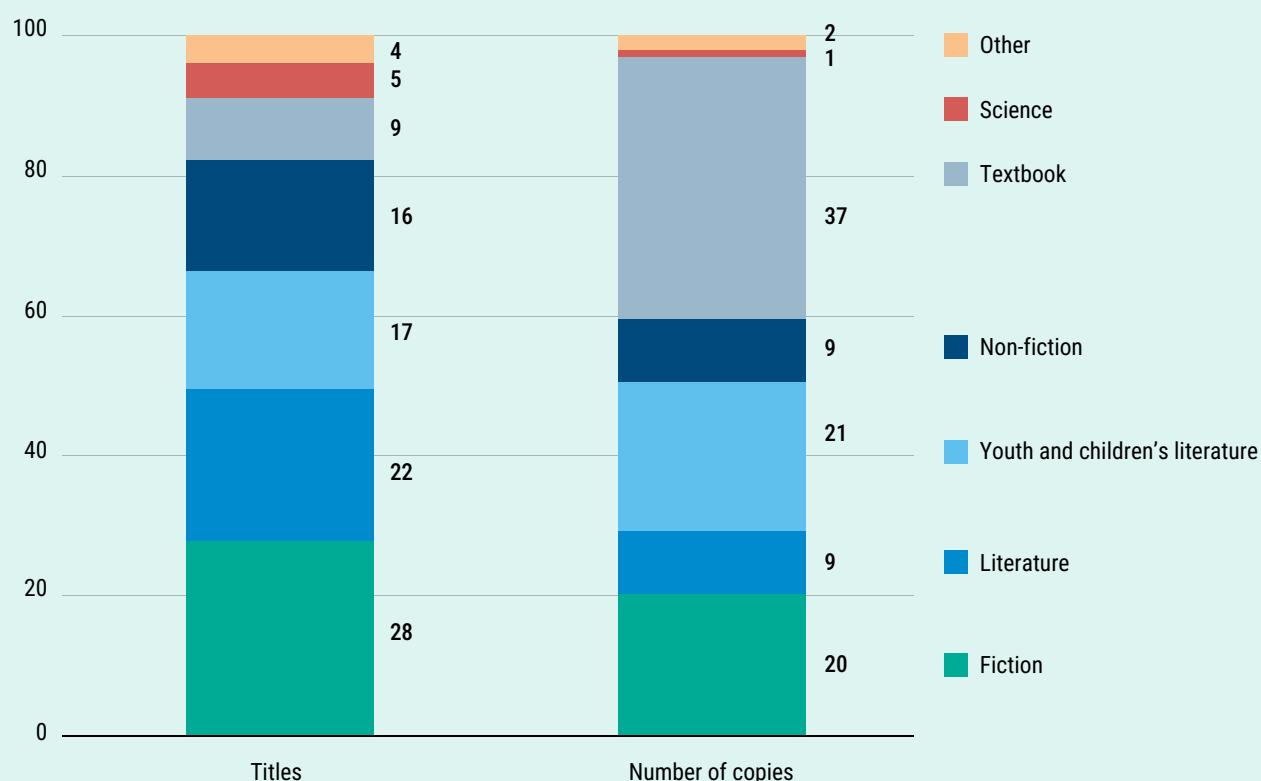
⁸¹ The aggregated data include data from both HPBA members and non-member publishers.

By genre, the **literary fiction category saw almost four and a half thousand** new titles published in 2023, representing more than a quarter of the total market. Scientific literature was the second most colourful genre group with 3.4 thousand new titles. This category has fallen dramatically in the last three years: before 2021, every third new title was in this group.

The number of new titles in the categories of non-fiction and youth and children's literature increased, reaching

16 percent. The average number of copies sold in the latter category was 2,900, the second highest among the genres. The **highest average circulation (9,700) was for textbooks**, with almost 14 million educational books and booklets on the shelves. At the same time, it is in this category that the share of new publications has fallen the most: while in 2013, 19 percent of recent titles were classified as textbooks, in 2023 only 9 percent were included.

FIGURE 68: [Books published by type \(2023, thousand items\)](#)

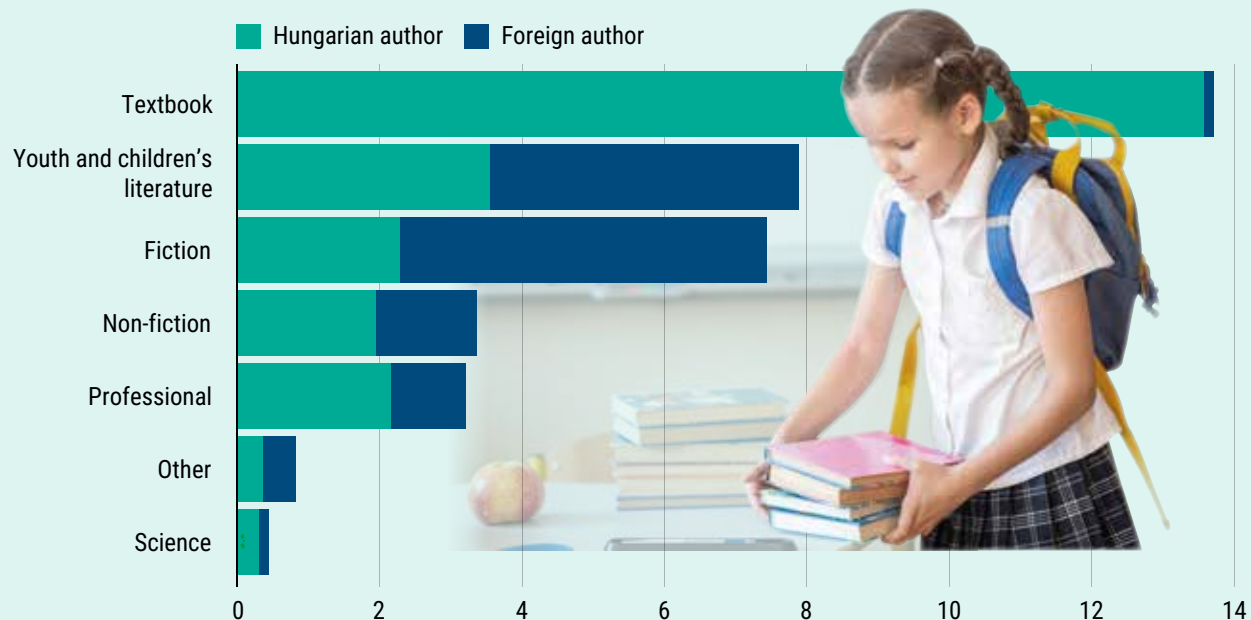


Source: Hungarian Central Statistical Office (KSH)

Among the 25 genre categories, the category of **literature, literary history and criticism stands out**, with nearly half of the titles and copies in 2023. The next widest range of titles were historical and biographical books and books on religion and theology, with these two categories accounting for ten per cent of titles (1,700 in total). Books and booklets on mathematics and science still had a significant circulation, with a total of five million volumes (14 percent of total sales).

The book market continued to be **dominated by works by domestic authors**, with two out of three publications being attributed to them, which meant 24 million copies in 2023. Forty percent of the 12.6 million volumes from foreign authors were by American authors, one fifth by British authors and one tenth by German authors. The proportion of foreign authors is high, especially in fiction and in youth and children's literature.

FIGURE 69: [Number of copies of works by Hungarian and foreign authors by genre \(2023\)](#)



Source: Hungarian Central Statistical Office (KSH)

A total of almost four and a half thousand works of fiction were **distributed in 7.4 million copies**. Although the number of titles published by Hungarian and foreign authors was equal, the total circulation of the latter was twice that of Hungarian authors. While 92 percent

of the works of foreign authors were novels and short stories, only 70 percent of Hungarian works fell into this category, with one in ten works being shelved as poetry collections or anthologies, and the remainder being other fiction.

The highest Hungarian works published in 2023, with **more than 50,000 copies**, were **Laura Leiner's** youth literature *40 nyári nap* and **Tibor Bödőcs's** fiction *Prímszámok hőésésben*. Among the works by foreign authors, Sarah Ferguson's adult fiction book *Her Heart for a Compass* stood out, with 30,000 copies sold.

Titles published (at least in part) in foreign languages (mainly English and German) accounted for nine percent of the total selection, but only four percent in terms of circulation.





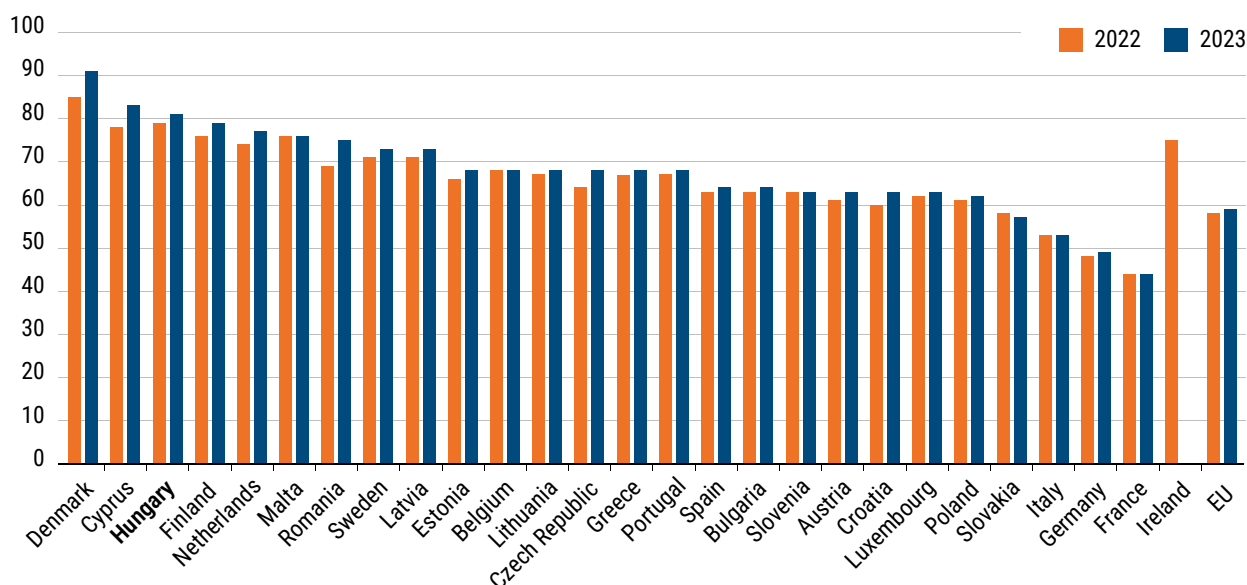
The background is a deep blue with a complex network of glowing white and light blue lines, suggesting a digital or technological theme. There are faint, overlapping geometric shapes and patterns, including what looks like a stylized 'X' or a crosshair in the upper right, and some rectangular outlines that resemble data blocks or server racks. The overall effect is one of high-tech connectivity and data flow.

Online platforms

Online platforms (e.g. video-sharing, social networking sites) represent a significant weight in media consumption: user-generated content is almost exclusively delivered to consumers through these platforms, as is a high proportion of edited content. Today, **almost all internet users over the age of 16 in Hungary use a**

social networking site, and most of them can be considered active users: according to Eurostat, by 2023, the active participation of internet users on social media sites (creating profiles, posting, commenting, etc.) was 81 percent in Hungary, the third highest rate in the EU and **well above the EU average of 59 percent.**⁸²

FIGURE 70: | Active participation on social networking sites in EU countries (2022–23, percent)



Source: Eurostat

Video-sharing platforms (e.g. YouTube) are in the special position of **being at the intersection of two regulatory regimes** (media regulation and online platform regulation). Accordingly, the edited content on these platforms (which is subject to media regulation) is discussed in the chapter on audiovisual services in this

publication, while their role is also indispensable among online platforms (which are subject to a separate regulatory regime) due to the huge amount of user-generated content that generates a significant share of the traffic on video-sharing platforms.

⁸² Individuals using the internet for participating in social networks (Eurostat) https://ec.europa.eu/eurostat/databrowser/view/TIN00127/default/table?lang=en&category=isoc.isoc_i.isoc_i.iiu

The **EU Digital Services Regulation⁸³ (DSA)** aims to regulate online platforms. On this basis, in April 2023, the European Commission classified 17 services⁸⁴ (video sharing, social media, online marketplace, app store and others) as **Very Large Online Platforms (VLOPs)** and two search engines⁸⁵ as **Very Large Online Search Engines (VLOSEs)**.

As of 2023, the service providers with the above qualification have to apply the DSA rules but they only apply to smaller service providers from February 2024. In the case of VLOP/VLOSE providers, the regulation has introduced a number of new features that benefit users of the platforms. Without being exhaustive, **the regulation has allowed users** to, for example

- **disable content recommendation based on profiling;**
- to set the **news feed to follow the chronological order** instead of the one edited by the algorithm;
- to see **why a particular advertisement is displayed** on their site and to change the settings for it;
- **enhanced protection of underage users**, including a ban on advertising based on profiling;
- **reporting content** that is deemed illegal or likely to be in breach of the service provider's terms of use (obliging platform providers to investigate any such reports and to share the reasons for their decision with the whistleblower);
- the platform's **justification for removing their content** or restricting its accessibility in any way, and the possibility of challenging the moderation decision (under the DSA, content moderation is justified only if the user uploads content to the platform that is illegal or incompatible with the platform's publicly available terms of service);
- the **anonymisation of content management decisions** by platforms by creating and continuously updating a dedicated database⁸⁶.



⁸³ Digital Services legislation (European Commission), https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/europe-fit-digital-age/digital-services-act_hu

⁸⁴ VLOP classification is given to online platforms with a minimum average monthly EU user base of 45 million

⁸⁵ The VLOSE rating was given to search engines with at least 45 million average monthly users in the EU

⁸⁶ DSA Transparency Database: <https://transparency.dsa.ec.europa.eu/dashboard>

The database of content management decisions was launched at the end of September 2023, for the time being only with data from VLOP/VLOSE providers. Based on data for the last quarter of 2023, 80 percent of

the **nearly 1.5 billion content management decisions** were due to incompatibilities with operators' terms of use.

FIGURE 71: | **VLOP/VLOSE providers' moderation decisions by type of problem (Q4 2023, thousand items)**



Source: DSA Transparency Database, <https://transparency.dsa.ec.europa.eu/dashboard>

The database also shows the problems that have typically caused content to be removed on each platform. **On the marketplaces, content was blocked mainly because of problematic products**, but on Pinterest, for example, nearly 50 million moderation decisions (83.4 percent of all decisions) were made because of pornographic/sexual content.

The different problem categories should be treated with some caution, as what is clearly illegal content is of course also in breach of the terms of use of the service providers, so **it is up to the service providers to decide which category to put such content in**. YouTube, for example, classified all moderation decisions into two problem categories only: 16.7 percent of moderation

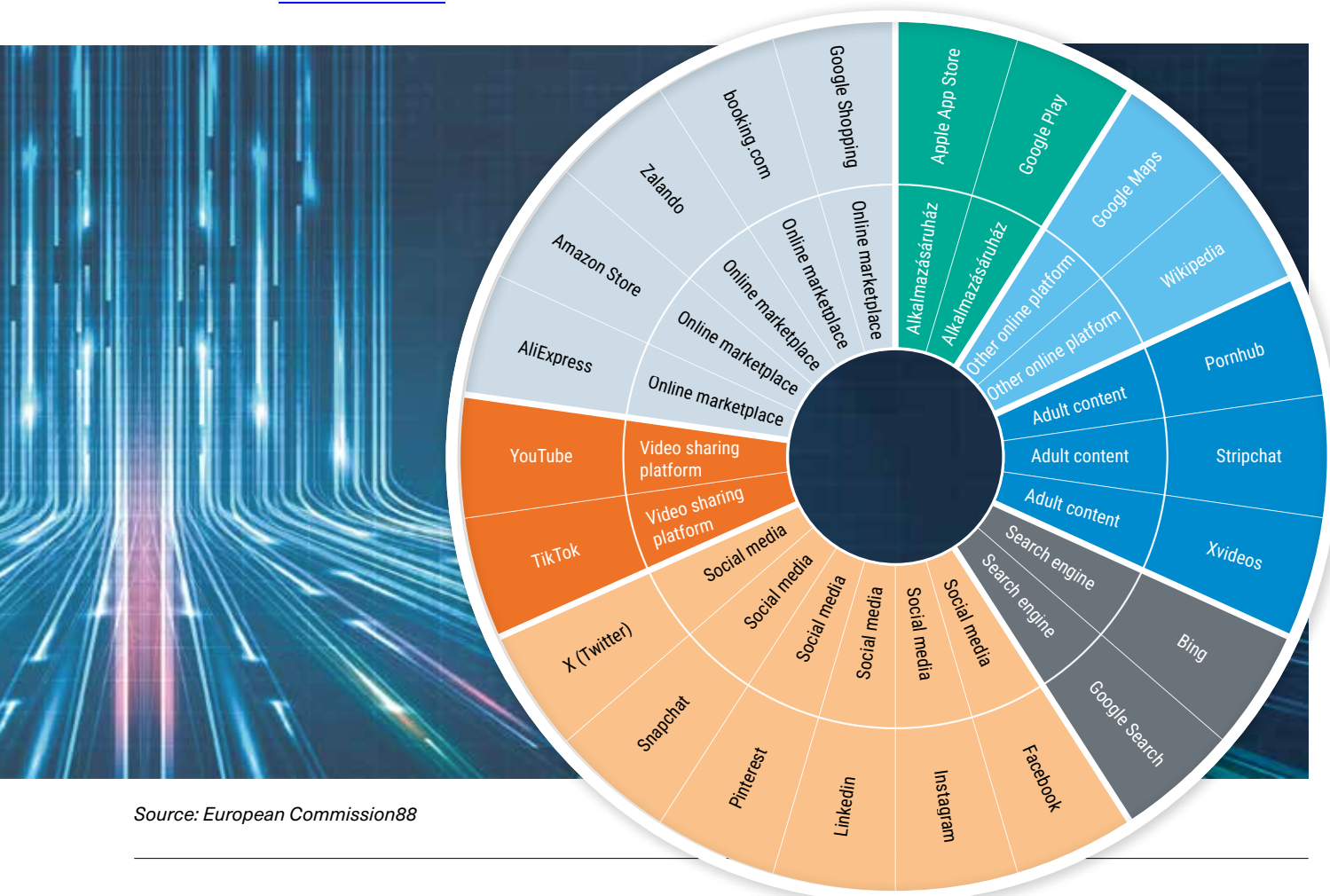
decisions were due to intellectual property rights and 83.3 percent to general terms of use violations. **There are also large differences in the moderation sensitivity and habitus of operators**: for example, while only 452,000 moderation decisions were made on X this quarter, almost 180 million were made on TikTok.

VLOP/VLOSE providers have submitted their **systemic risk** assessment documents for their operations to the European Commission during 2023, in compliance with the regulation. On the basis of the risk assessments, the European Commission has made a number of requests for information to service providers, focusing on **disinformation** and the **handling of illegal content, child protection issues, consumer protection** and **election**

integrity. As the European Commission was not satisfied with the responses received, on 18 December 2023, it launched formal proceedings⁸⁷ against X's parent company (Twitter International Unlimited Company, TIUC) for alleged violations of several articles of the DSA.

In February 2023, three of the **online platforms offering adult content** said they would not reach the 45 million VLOP threshold among EU users. However, the European Commission has expressed doubts about the calculation results and, based on information from third parties, **all three operators were granted VLOP status** in December 2023 and thus they too will have to comply with the stricter requirements for VLOPs.

FIGURE 72: Very Large Online Platforms (VLOPs) and Very Large Online Search Engines (VLOSEs) in December 2023



Source: European Commission⁸⁸

⁸⁷ European Commission press release (18 December 2023) https://ec.europa.eu/commission/presscorner/detail/hu/ip_23_6709

⁸⁸ Supervision of online platforms and search engines designated under the Digital Services Act (European Commission), <https://digital-strategy.ec.europa.eu/en/policies/list-designated-vlops-and-vloses>

6.6. | The growing range of online platforms

The **world of online platforms is very diverse**, with many smaller and larger platforms competing for users' attention outside of the global providers, trying to differentiate themselves in a variety of ways. The range includes, but is not limited to

- platforms that are specifically popular in a **particular language** (e.g. VK, formerly VKontakte, which is typically aimed at Russian users, Telegram, or Xing, which competes with LinkedIn in the German market);
- sites specialising in **adult content** (e.g. OnlyFans);
- **gaming platforms** (e.g. Amazon-owned Twitch, or its rival Kick, launched in 2022);
- internet **forums** (e.g. Reddit);
- **dating** apps (such as Tinder);
- **microblogs** (e.g. BlueSky, started by one of the founders of Twitter, the decentralised Mastodon, or Tumblr);
- social networking sites (e.g. Vero, MeWe) that claim to be **algorithm-free**;
- social networking sites that emphasise **data security** (e.g. Diaspora, Ello);
- **video-sharing sites** (e.g. Rumble);
- community **audio applications** (e.g. Clubhouse);
- interfaces that support communities **to work effectively** (e.g. Slack);
- services **specialised for children and young people** (e.g. YouTubeKids, YuBo);
- **photo sharing** applications (e.g. BeReal).

At the same time, the biggest social platforms are constantly experimenting with new services to further increase their user base. TikTok, for example, announced in July 2023 that it would allow text-only content sharing, attracting former tweeters to its platform. Presumably not thanks to this innovation, but in 2023, TikTok became the first non-gaming app to reach the USD 10 billion mark in worldwide revenue.⁸⁹

In addition to the above, **2023 also saw the launch of several new platforms** that have not yet reached mass user numbers, but some of them are experimenting with **interesting business models**, such as:

- **FronD**⁹⁰ – an online community-building platform that allows members to be charged by the group leader for access to certain groups within the community.
- **Post**.⁹¹ – a social networking site launched in spring 2023 by the founder of the navigation app Waze, which offers partner publishers (e.g. Politico, Reuters, Wired) the opportunity to monetise their content directly in the form of micro-payments.
- **Threads**⁹² – a new microblogging Twitter clone for Instagram, launched by Meta in July 2023, which has grown to 30 million users in a week and launched in the European Union by December. By the end of 2023, the site had only around 24 million monthly active users and it was still not possible to advertise on the site⁹³.
- **Damus**⁹⁴ – is a decentralized, end-to-end encrypted, free social media platform that emphasizes freedom of speech and algorithm-free social media, available only on Apple devices for now.

⁸⁹ Source: State of Mobile 2024 report (data.ai) <https://www.data.ai/en/go/state-of-mobile-2024/>

⁹⁰ Website of the service: <https://frond.com/>

⁹¹ The service was discontinued in the spring of 2024; the relating article: <https://techcrunch.com/2024/04/19/post-news-the-a16z-funded-twitter-alternative-is-shutting-down/>

⁹² Website of the service: <https://www.threads.net/>

⁹³ Threads won't be fun — but it will give brands a refuge from Twitter (TechCrunch, 6 July 2023) <https://techcrunch.com/2023/07/06/threads-wont-be-fun-but-it-will-give-brands-a-home-away-from-twitter/>

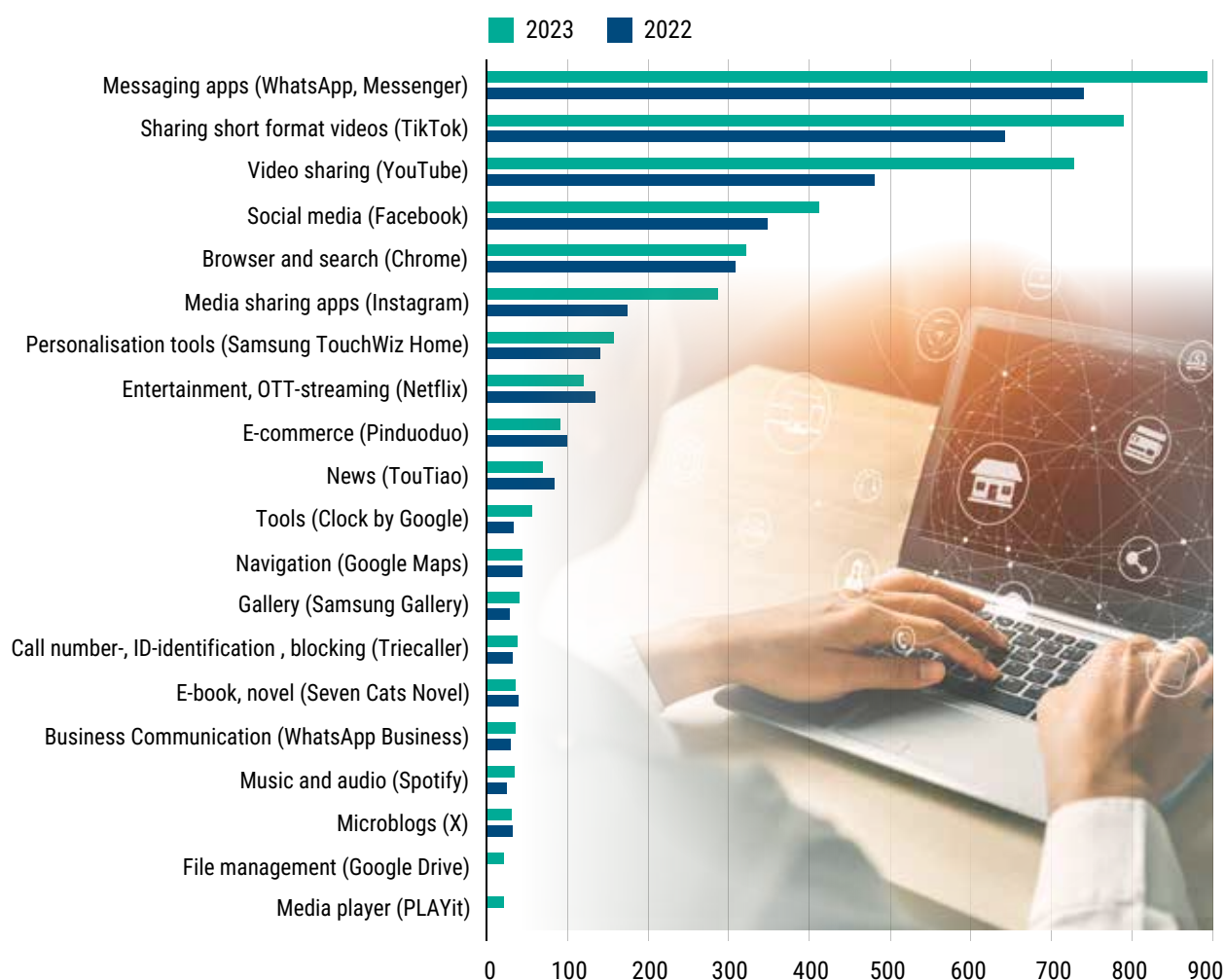
⁹⁴ Website of the service: <https://damus.io/?ref=epidemicsound.com>

6.7. | Use of online platforms

In the global battle for users' attention, apps that also offer online video content are leading the way. According to data.ai, **in 2023, YouTube was the app with the**

most time spent globally, but of the top 20 apps, **Instagram (35 percent) and TikTok (22 percent) saw the biggest year-on-year growth** compared to the previous year.

FIGURE 73: | Top 20 apps category with the most time spent by users and the name of the most popular app within the category in 2023 (globally, 2023, billion hours)

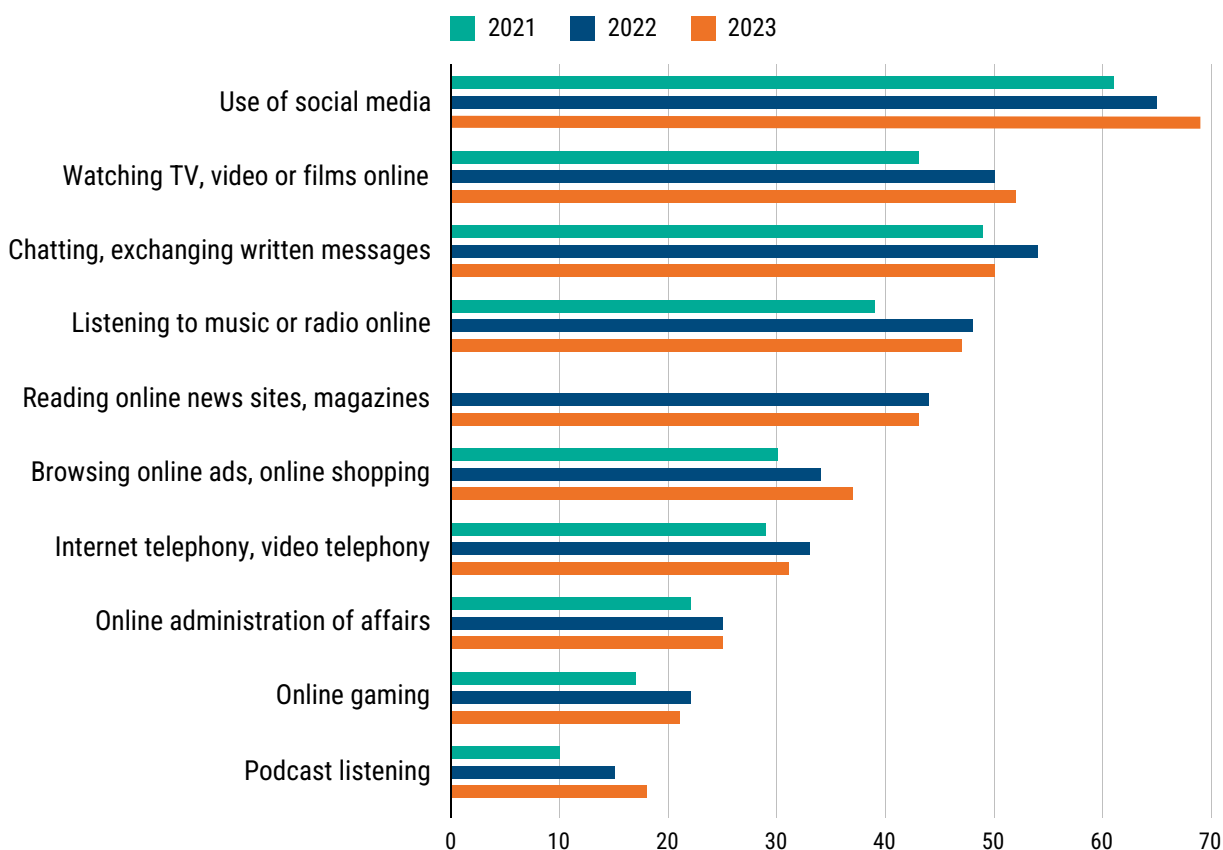


Source: data.ai, State of Mobile report, 2023 or 2024

As in the previous year, **social networking site usage** in Hungary **increased by four percentage points in 2023**, with 69 percent of internet users spending at

least half an hour a day on social networking sites. Similar increases are seen in online advertising browsing/online shopping and podcast listening.

FIGURE 74: [Online activities among Hungarian internet users aged 16+ \(2021–23, percent\)](#)



Base: internet users aged 16+; n=3093, N=6.8 m

(Percentage of people doing the activity for at least half an hour a day in the last half year, 2021–23)

Source: NMHH Internet usage research, 2023

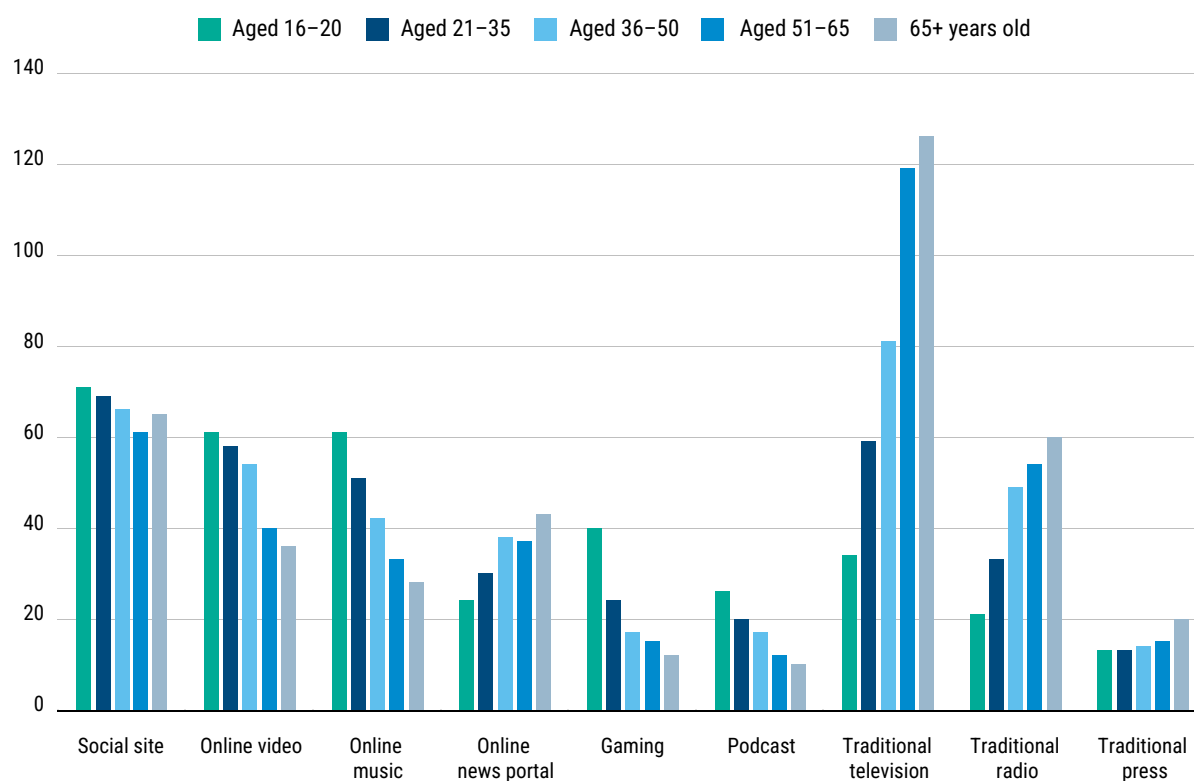
In line with the above, the largest share of **time spent online** (66 minutes per day on average) is spent on **social networking sites**. However, compared to the

previous year, the time of use in 2023 decreased slightly in all categories except podcast listening.

While social media consumption shows a relatively balanced picture across age groups, **in traditional media consumption there is a clear correlation between age and consumption patterns**. In 2023, 16–20-year-olds spent significantly less time in front of a traditional TV

screen than on social media sites. The same is true for listening to traditional radio, with **the youngest age group spending more time listening to podcasts than listening to the radio**.

FIGURE 75: | Daily time spent online and traditional media consumption by age group (2023, average minutes)



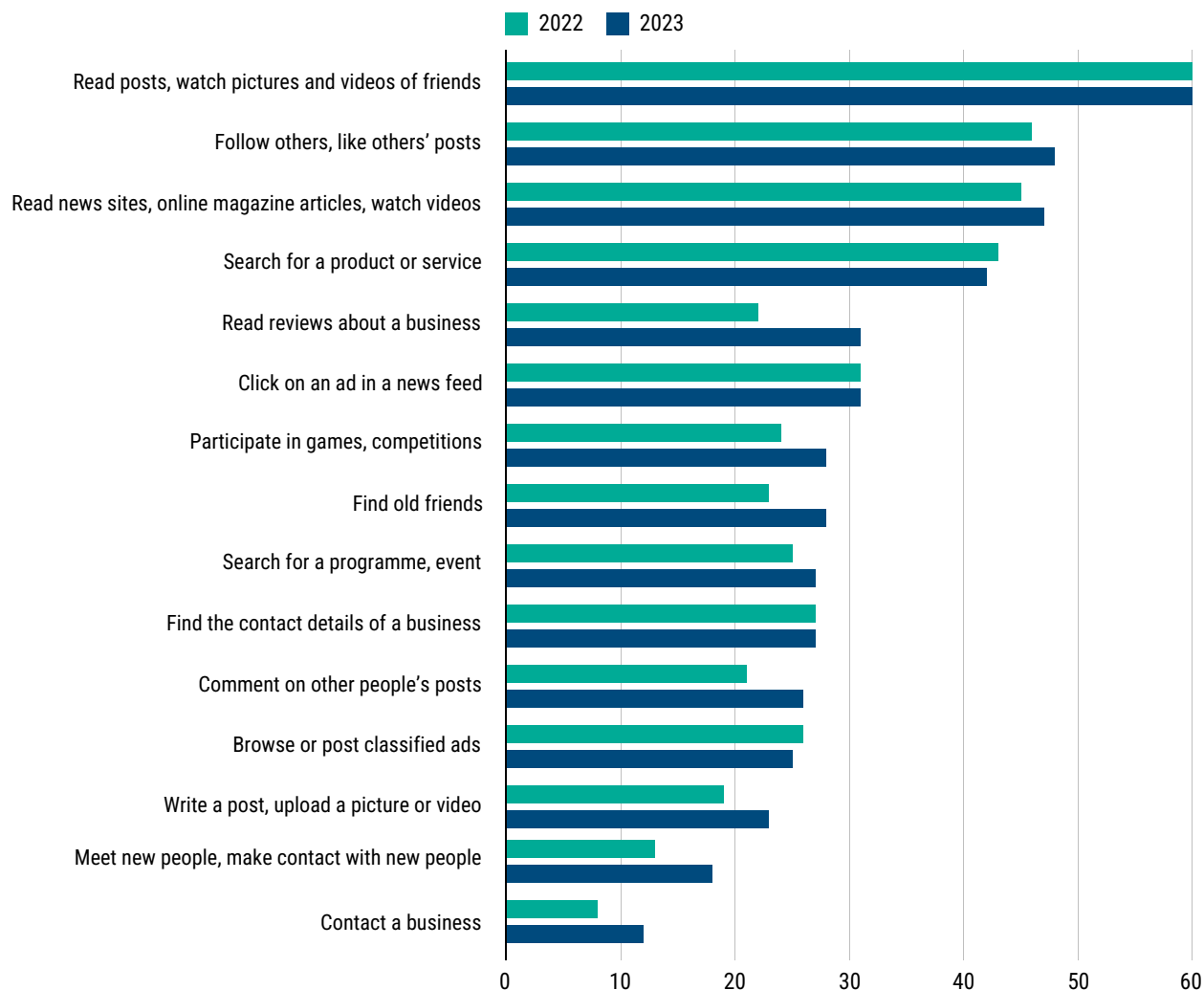
Base: internet users aged 16+; N=6.8 m n=224; 830; 963; 708; 368

Source: NMHH Internet usage research, 2023

On social media, users were **most interested in content posted by their friends**, but they also preferred to consume news and videos recommended by algorithms. Active use has also increased slightly: year on

year, more and more internet users are uploading their own content, commenting on other people's posts and contacting strangers.

FIGURE 76: | **Regular activities on social networking sites (2023, percent)**



Base: 16+ years old social networking site users; 2023, n=1498, N=6.8 m

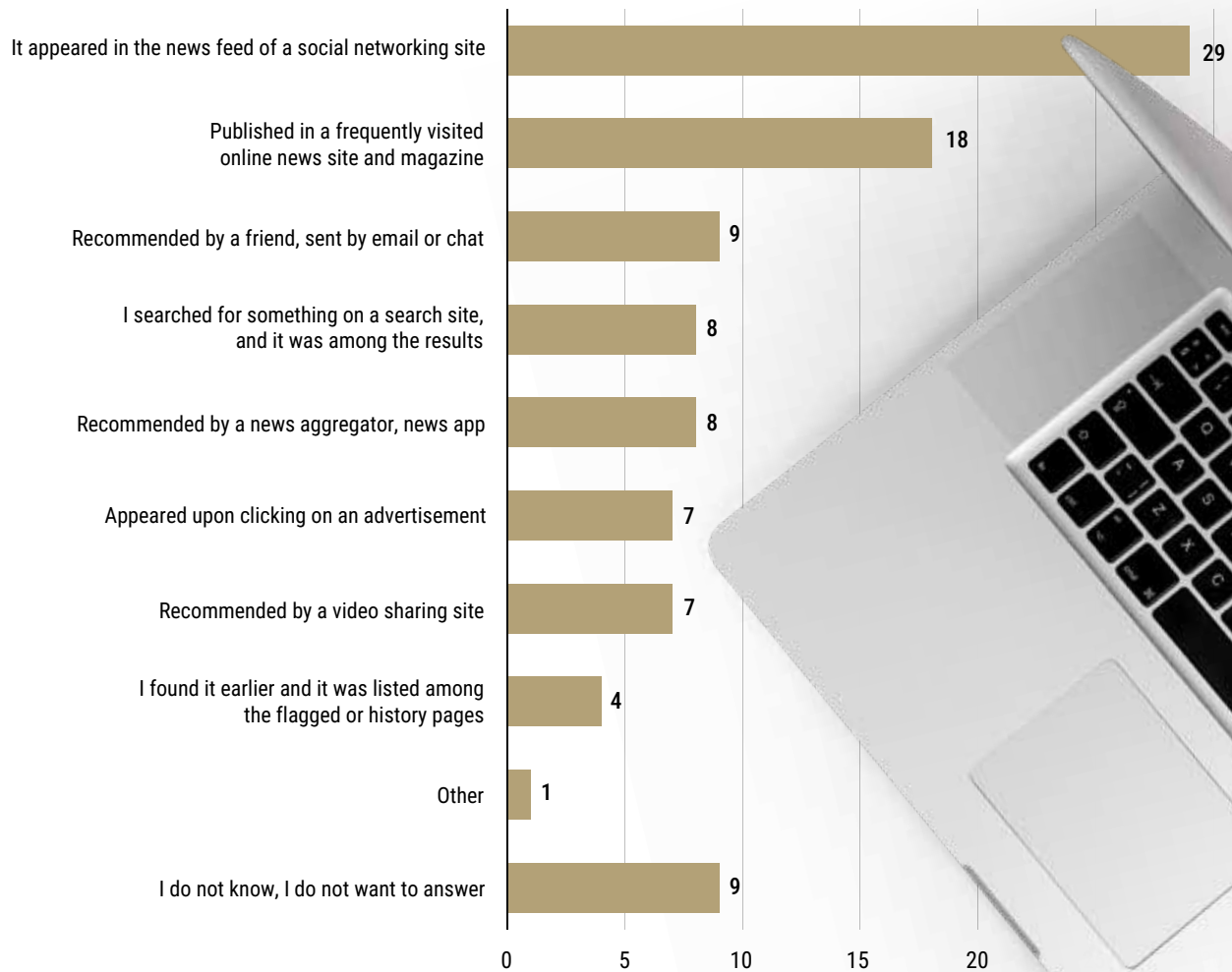
Activities carried out at least weekly

Source: NMHH Internet usage research, 2023

The 2023 NMHH Internet Research also measured the source of the most recently consumed online political or economic content reaching respondents. The social relevance of social networking sites and the underlying

AI is illustrated by the fact that **a third of the content appeared in the news feed of a social networking site**, which is how users found out about it.

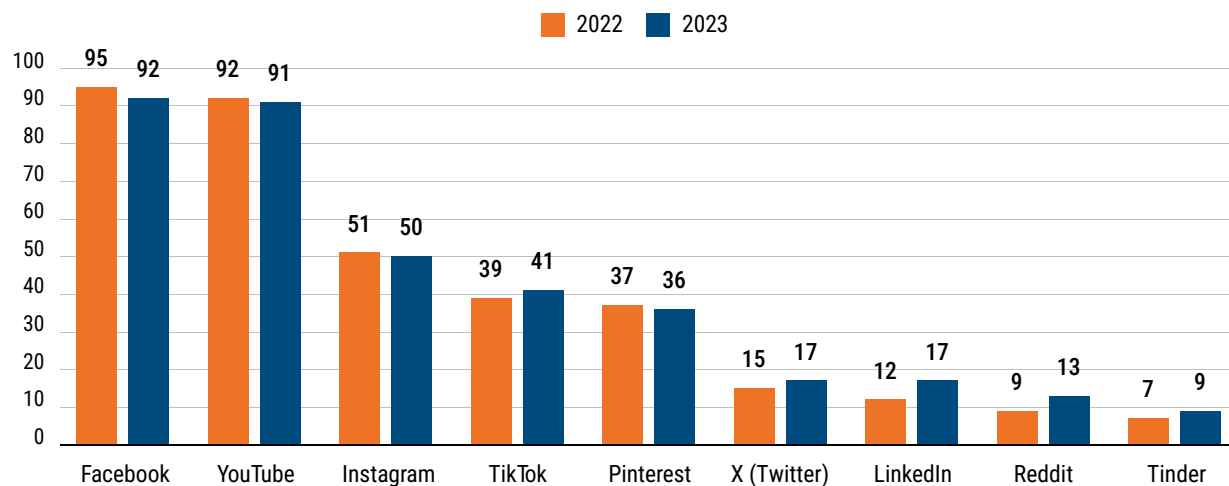
FIGURE 77: | Source of the most recent political or economic content read/watched/listened to online (2023, percent)



Base: political/economic article readers, video viewers, podcast listeners; n=1085, N=4.9 m
Source: NMHH Internet usage research, 2023

In 2023, globally available social platforms, including **Meta's social networking sites** (Facebook, Instagram) and **Alphabet's YouTube**, were the most popular among internet users aged 16 and over.

FIGURE 78: Frequency of use of the most popular social networking platforms among Hungarian internet users aged 16+ (2023, percent)



Base: internet users aged 16+; n=3093 N=6.8 m

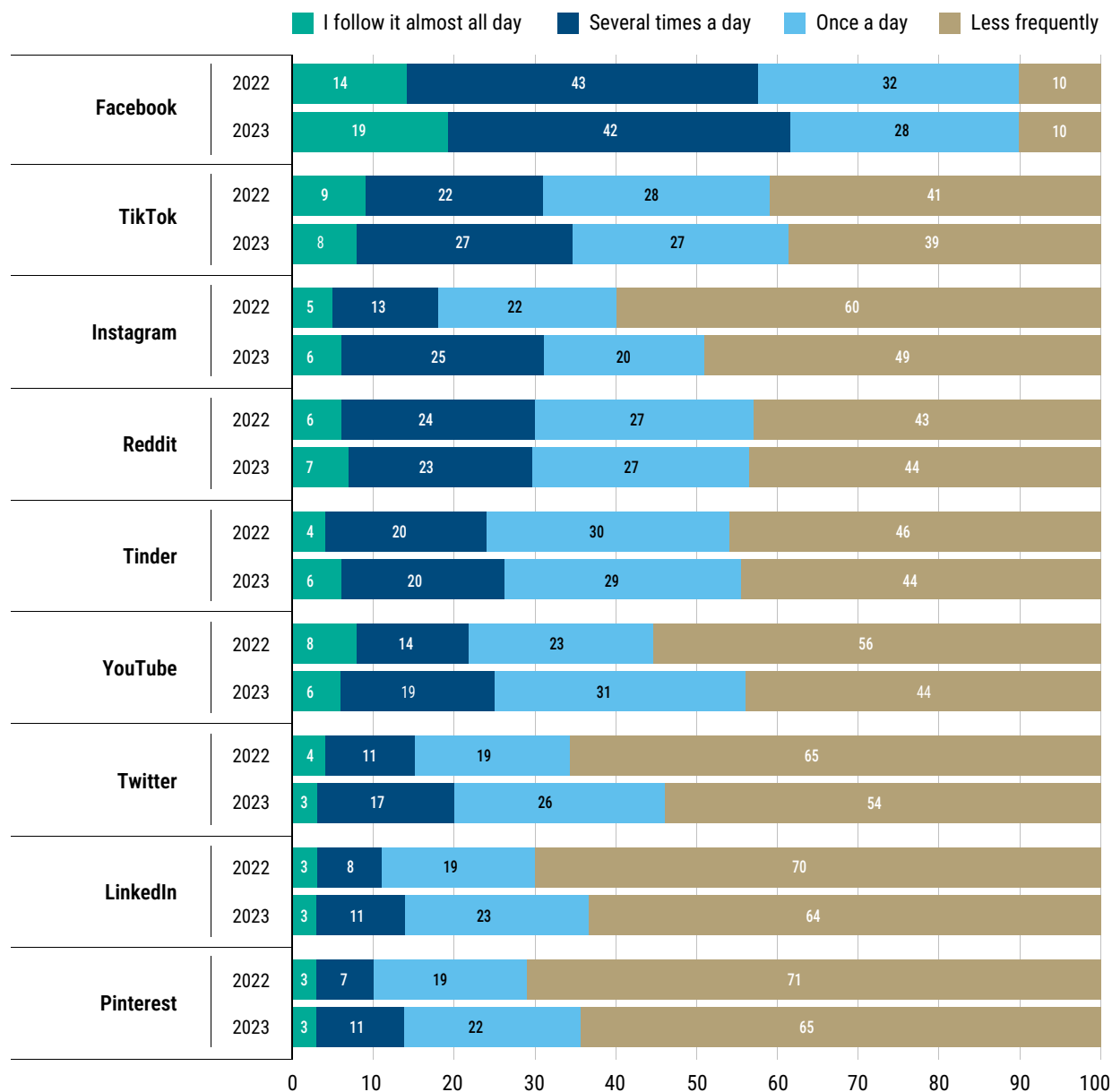
Source: NMHH Internet usage research, 2023



Facebook is the most widely and intensively used platform: in 2023, 92 percent of internet users used it,

the vast majority on a daily basis, with far fewer using all other platforms on a daily basis.

FIGURE 79: | Frequency of use of the most popular social platforms (2022–23, percent)



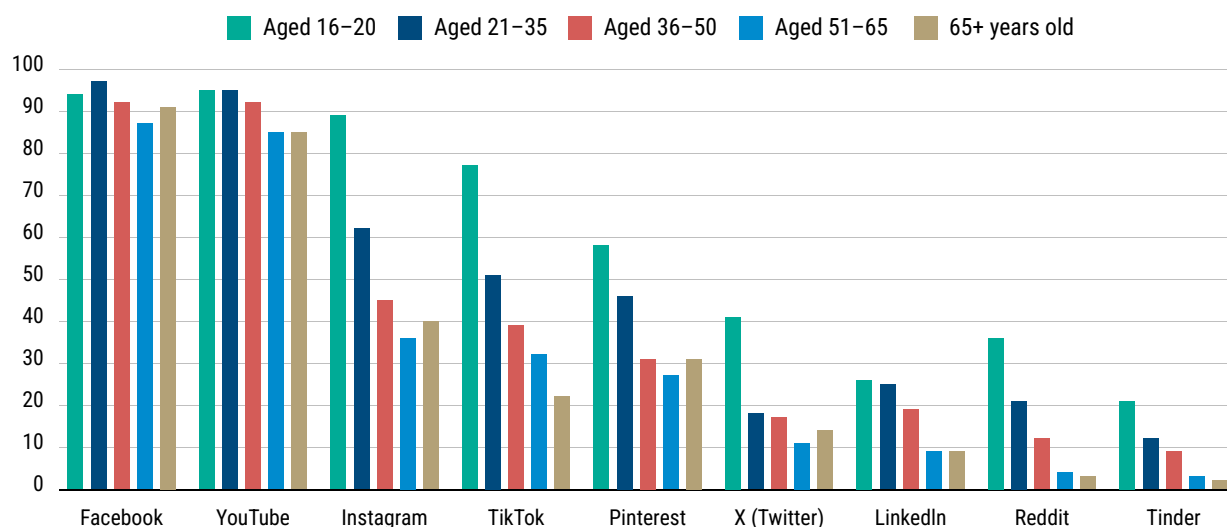
Base: internet users aged 16 and over using the social networking site

Source: NMHH Internet usage research, 2023

Facebook was very popular across all age groups in 2023, but the most intensive users were those in their

30s. Among the users of Instagram, TikTok, Twitter, Reddit, young people aged 16–20 are highly visible.

FIGURE 80: | Most popular social networking sites used by Hungarian internet users aged 16+ by age group (2023, percent)



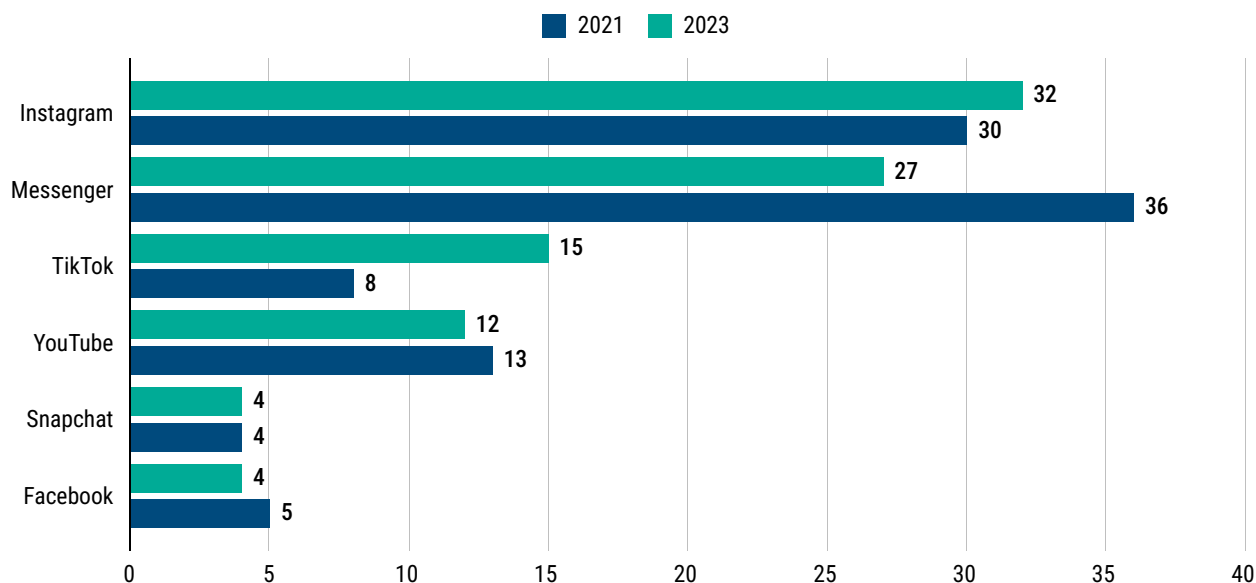
Base: internet users aged 16+; N=6.8 m n=224; 830; 963; 708; 368
Source: NMHH Internet usage research, 2023



According to the Be Social agency's non-representative research "Hungarian Teens on the Net"⁹⁵ 2023, based on an online survey of 3,200 young people aged 14–25, **if the young people surveyed could only choose one**

platform⁹⁶, it would clearly be Instagram – although TikTok has improved one place compared to the same survey two years ago.

FIGURE 81: | **If you could only choose one platform, which would it be? (2021, 2023, percent)**



Source: Be Social, Hungarian Teens on the Net, 2021, 2023
Base: internet users aged 14–25; 2023: n=3,202 2021: n=4,684

The majority of young people surveyed follow influencers, up to dozens at a time, and almost half of the respondents have already bought something when an influencer recommended it. **A third of them would like to be an online opinion leader**, while the proportion is 11 percentage points higher among tik-tokers.

The 2023 Eurobarometer survey⁹⁷, conducted for the European Parliament by Ipsos, found that **46 percent of Hungarian social media users over 15 follow**

influencers, compared to the EU average of 37 percent. In this respect, only Finland, Ireland, Romania and Cyprus are ahead of Hungary in the EU. According to the survey, Hungarian internet users mainly (39 percent of respondents) pay attention to the opinions of influencers when evaluating current events (e.g. social, political issues).

Apart from YouTube, Instagram or TikTok, the Hungarian video sharing service with the largest user base in

⁹⁵ Hungarian teens online 2023 research: https://besocial.hu/magyar_tinik_a_neten/magyar-tinik-a-neten-2023.pdf

⁹⁶ Messaging services were also treated as a "platform" in the research.

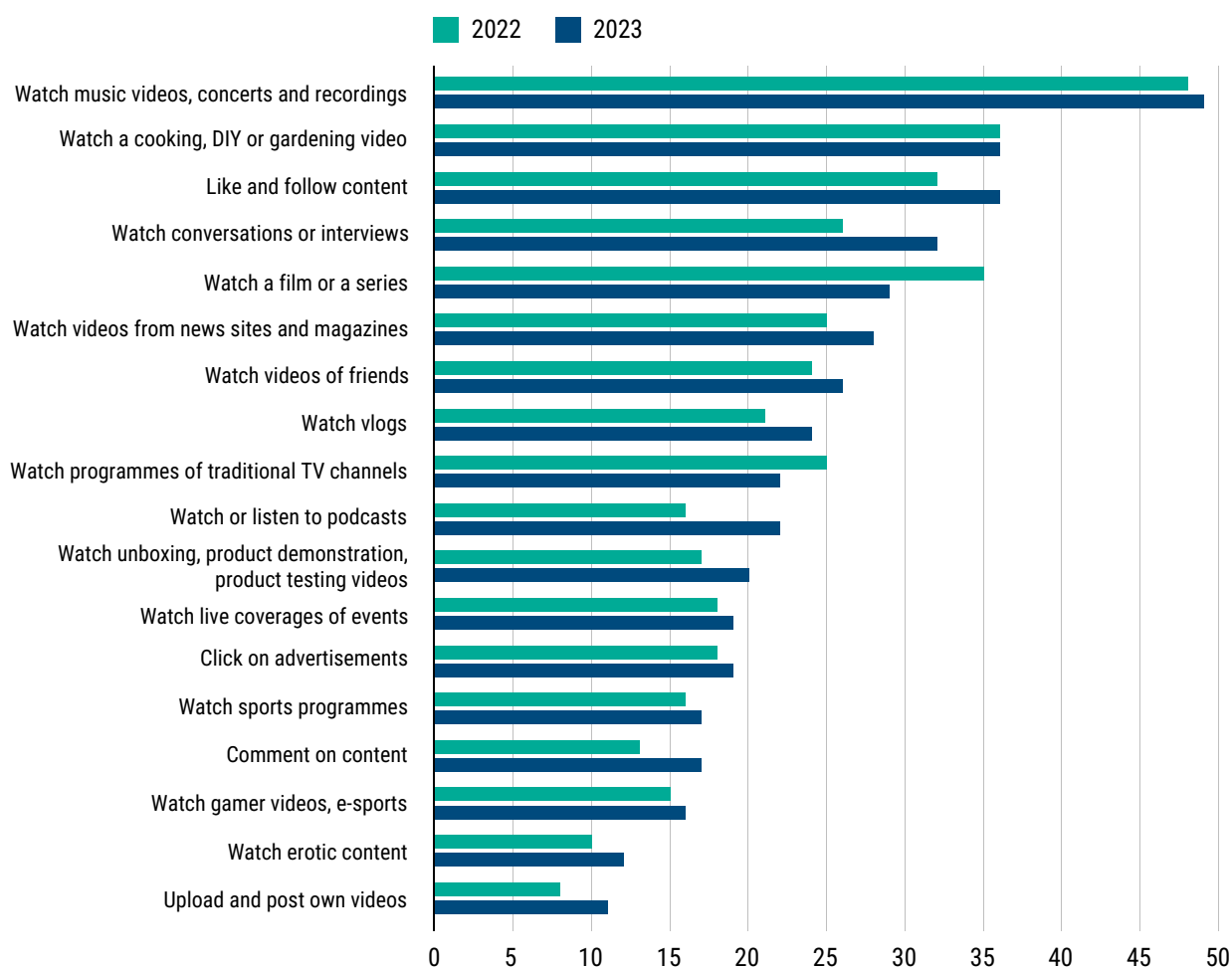
⁹⁷ Eurobarometer Media & News Survey 2023 <https://europa.eu/eurobarometer/surveys/detail/3153>

Hungary is **Videa**, with an average monthly user base of over 4.2 million⁹⁸, followed by **Indavideo**, with over half a million⁹⁹ users.

On video-sharing sites, passive content consumption remains the most common behaviour among domestic internet users. Almost half of internet users aged 16+ in

Hungary consume some kind of music content on YouTube and/or TikTok at least once a week, but watching DIY, gardening and cooking videos is also very popular (36 percent). In contrast, **only one in ten of those who use video-sharing content publish their own videos** on these platforms.

FIGURE 82: Activities of domestic internet users aged 16+ using YouTube and/or TikTok video sharing sites on the site (2022–23, percent)



Base: YouTube and/or TikTok users aged 16+, n=1,456

Source: NMHH Internet usage research, 2023

⁹⁸ Average monthly number of video users in the European Union <https://videa.reblog.hu/digitalis-szolgaltatasokrol-szolo-rendelet-digital-services-act>

⁹⁹ Average monthly number of Indavideo users in the European Union <https://indavideo.hu/dsa>

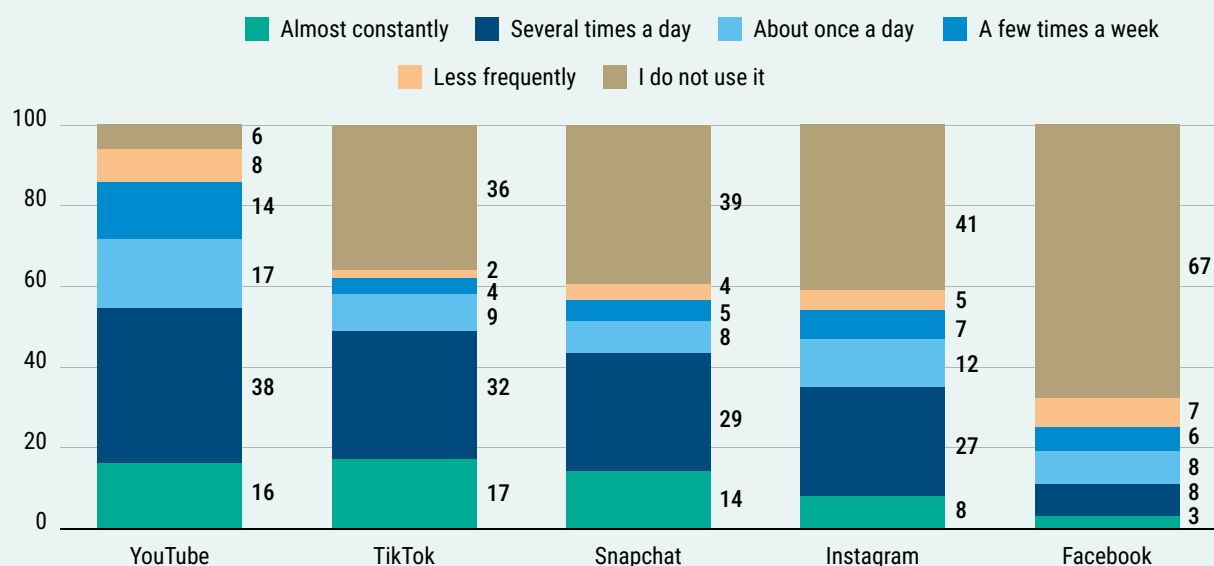
Addiction to online platforms

YouTube tops the list of online platforms ever tried by American teens, with 71 percent of them visiting the site or app daily, according to Pew Research 2023.¹⁰⁰

For YouTube and TikTok, 16 percent and 17 percent of respondents respectively said they “almost constantly”

follow the content available on these sites. Looking at the demographic characteristics of “almost continuous” users, a clear trend emerges: teenagers from poorer backgrounds, living in rural areas, and especially girls, use these platforms significantly more.

FIGURE 83: | Frequency of online platform use among Americans aged 13–17, (2023, percent)



Note: Due to rounding, the sum of the figures may not always add up to 100 percent. Those who did not answer are not included in the figure.

The survey of US teenagers was conducted between 26 September and 23 October 2023.

Source: Pew Research Center

In the case of “almost continuous” platform users, the question arises: **is this a case of internet addiction?** There is no clear answer to this question, and experts do not agree on the borderline between pathological and massive, but not yet pathological, internet use on online platforms.

Research to date suggests that, in addition to **online gaming addiction**, **online shopping addiction**, **cyber-sex addiction** and **social media addiction** have the most negative impact on people, but smartphone addiction as a separate diagnostic category also regularly appears in scientific discourse.

¹⁰⁰ Teens and Social Media Fact Sheet (Pew Research, 5 January 2024) <https://www.pewresearch.org/internet/fact-sheet/teens-and-social-media-fact-sheet/>

It is increasingly clear that there are vulnerable groups whose members are at increased risk of problematic use of the internet. If we consider that these groups include **adolescents, people with mental and chronic illnesses**, it becomes clear why internet addiction is such a health and social problem. **Adolescent girls are particularly at risk**, with experience showing that significantly more girls than boys are victims of problematic social media use.

Characteristics of social media addicts:

- **loss of control:** they want to reduce use, but they cannot;
- **cravings:** they often feel an urgent urge to use their devices even when it is not feasible to do so;
- **withdrawal symptoms:** they become frustrated and tense, anxious if they cannot go online;
- **neglect:** they neglect their work, school and their relatives, so it is their immediate families who suffer;
- **increasing use:** people are spending more and more time online.

Problematic social media use can be continuous or episodic, but in any case persistent over a long period

of time (someone who uses social media platforms more often than before during a period of temporary stress, such as an exam period, is not considered addicted).

Research is ongoing into which features of social media platforms are most likely to keep us coming back to the app, as the platform providers intend. Unfortunately, there are few reliable results available so far, but what is likely to be of particular importance is the infinite scrolling, the “like” feature that gives users real-time information on how many people have responded to their posts, and the news feed tailored to their interests. **The use of these interfaces induces continuous engagement and puts constant pressure on the individual** (e.g. to respond quickly to messages received).

In addition, temporarily available information (such as Instagram 'stories' that are deleted after a certain period of time) encourages users to constantly check their social media accounts for **fear of missing out on potentially important information** (FOMO – fear of missing out).¹⁰¹



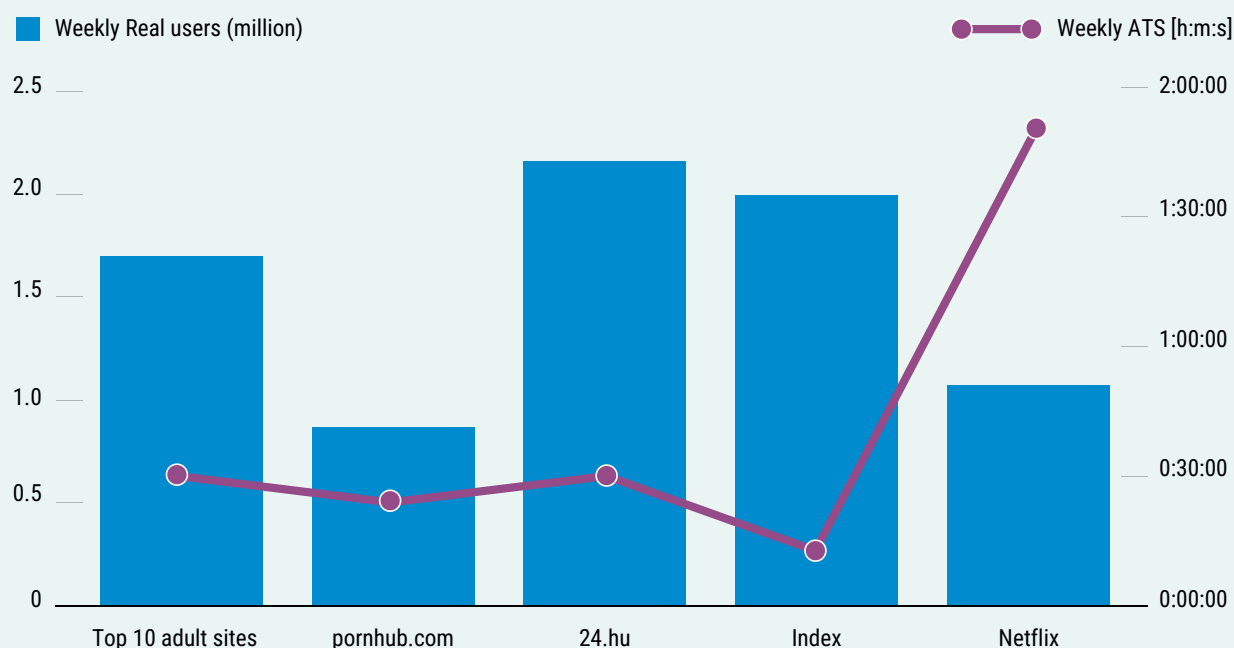
¹⁰¹ For more information on addictions and problematic internet use, see <https://onlineplatformok.hu/cikk/az-online-platformok-es-a-kozossegi-media-okozta-fuggoseg> and <https://onlineplatformok.hu/cikk/az-online-platformok-es-a-kozossegi-media-okozta-fuggoseg-ii>

The red-light district of the internet

On an average day, the **top ten most popular pornographic websites are visited by nearly 620,000**, and in a week by around 1.7 million domestic users, according to Gemius' online audience measurement data from 16 May to 16 June 2023.¹⁰² This figure is **not far behind popular Hungarian news portals**, and is one and a half times higher than the weekly reach of the Netflix streaming service.

The **most visited adult site is Pornhub.com**, which has three times the average daily viewership of its biggest competitor, beating all rival sites on a weekly and monthly basis. Two Hungarian sites, **Rosszlanok.hu** and **Napiszex.com**, also made the list.

FIGURE 84: | Comparison of traffic data of adult sites with other content



Source: Gemius – EDME 16–75, inland

Weekly Real users: the number of domestic internet users who accessed a given content service during the survey period

Weekly ATS (Average Time Spent): the average time spent by users using the content service under study during the period under study

There is no significant regularity in the trends of the top ten adult sites, although **there is a slight increase**

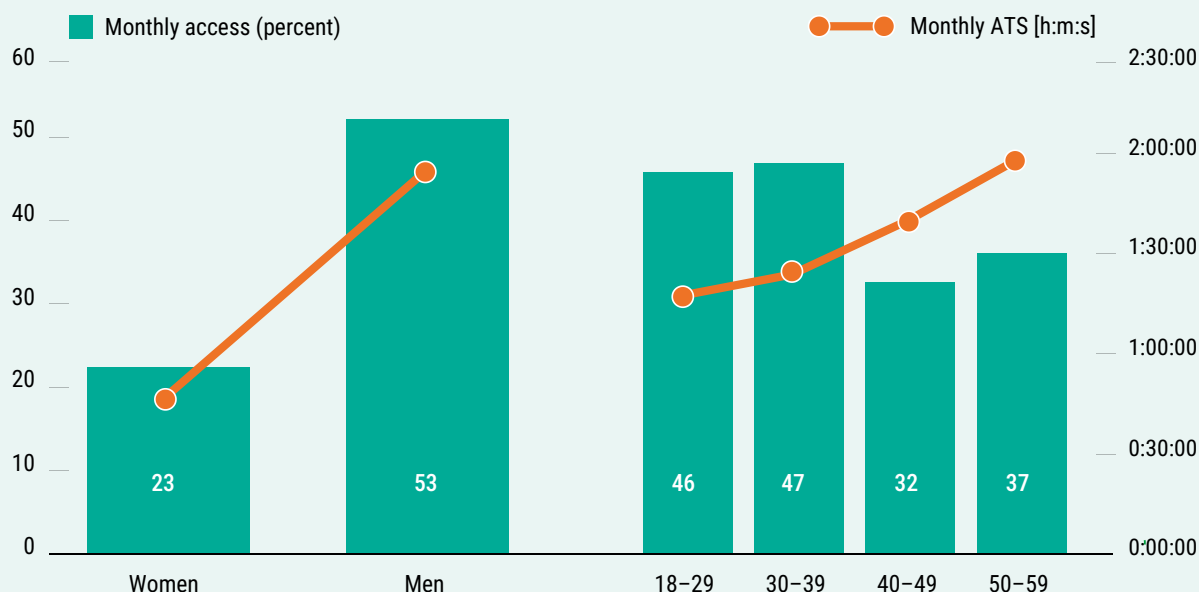
in the number of visitors in the middle of the week: on Tuesdays, Wednesdays and Thursdays, the number

¹⁰² The “red-light” district of the internet, https://nmhh.hu/cikk/240669/Az_internet_voros_lampas_negyede

of visitors is usually 4.7 percent higher than from Friday to Monday. In the month under review, nearly 2.5 million people visited these adult sites; almost seventy per cent of visitors were men, meaning that **one in two**

men among the Hungarian internet users **consumes some kind of sexual content at least once a month**, compared to two in ten women.

FIGURE 85: | **Composition and duration of the top 10 adult sites visited (monthly aggregate)**



Source: Gemius – EDME 16–75, inland

Reach: the reach of the given content within the target group, expressed as a percentage.

The other characteristic dimension of the composition of users is age: different age groups have different levels of involvement in adult content browsing. Among the 2.5 million users who visited the top ten pornographic sites in the period under review, **30–39-year-olds were the most represented age group**, with almost 48 per cent of them consuming erotic content. The 18–29 age group was only slightly behind, with 46 percent of them

visiting an adult site, while 50–59-year-olds were also active (37.4 percent).

Mobile phones are now the primary means of consuming adult content, with almost three times more people visiting one of the top ten sites from a mobile device than from any other. For example, less than half a million of our fellow citizens used a desktop computer for this purpose.

Online marketplaces

Online marketplaces are increasingly important players in e-commerce; they provide an intermediary service to help connect sellers and buyers of products or services, **create the right infrastructure and enable financial transactions between contracting parties**. Their business models vary: one of the largest players, Amazon, for example, competes its own products with those of other merchants, but there are also pure marketplaces (such as eBay or the domestic Árukereső Marketplace) that are created solely to promote third-party sales of products and/or services.¹⁰³

Several social media providers have already tried their hand in the **e-commerce market, which is dominated mainly by US-based Amazon and China-based Alibaba**. Apart from Facebook Marketplace, none of the services have been really successful so far. In 2022, both Instagram and **Facebook** discontinued the interactive “live shopping” service launched in 2020, and **YouTube** partnered with **Shopify** to support product sales by content producers in 2022 rather than launching a homegrown service.

Building on its brand strength and huge user base, TikTok launched its e-commerce business in 2021 in Southeast Asia, the platform’s most important market, where “live shopping” is becoming increasingly popular among users. The **TikTok Shop**¹⁰⁴ expanded to the UK in the same year and to the US in autumn 2023.

The service is very similar to the innovations already introduced on Meta’s platforms: users can directly buy products advertised on the algorithm-driven For You page or in the new “Shop” tab, or in live videos. In addition, TikTok **takes care of all logistics** for sellers, including storage, packaging and transport.

TikTok Shop is not yet available in the European Union, presumably due to the stricter regulatory environment. In addition to the EU data protection provisions, the **Digital Services Act (DSA)**, adopted in 2022, also **sets out specific obligations** for online marketplaces that are not micro and small businesses, including on the traceability of their business users. For example, the DSA requires marketplaces to carry out **random checks** to see whether the products of traders on their platform have been identified as illegal by any official database.

In the spring of 2023, the NMHH asked market researcher Impetus Research to conduct **a survey**¹⁰⁵, which **measured** the experiences of **Hungarian micro, small and medium-sized enterprises** using online marketplaces, to find out what their experiences were.

The **selection of companies** included in the research was **expected** to include companies using both general **global and diversified marketplaces**, as well as **specialised domestic marketplaces**.

¹⁰³ In the official wording, the “distance contract” is between the buyer and the seller of the product/service, with the platform acting only as an intermediary in the process.

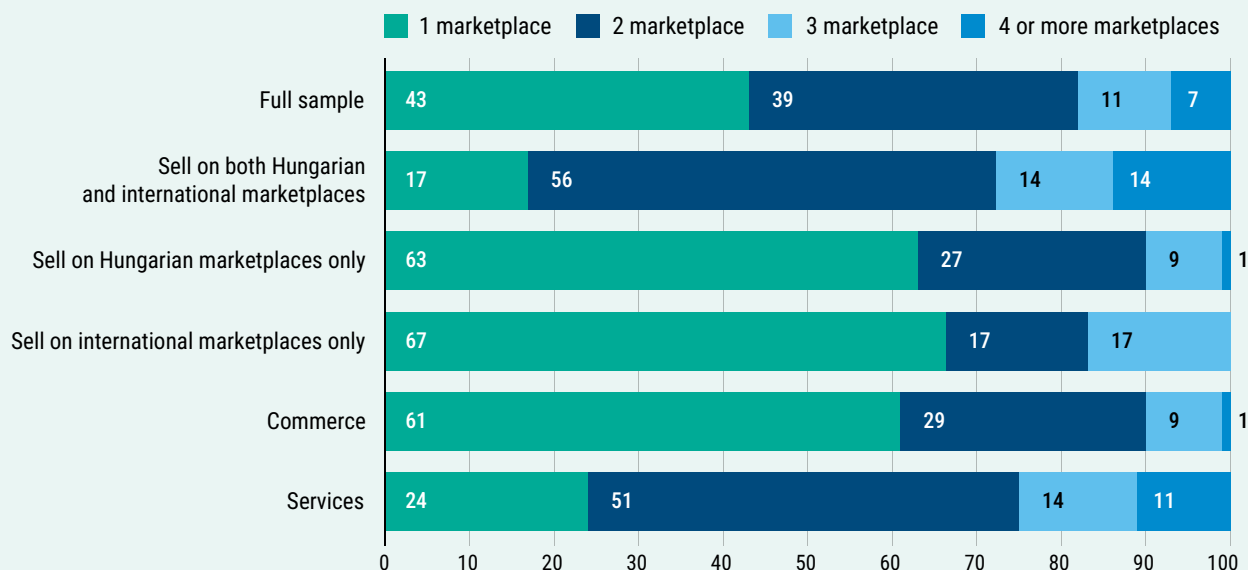
¹⁰⁴ The TikTok Shop website: <https://shop.tiktok.com/business/en>

¹⁰⁵ Hungarian SMEs’ experience of using online platforms for business (Online platforms, 30 August 2023) <https://onlineplatformok.hu/cikk/a-hazai-kkv-k-tapasztalatai-az-online-platformok-uzleti-celu-hasznalatakor>

More than **half (57 percent)** of the 150 or so¹⁰⁶ **businesses** surveyed that meet the above requirements were connected to **two or more marketplaces**, and one fifth (18 percent) were connected to three or more

marketplaces. **Half of businesses (52 percent) were only present on domestic online marketplaces**, while nearly two-fifths (44 percent) sold their products/services on both international and Hungarian marketplaces.

FIGURE 86: | [Share of domestic SMEs selling on online marketplaces \(percent\)](#)

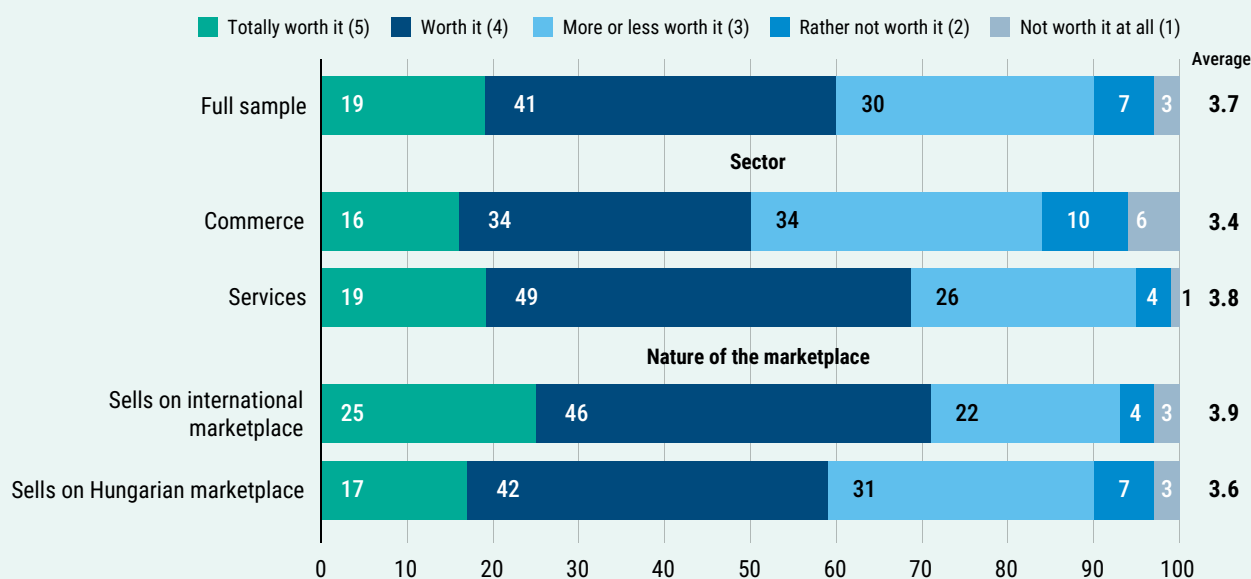


Source: Impetus Research-NMHH
Data recording: 17 February – 3 March 2023, n=150

Three-fifths (60 percent) of businesses surveyed **said it was clearly worth being present** in the online marketplace that was most important to them. Only a small third (30 percent) of SMEs were not able to make a clear judgement and only one in ten (10 percent) did

not find it profitable to be present. In particular, **service providers** and **companies selling on the international marketplace were satisfied with the performance** of marketplaces.

¹⁰⁶ Companies that met the target group definition were interviewed by the telephone operators on the basis of pre-defined quotas. The sampling frame consisted of business address lists from which firms in a pre-defined turnover group (turnover below HUF 20 bn) were filtered and randomly called. Only companies that met the definition and did not fall out of the screening questions of the questionnaire were asked to fill in the questionnaire. Since precise background information on the population (domestic SMEs selling on global and domestic online marketplaces) is not available, the sample cannot be considered representative.

FIGURE 87: | Satisfaction with the marketplaces used (percent)

Source: Impetus Research-NMHH

Data recording: 17 February – 3 March 2023, n=150

Children's participation in online challenges

Different social media platforms play a key role in the digital device usage habits of underage users.¹⁰⁷ Thanks to the widespread use of digital tools and the high number of users of social media (according to the latest figures, the number of users has now exceeded five billion globally¹⁰⁸), **online challenges** are becoming **increasingly popular** worldwide. This is typically **video content that appears and circulates on social networking**

sites, in which actors perform a difficult task that is then shared on social networking sites as a challenge.

Online challenges are particularly popular among children, which experts attribute mainly to psychological factors specific to minors (**risk-seeking, fear of dropping out, social affiliation and desire for popularity**) and the effect of algorithms on social media sites.

¹⁰⁷ Almost all children are on one of the most popular social networking sites on a daily basis, with 96 percent of children using a social media site on a daily basis. YouTube is the most visited (75 percent), followed by Messenger (74 percent), then TikTok (60 percent) and Instagram (50 percent). Source: NMHH

¹⁰⁸ Number of Internet and Social Media Users Worldwide (Statista), <https://www.statista.com/statistics/617136/digital-population-worldwide/>

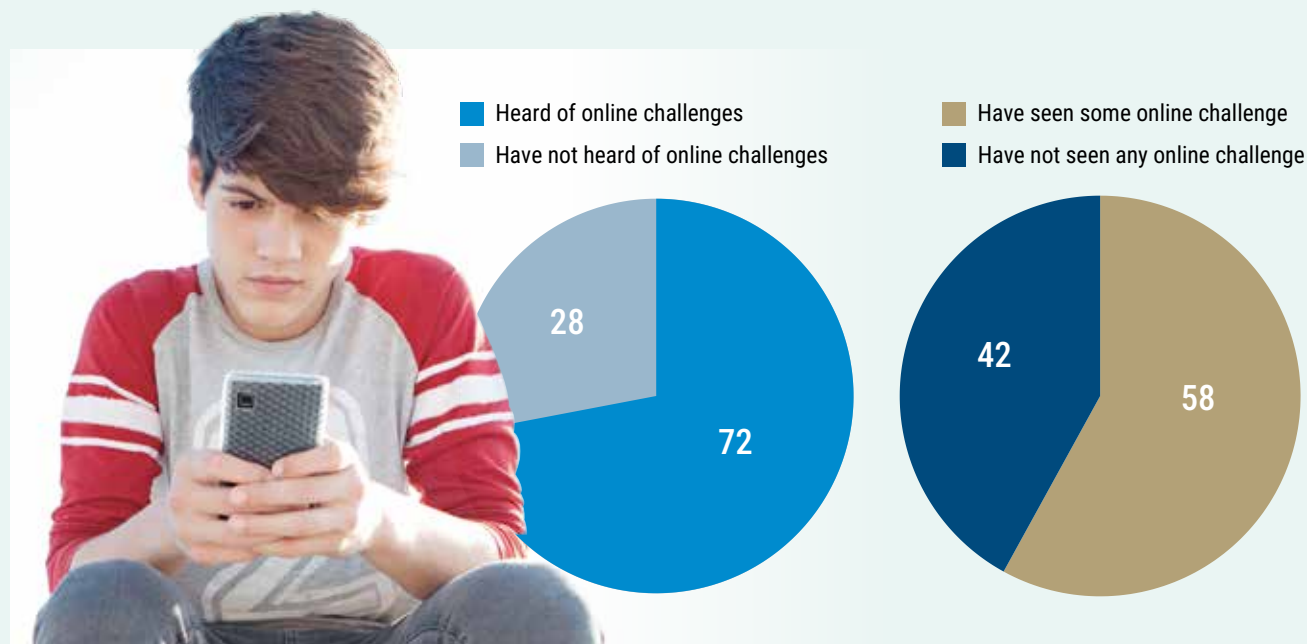
The so-called **Slickback challenge**¹⁰⁹ was one of the **most popular online challenges of 2023**, where participants create the illusion of walking on the ground while “floating” in the air. In addition, as in previous years, the various dance challenges, in which the challengers dance to a well-known song with a given choreography, continued to be popular.

Some of the online challenges are fun and safe, often aimed at raising awareness of a social issue, but **there are also challenges that encourage dangerous or illegal activities**. Completing them can pose serious risks of serious physical and mental injury or harm to the health of the person taking part in the challenge, or even those around them.

The spread of dangerous online challenges is already visible in Hungary, albeit moderately. According to the NMHH survey of children aged 10–17, the majority of Hungarian minors have heard of online challenges and one third are aware of dangerous challenges, but their participation is moderate (18 percent), especially for dangerous challenges (5 percent).

Of the more than 1,300 young people surveyed, **72 percent had heard of** an online challenge and **58 percent had seen** content from an **online challenge** on a social networking site. 68 percent of those who were aware of the challenges found out about them through social media and 56 percent heard about them from friends or classmates.

FIGURE 88: | Awareness of online challenges among children (2023, percent)



Source: NMHH¹¹⁰

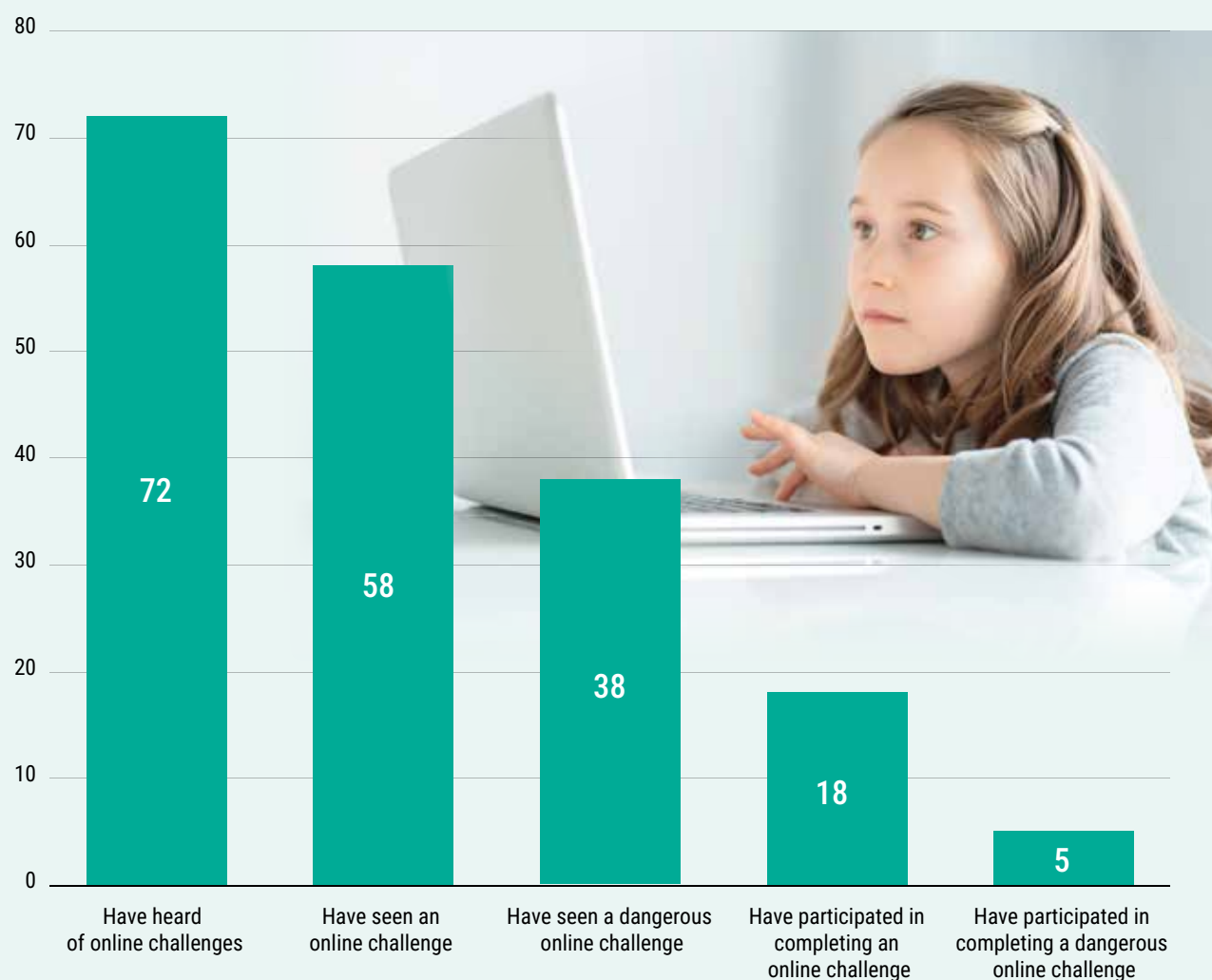
¹⁰⁹ Slick back TikTok challenge compilation: <https://www.youtube.com/watch?v=iSJLBdPhrxc>

¹¹⁰ Data collection: February–March 2023, n=1 325

As many as **42 percent of 10–11-year-olds have seen** an online challenge, and the proportion increases with age: 55 percent of 12–13-year-olds, 66 percent of 14–15-year-olds and 68 percent of 16–17-year-olds have seen an online challenge on the internet. 38 percent of children have also seen a challenge that could be dangerous for the person doing the task.

Almost one in five of the young people surveyed had completed an online challenge, but only 5 percent had taken part in a potentially dangerous challenge. Age and willingness to participate in dangerous online challenges show an inverse relationship: 6 percent of 10–13-year-olds, 5 percent of 14–15-year-olds and only 2 percent of 16–17-year-olds participated in a challenge that appeared dangerous.

FIGURE 89: | Children’s awareness and involvement in online challenges (percent)

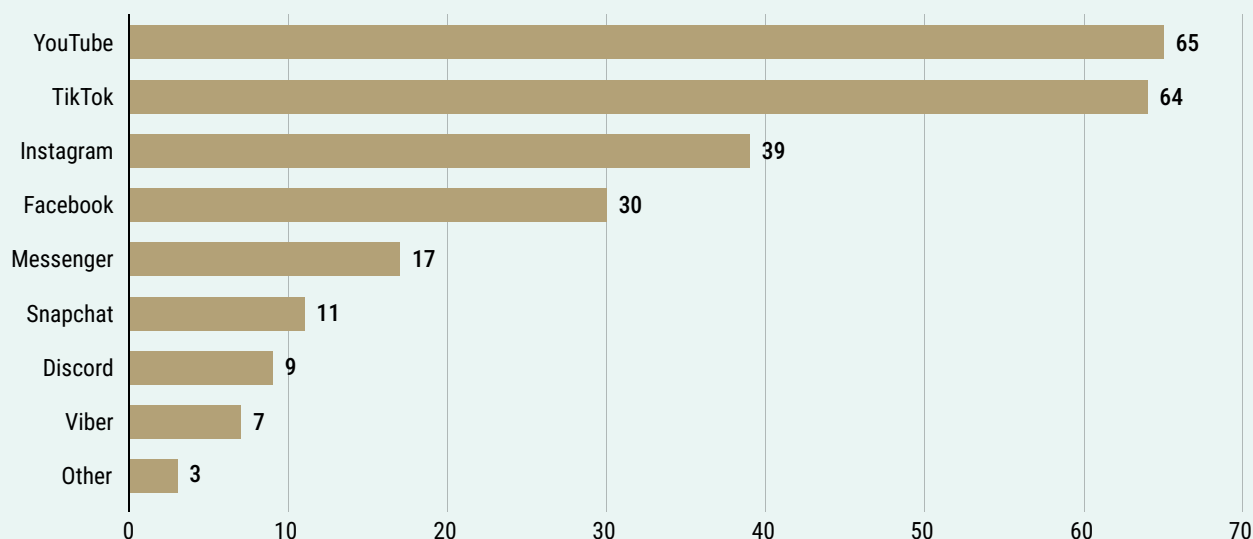


Source: NMHH

Two thirds of respondents have **encountered online challenges on YouTube or TikTok**, but Instagram and

Facebook also have a significant impact on online “tests of courage”.

FIGURE 90: | **The platforms most affected by the consumption of online challenges (percent)**



Source: NMHH

Taking part in online challenges is more of a social activity for children: those who have taken part in such a challenge are more likely (60 percent) to have done it with a partner.

In addition to the social nature of online challenges, it is also important to note the **strong activating effect of online challenges**: almost one in two respondents said that when they see an online challenge, they share

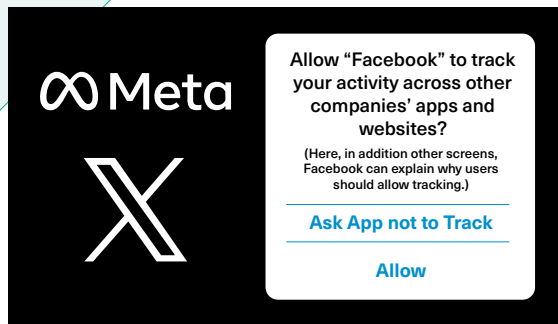
it with friends or acquaintances and they even think about taking part in it.

Those who had been invited to take part in an online challenge were **most often** approached by **friends (67 percent) or schoolmates (54 percent)**, but often encouraged to take part by a family member or influencer they follow. 30 percent of respondents said they were encouraged to take part in the online challenge by someone they did not know.

Dark patterns on online platforms

The use of user interfaces and solutions, so-called “**dark patterns**”, which are designed to manipulate users into behaviour or actions that are often against their own

interests, often violate unwritten rules or, for example in the case of the European Union, written legislation.

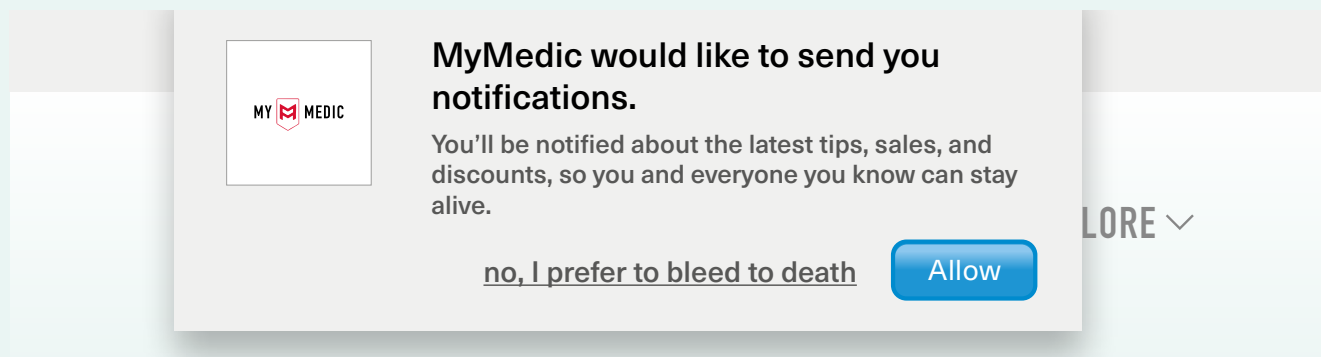


Typical dark patterns may include

- **Preset options, default settings:** the user experience designer “helps” the user to make decisions by presetting options;
- **Hidden information, deceptive hierarchy:** the order of the choices has a big impact on the users’ decision – by pre-positioning the desired choice, the result can be easily manipulated.
- **Nagging:** constantly reminding the customer to make a decision (e.g. to make a purchase that has been abandoned, or to make a new transaction after a purchase has been made). In particular, such messages can be amplified when combined with urgent messages about the scarcity of a particular product/service.
- **Roach motel:** the term refers to the design of a user interface or purchase process that makes it extremely difficult for the user to get rid of a product or subscription.
- **Forced registration, forced behaviour:** the customer or user is forced to do something that would not be necessary for the transaction (e.g. cannot complete the purchase without registering for a newsletter).
- **Surreptitious, hidden advertising:** if it is not clear to the user that a communication is advertising, it can have a significant decision-distorting effect.
- **Urgent messaging, countdowns, references to limited time or stock, or high demand:** these practices put pressure on the customer during the buying process, creating the – often false – perception that they may miss out on a product or service and therefore need to make a quick decision. Artificial time pressure increases the chances that shoppers will add a product to their shopping basket.
- **Misleading evaluations, testimonials:** the opinions and evaluations of other people have a fundamental influence on the decision-making process, as they can serve as a reference point. Unrealistic valuations, or even manipulative rankings of real valuations, can be misleading to a potential buyer.
- **Exploiting emotions:** information on the user interface that is irrelevant to the product is used to promote the purchase of the product, which can trigger strong emotions. Typical examples include buying for a good cause or paying extra (“By buying this product, you contribute to...”)
- **Hidden costs, adding unwanted products to the basket, mosaic pricing, batch pricing:** the essence of these solutions is that the customer does not see the full price at the beginning of the purchase process, but only encounters new price components, compulsory or optional elements during the process.

- **Confirmshaming:** when options are offered to the customer, the message is framed in such a way that choosing otherwise is perceived as a bad, shameful (or even stupid) choice. A website

selling first aid kits and medical supplies used the description “*No, I prefer to bleed to death*” when asking for permission to send notifications.



Source: <https://www.deceptive.design/types/confirmshaming>

- **Making price comparisons difficult, overloading choice, using decoy products, framing:** in the case of decoy products, traders present products as choices that are clearly bad choices (and thus make the product they want to sell look relatively good). In framing, the product itself or its benefits are presented in a context or in such a way that the consumer perceives the other options as less good.

As you can see, user interface designers have an essentially **inexhaustible range of tools** – legal, unethical but legal, and explicitly forbidden – **to influence the**

subconscious of consumers. With global platforms offering near-perfect customisation, the only limit to which tools can be used and to what extent is pretty much up to the imagination of the service provider (or, in some cases, regulation).

The EU's Digital Services Regulation (DSA) prohibits service providers operating an online platform from misleading service users and from distorting or impeding the autonomy, decision-making or choice of service users through the structure, design or functionality of all or part of an online interface.¹¹¹

¹¹¹ For more on dark solutions, see <https://onlineplatformok.hu/cikk/sotet-mintazatok-es-megoldasok-kulonos-tekintettel-az-online-platformokra> <https://onlineplatformok.hu/cikk/az-online-platformokon-alkalmazott-sotet-megoldasok> and <https://onlineplatformok.hu/cikk/mindenkinek-van-egy-sotet-folt-az-eletemben>

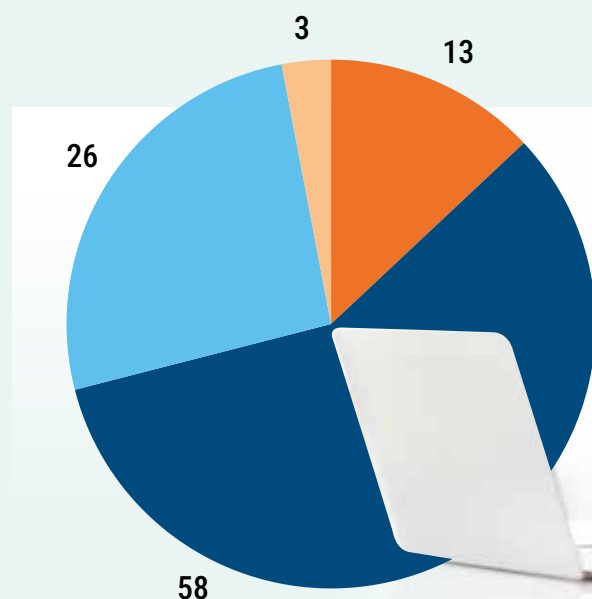
The vulnerability of older people on the internet

97 percent of Hungarian internet users aged 50–79 use the internet at least daily. Although they spend an average of around two hours a day online, few of them are digitally savvy and therefore tend to be more **distrustful and less aware**, according to the joint online research “*Older people’s online habits and the dangers of digitalisation*”, conducted by the NMHH and the Data-Driven Marketing Association of Hungary (DIMSZ).¹¹²

82 percent of those surveyed have been using the internet for at least ten years, with social media, chatting and “browsing” for no particular purpose being the most common activities, alongside reading the news, emailing and getting information. Today, **smartphone use is also high** among this age group, with 74 percent of older internet users using their smartphone as their primary online device.

FIGURE 91: Frequency of internet use among internet users aged 50–79 (percent)

- Virtually all the time
- Less frequently
- Several times a day
- I do not know
- Once a day



Source: NMHH-DIMSZ research

People who are online all the time feel safer online and are more aware of ways to protect themselves; more than average have encountered fake contact requests (16 percent), identity or password theft (12 percent) and fake banking sites (10 percent).

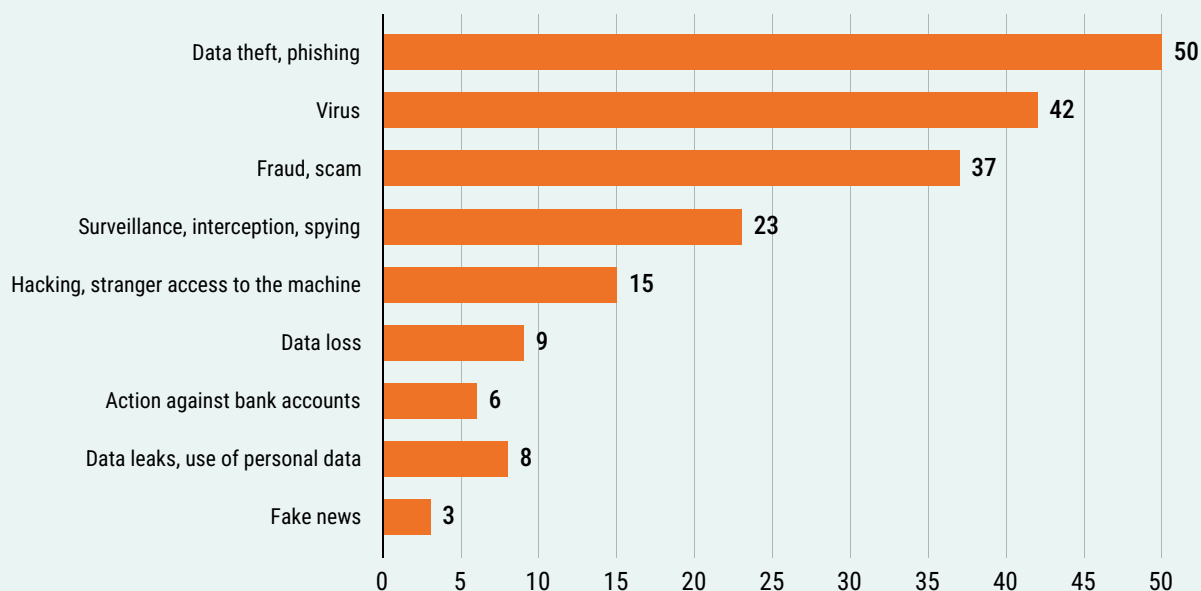


¹¹² The online questionnaire survey was conducted with a quota sample of 800 respondents, representative of the adult Hungarian population aged 50–79 by gender, age, place of residence and education [DIMSZ_NMHH_IDOSEK_SURVEY_REPORT.pdf](#)

89 percent of internet users aged 50–79 are **explicitly reluctant to give their details** online, and almost as many prefer **not to pay online** if they can, preferring to buy cash on delivery. Around 80 percent are afraid of computer viruses, but consider themselves to be careful internet users – while **28 percent admit to clicking on misleading content or links**. Half of those surveyed

consider the online world to be more dangerous than the offline world, and a similar proportion fear **online fraud**. Despite their fears, only 33 percent use ad blockers and only 21 percent use encrypted channels. **The main fear of respondents** (50 percent) was data theft and phishing, but many also mentioned computer viruses (42 percent) and “fraud and scams” (37 percent).

FIGURE 92: | What are the dangers you are most afraid of online? (percent)



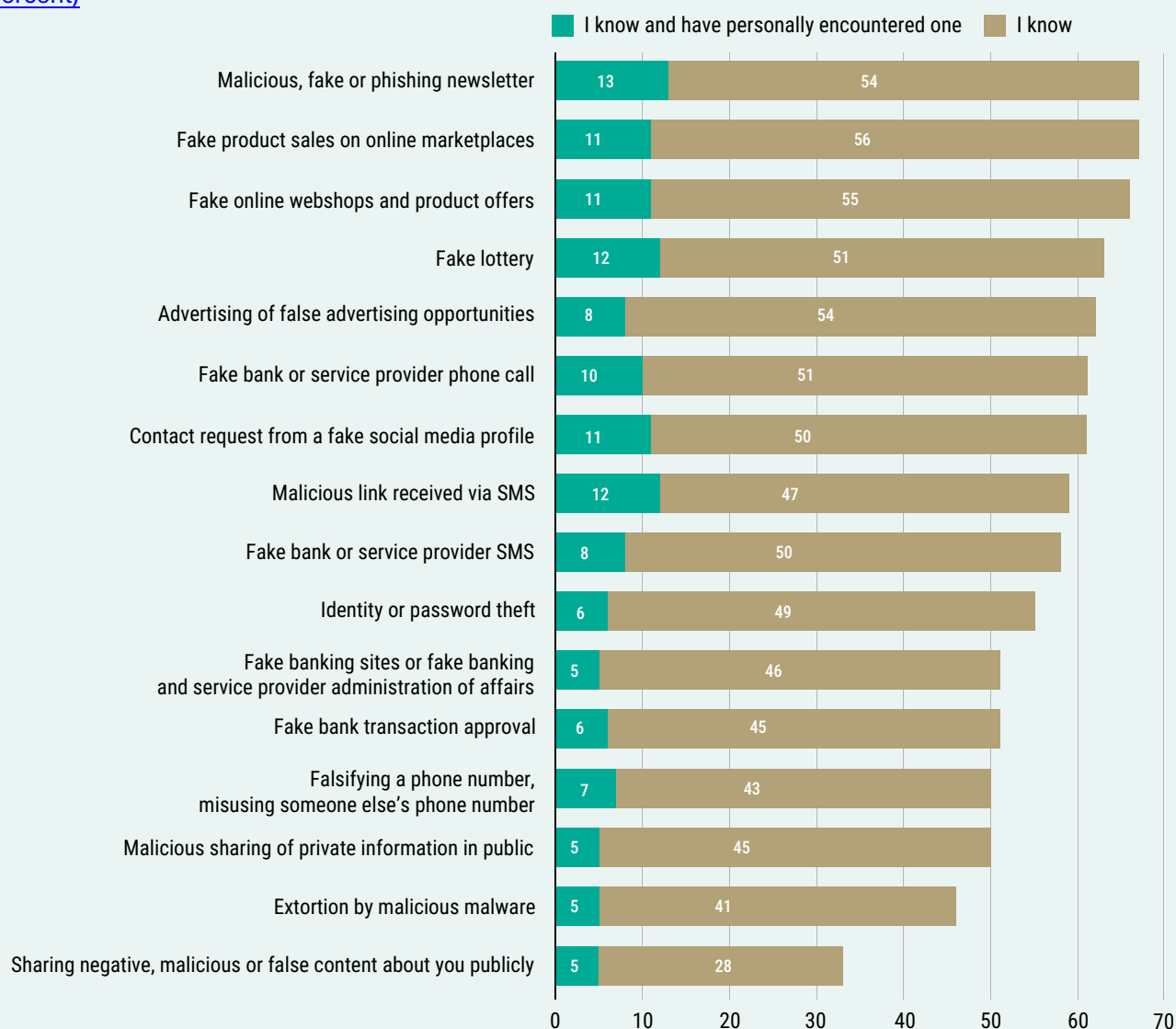
Source: NMHH-DIMSZ research



The research shows that people are **aware of the majority of fraudulent online attacks**, with the most common being malicious newsletters and fake product sales attempts and sweepstakes. The percentage of people

actually harmed is highest for fake or phishing newsletters (13 percent), malicious links received in SMS and fake sweepstakes (12 percent).

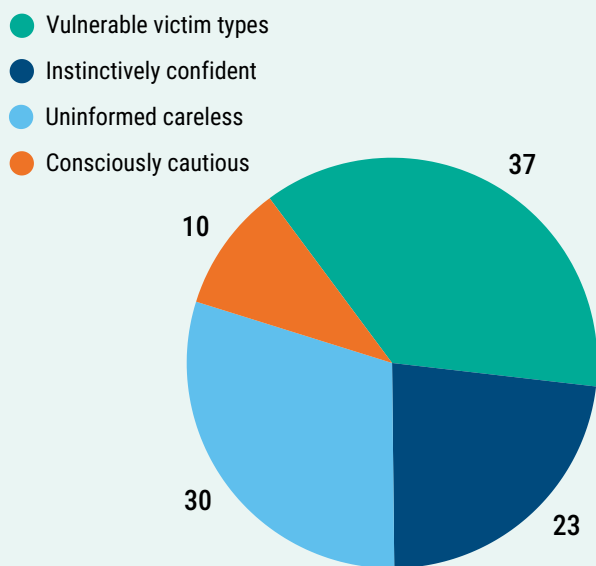
FIGURE 93: Awareness and actual incidence of fraud
(Are you aware of/ have you experienced any of the following forms of abuse or fraud? (percent))



Source: NMHH-DIMSZ research

A cluster analysis of online habits and attitudes can be used to define **four well-defined segments** of the population under study, which also show demographically different characteristics.

FIGURE 94: | **Segments based on online habits and attitudes (using K-means cluster analysis)**



Source: NMHH-DIMSZ research

The group of “**vulnerable victim types**” includes 37 percent of the surveyed population, mainly the **insecure, defenceless elderly**. They are less likely than average to use the internet and more likely to click on misleading content – even though they are more afraid than average of falling victim to online fraud, viruses or hacking. They see the online world as dangerous, yet they do nothing substantial to protect themselves. This group is over-represented among people **aged 64–79**, who are of **lower status** and tend to **live alone in rural areas**.

The “**uninformed careless**” (30 percent) do not check the content, they click recklessly. **They give their data easily** on public platforms. They do not consider the online space dangerous, they are not afraid of being victims of viruses, hacking or fraud, and they do **not know how to protect** themselves. They are more likely to be male, over-represented among 64–79-year-olds, those with a high school degree, those with lower status and those who live alone and have not been using the internet for long.

The “**instinctively confident**” (23 percent) feel safe online, do not consider the online space dangerous, are not afraid of viruses and hackers, nor of online scams. They do not click on malicious links, recognise the danger, they feel cautious and prepared. **People living in big cities, with families and higher status** are over-represented in this group.

The “**consciously cautious**” group (10 percent) includes **younger people who are careful and cautious**. They always check the veracity of news and content, weighing up the risks before clicking on a link. They are aware of the dangers of the online world, but know how to protect themselves against them: they use encrypted channels or ad blockers at a higher than average rate. **Younger women aged 50–64, those living in the capital, those with higher status and those with families** are more likely to belong to this group.

The **majority know and use some form of online protection: secure passwords** (78 percent), **antivirus and firewalls** (70–70 percent) are the most common, but this does not necessarily mean that users are always making a conscious choice: a proper password is required by websites and online services, and firewalls and malware protection are often built into the default operating systems.

45 percent are aware of the possibility of hiding personal data, while the use of more serious protection mechanisms (two-factor identification, biometric identification) is less than 20–30 percent in this age group. The “consciously cautious” use the most secure solutions, with the use of secure passwords being the most prominent.

The “uninformed careless” are much less aware of the various forms of online fraud than the average for the population as a whole, while the “consciously cautious” are much more aware. While it is likely that members of different groups are targeted for abuse at similar rates, the **perception of abuse varies considerably from case to case**. Unsurprisingly, the “Uninformed

Careless” detected the lowest number of attempts at abuse, while the “Consciously Cautious” observed a high proportion of attempts at fraud.

If fraud was detected, 47 percent of respondents would go to **the police**, but informal help (family, friends) and contacting a service provider (13–13 percent) are more common than using help services and online platforms (5 percent or less). This is in line with the fact that the European Social Survey and KSH measurements¹¹³ also show (as an Eastern European characteristic) that **trust in family and informal relationships is stronger** than trust in institutions, with the police being the most trusted.

Competition between online intermediary platforms

Among young adults aged 18–24,¹¹⁴ especially men, online platforms that allow them to watch live streaming of other people playing video games are very popular. Perhaps the most exciting development in this market in 2023 was the **duel between Amazon-owned Twitch¹¹⁵ and the fast-growing Kick¹¹⁶, which was founded in 2022**.

Twitch has dominated the live online streaming market for more than a decade and has successfully maintained

its position, although it has faced several challengers. Google's cloud-based game streaming platform **Stadia was discontinued in 2022** because it failed to reach a sufficient number of users. Both Facebook and YouTube have a strong focus on the games industry, but both service providers have integrated their formerly standalone applications into their services (**Facebook Gaming¹¹⁷** and **YouTube Games**).

¹¹³ Confidence by gender, age group, educational attainment, marital status and income quintile (KSH) https://www.ksh.hu/stadat_files/ele/hu/ele0015.html! The European Social Survey (Tárki) <https://www.tarki.hu/eng/ess-european-social-survey>

¹¹⁴ According to start.io data, 86 percent of Hungarian Twitch users are in the 18–24 age group, and only rarely are internet users over 35 years old using the platform. The majority (84.2 percent) of users on this platform are male. <https://www.start.io/audience/twitch-users-in-hungary>

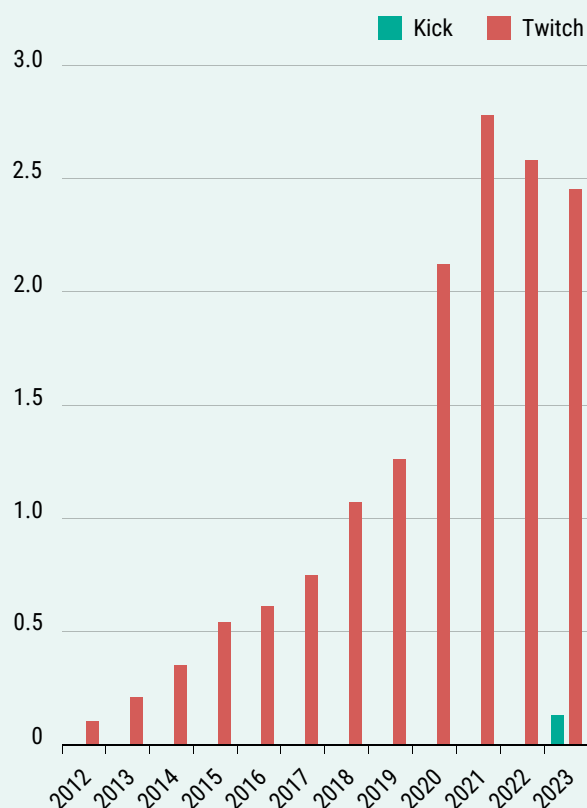
¹¹⁵ Amazon finally owns Twitch (HWSW, 26 August 2014) <https://www.hws.wu/hirek/52749/amazon-twitch-videojatek.html>

¹¹⁶ Kick site for streamers: https://kick.com/start-streaming-on-kick?gad_source=1&qclid=CjwKCAiA0PuuBhBsEiwAS7fsNQwYpxO8iv2PZN17B3NhQ3EPRfxG9Med_ufrZXILcdK7UmeIIpdHzoCYGEQAvD_BwE

¹¹⁷ Microsoft Mixer ceased in 2020, redirecting its former partners to Facebook Gaming.

The closures due to the Covid-19 pandemic have had a very positive impact on the live broadcasting market, with all players performing very well during this period. For Twitch, the number of concurrent viewers of live broadcasts increased by 60 percent in 2020, and then grew by a further 30 percent in 2021, breaking all previous records.

FIGURE 95: [Average number of concurrent “live” viewers on Twitch \(2012–23, thousand people\)](#)



Source: <https://twitchtracker.com/statistics>,
<https://www.twitchmetrics.net/overviews/kick>

With the pandemic over, the dynamic growth is also a thing of the past; Twitch is still the market leader, but its live viewership has stabilised at around 2.4 million and the **company has been forced to make some serious redundancies**.

A domestic Twitch sensation in 2023¹¹⁸ was that in October, 49,000 users watched the live stream of the Hungarian channel Zokos simultaneously, the highest ever; Hungarian-language channels as a whole are not usually watched by that many people (of course, this number is not outstanding by international standards and dwarfs the 3.4 million peak of Spanish Ibai in 2023).

In 2023, several Twitch content producers moved to other platforms – including Hungarian-born Canadian Félix “xQc” Lengyel¹¹⁹, who was Twitch’s most watched streamer from 2020–22. He also **signed a 2023 deal with young rivals the Kick**, a move that also caused a stir because of the value of the contract, which is worth **USD 100 million over two years**, roughly the same as the most successful top-flight athletes.¹²⁰



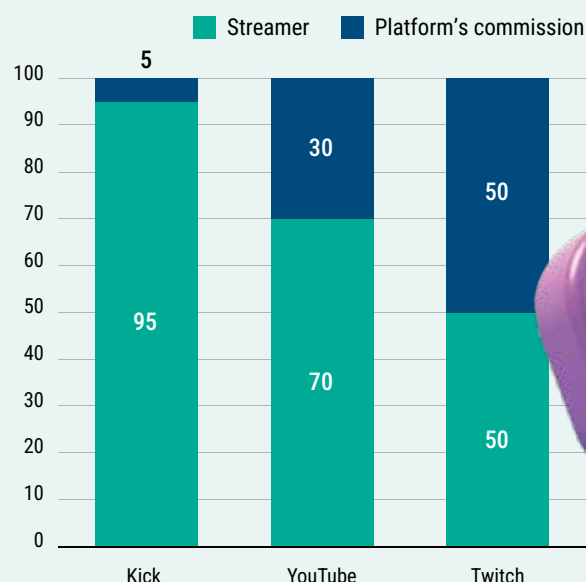
¹¹⁸ Zokos is on an unstoppable march, setting a new record in the history of Hungarian Twitch (GS, 28 October 2023) <https://www.gsplus.hu/hir/megallithatat-lanul-menetel-a-zokos-uj-rekordot-irtak-a-magyar-twitch-tortenelmeben-348676.html>

¹¹⁹ xQc Wikipedia page: <https://en.wikipedia.org/wiki/XQc>

¹²⁰ More money for streaming stars than the money paid by Liverpool to Szoboszlai, but for what (Telex, 11 July 2023) <https://telex.hu/techtud/2023/07/11/kick-streaming-twitch-kozossegi-media-xqc-amouranth>

Behind the transfers are the different **revenue-sharing ratios**: while Kick transfers 95 percent of its subscription revenues to content producers, YouTube streamers have a 70 percent share, while Twitch's share is 50 percent by default (if a streamer reaches certain thresholds, they can own 70 percent of the revenue). However, the overall picture is muddled by the fact that **Twitch passes on all donations from fans to streamers**, while YouTube keeps its 30 percent commission from this, and that streamers also share advertising revenue differently on different platforms.

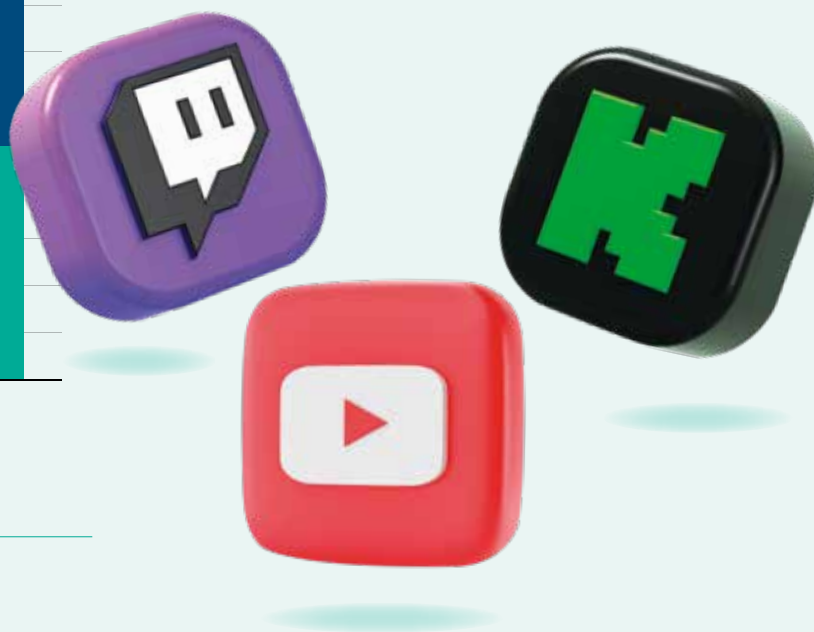
FIGURE 96: | Subscription revenue sharing rates for different platforms (percent)



Source: NMHH

In addition to its generous revenue-sharing practices, Kick's **much looser content management principles** and more permissive gambling practices make it attractive to many streamers. Kick was able to transfer a number of streamers (e.g. Adin Ross) from Twitch who had previously been banned for unacceptable behaviour. At the end of 2023, Adin Ross became the second most-watched streamer¹²¹ on Kick – his **first Kick broadcast was the Super Bowl live to hundreds of thousands of viewers**¹²² (which he did not, of course, have the necessary broadcasting rights to do).

The question is how the European regulation on digital services will affect Kick's moderation practices in the longer term, and **whether the current business model, which appears to be very risky, will be financially sustainable**. In any case, it seems certain that Twitch 2023 has found a challenger with very serious ambitions.



¹²¹ List of the most viewed Kick streamers: <https://streamscharts.com/channels?platform=kick>

¹²² Myth tweet after Adin Ross' Super Bowl coverage: https://twitter.com/Myth_/status/1624984620176658433?lang=hu



Advertising market



The nominal value of the **Hungarian advertising market** grew by 11 percent year-on-year to HUF 351 billion in 2023¹²³, but **in real terms it remained below the 2019 level**. Advertising spending continues to be contested by a fragmented market of different media service providers and a few online giants. In this chapter we review global and domestic advertising market trends and the technological, regulatory and business factors that influence them.

Advertising revenues are one of the most important sources of revenue in the media and platform market. Advertising is at the heart of the business model of radio, public service advertising companies, online publishers and online platforms, but advertising revenues are also important in television and print media.

According to the MRSZ, the advertising market is also significant in terms of employment, as **the number of people employed in the communications industry in Hungary is over 100,000**, not counting marketing and advertising professionals employed by advertisers. This includes people working in the media, employees of advertising, media, PR, digital agencies, research companies, event organisers and freelance professionals working for them.¹²⁴

7.1. | Global advertising market trends

According to Statista, **the global advertising market was worth over USD 1,000 billion in 2023**. The growth is primarily driven by digital advertising spend, which increased from 44 percent in 2017 to 70 percent in 2023, and is forecast to grow by a further 10 percent by 2028.¹²⁵

The two largest online platform providers form a global duopoly, with almost two-thirds of the total digital advertising market concentrated in their respective markets, with Google accounting for 39 percent of global digital ad spend in 2023 and Facebook 18 percent¹²⁶. And **more than half of the total global advertising spend**, including traditional media types, **goes to five big tech companies** – Alibaba, Alphabet (Google, YouTube), Amazon, ByteDance (TikTok, Douyin) and Meta (Facebook, Instagram) – according to Warc.¹²⁷

Platform effects are global: all advertising and media markets operate in close and complex relationships with platforms. The penetration of platforms in the advertising market is also linked to their role as mediators of information and media consumption. According to a Reuters Institute report¹²⁸, **globally only 23 percent of consumers access news directly**, compared to **28 percent** who find it through **social media**, **26 percent through search engines** and the remaining 22 percent who find it through newsletters, mobile notifications and news aggregators.

¹²³ MRSZ_sajtokozlemeny_2023_media-komm-tortak_V9.pdf

¹²⁴ MRSZ_sajtokozlemeny_2023_media-komm-tortak_V9.pdf

¹²⁵ <https://www.statista.com/outlook/amo/advertising/worldwide#ad-spending>

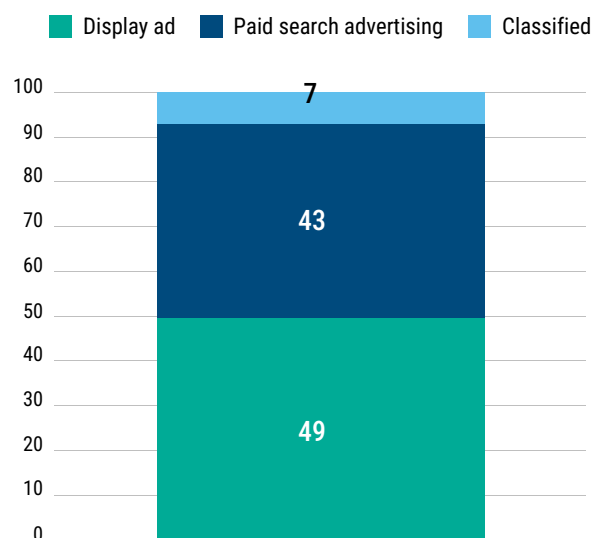
¹²⁶ Digital ad revenue share by company 2023 | Statista

¹²⁷ Global advertising to top \$1 trillion in 2024, as big five attract most spending | WARC | The Feed

¹²⁸ Resources | Reuters Institute for the Study of Journalism (ox.ac.uk)

IAB Europe estimates that 43 percent of **digital advertising spend in Europe** goes to search sites, 24 percent to social media platforms, and **67 percent to online platforms**. This also means that only the remaining third of advertising expenditure goes to other players, including content providers.¹²⁹ No data is available for social media in Hungary, but search sites accounted for 34 percent (HUF 61.9 billion) of digital advertising spend in 2023, according to IAB Hungary estimates.¹³⁰

FIGURE 97: | Distribution of digital ad spend by format in Europe (including UK, 2023)



Source: IAB Europe¹³¹

A number of analyses, including the KPMG 2020 study for the MRSZ¹³², describe how the advertising market is **not a level playing field between media service providers regulated by media and advertising law and the dominant online platforms**. Although the Digital Services Act (DSA) and the Digital Markets Act (DMA) have introduced a new set of rules for gatekeeper platforms in the EU, it remains to be seen whether the ever-opening advertising spending window will change significantly for content providers. This is made more difficult by the fact that the **use of AI-based solutions gives platforms with a technological advantage an additional advantage** over underfunded media service providers with low profit margins.

The balanced picture also includes the positive impact of platforms on each media type and agency player. The extent of this varies: while neutral and positive influences dominate on the agency side, a kind of **“frenemies” or “friend and enemy”** situation has developed for **online and print media products**. The situation is similar for audiovisual media.

¹²⁹ IAB-Europe_AdEx-Benchmark-2023-Report.pdf

¹³⁰ IAB_HU_Adex_2023_MRSZ_tortazas.pdf

¹³¹ IAB Europe, 2023 ADEX Benchmark, IAB-Europe_AdEx-Benchmark-2023-Report.pdf

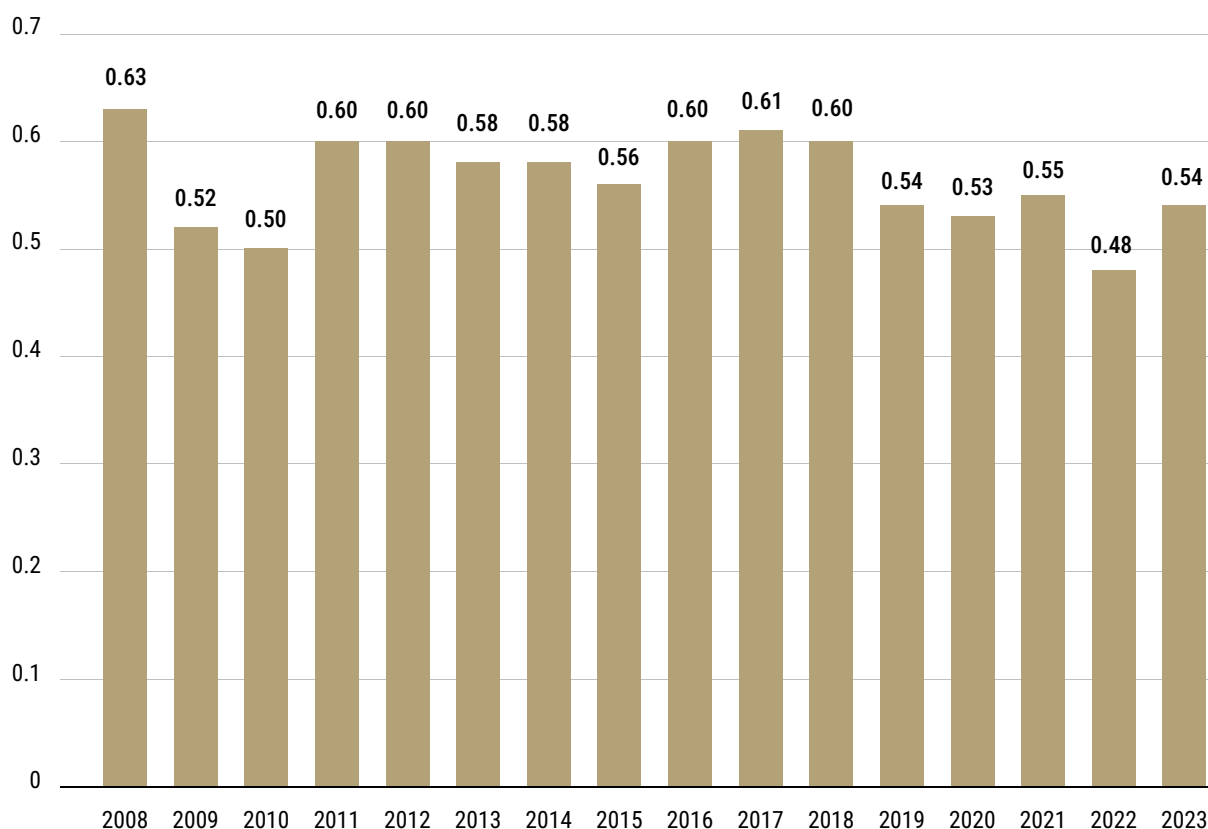
¹³² Impact of global platforms on the Hungarian communications industry, 2021, KPMG_MRSZ_Platform_Hatastanulmay_MediaDigitalHungary_20210616.pdf

7.2. | Hungarian advertising expenditure in international comparison

In Hungary, **netnet advertising expenditure was 0.54 percent of GDP in 2023**.¹³³ This is **much lower than the global average of 0.7 percent over the last 20**

years¹³⁴ and only half that of the countries with the highest advertising expenditure as a share of GDP (Japan, UK, US) of over 1 percent.¹³⁵ The per capita advertising expenditure in Hungary is USD 103.¹³⁶ This is well below the global average of USD 139 projected by Dentsu for 2024.¹³⁷

FIGURE 98: | Hungarian advertising expenditure as a share of GDP (2008–2023, percent)



Source: KSH, MRSZ

¹³³ Calculated based on KSH and MRSZ "media cake"

¹³⁴ Dentsu Forecasts 2024 Global Ad Spend To Grow By 4.6% And Defines A New Era Of Brand Investment Metrics | dentsu

¹³⁵ Dentsu Forecasts 2024 Global Ad Spend To Grow By 4.6% And Defines A New Era Of Brand Investment Metrics | dentsu

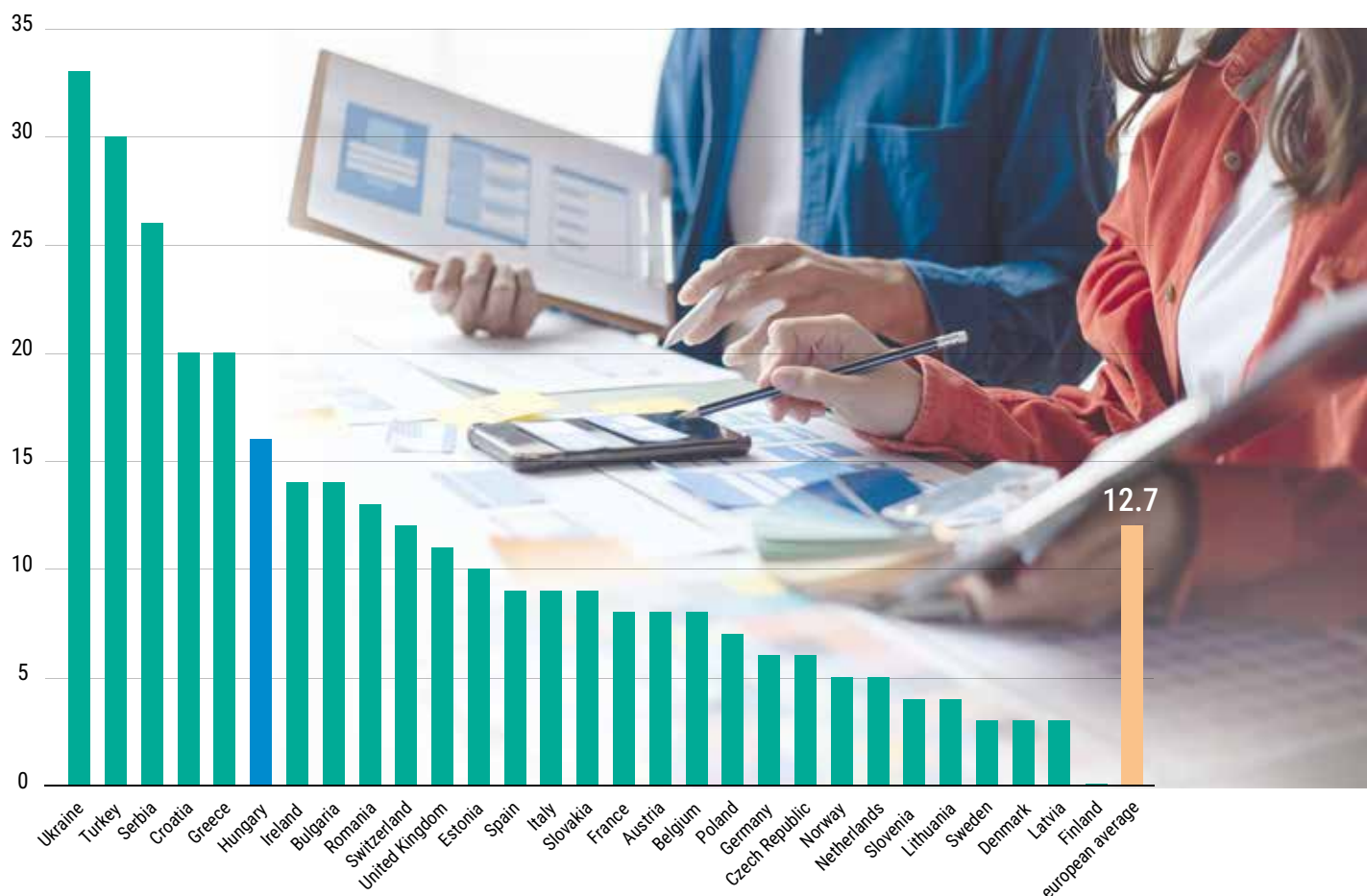
¹³⁶ HUF 353.25 average 2023 exchange rate USD vs HUF: MNB Central rate – 2023 overview (mnbkozeparfolyam.hu)

¹³⁷ Dentsu Global Ad Spend Forecasts for 2024, December 2023, p. 11

According to IAB Europe's analysis, the Hungarian digital advertising market was in the worst cluster in Europe in 2023: Hungary was among the countries with

above-average annual advertising revenue growth, but one of the worst performing countries due to a decline in turnover measured in real terms.¹³⁸

FIGURE 99: | Digital advertising market growth in European countries (2023, percent)



Source: IAB Europe¹³⁹. Note: IAB Europe figures may differ from those in each country's own currency due to the conversion to the euro

¹³⁸ IAB Europe Adex Benchmark 2023, https://iab europe.eu/wp-content/uploads/IAB-Europe_AdEx-Benchmark-2023-Report.pdf

¹³⁹ IAB Europe Adex Benchmark 2023, https://iab europe.eu/wp-content/uploads/IAB-Europe_AdEx-Benchmark-2023-Report.pdf

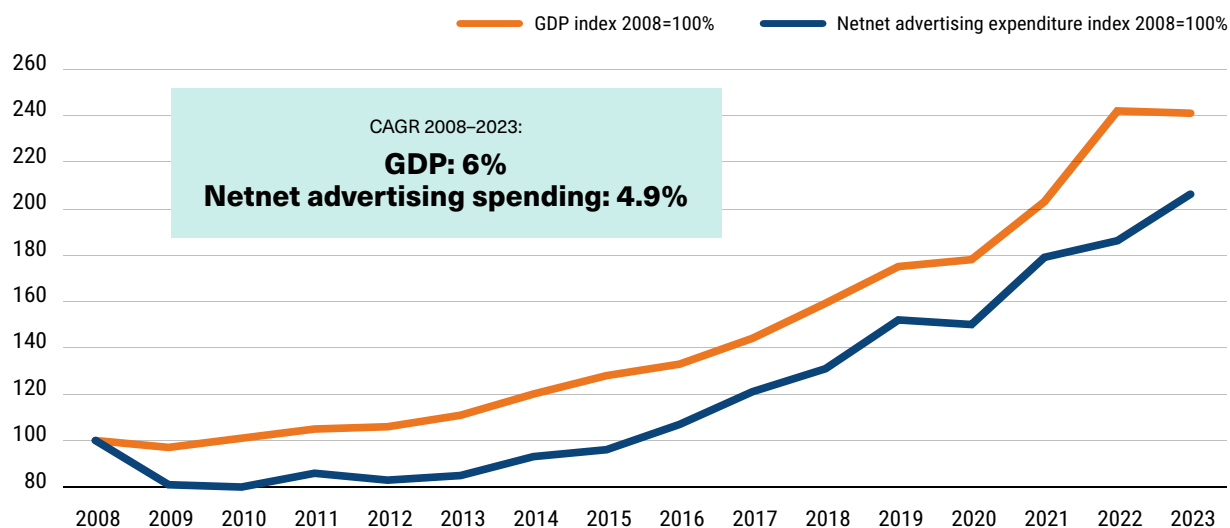
7.3. | Hungarian advertising market trends

Advertising spend

In Hungary, according to the publication of the MRSZ¹⁴⁰, **advertisers spent HUF 351 billion on advertising in**

2023, an **increase of 11 percent** compared to the previous year, but a decrease of 6.6 percent in real terms due to high inflation.¹⁴¹ Between 2008 and 2023, the advertising market grew at a slower rate (4.9 percent per year on average) than the average annual GDP growth of 6 percent.

FIGURE 100: | [Change in advertising expenditure and GDP in Hungary in current prices, \(2008–2023\)](#)



Source: MNB, KSH, MRSZ



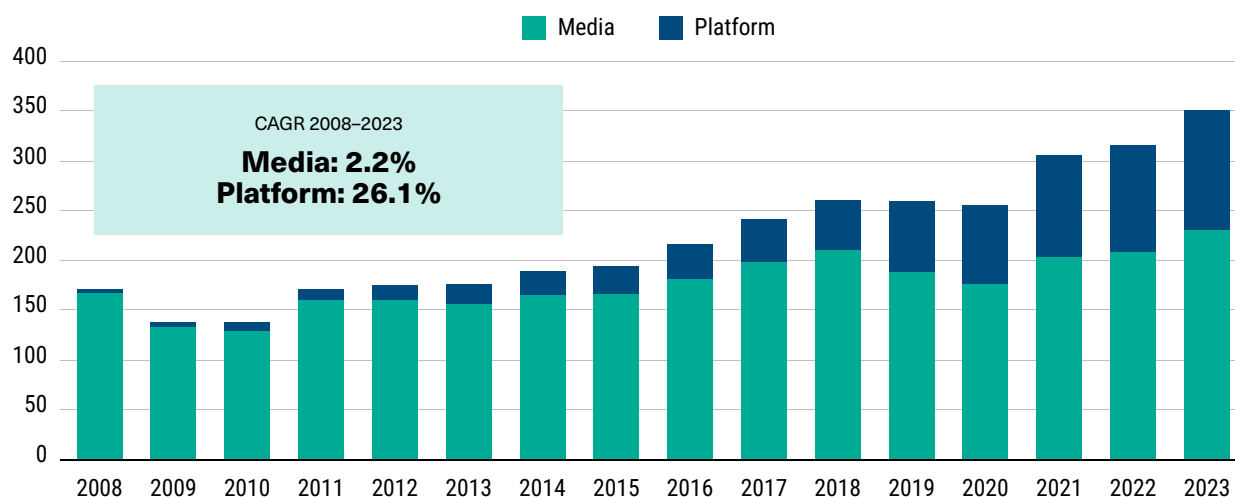
¹⁴⁰ MRSZ_sajtokozlemeny_2023_media-komm-tortak_V9.pdf

¹⁴¹ MRSZ_sajtokozlemeny_2023_media-komm-tortak_V9.pdf

MRSZ publishes netnet advertising expenditure data at current prices, but draws attention to the soaring inflation in recent years. With inflation totalling 94 percent over the last 15 years¹⁴², while netnet advertising expenditure has grown by 106 percent, **the advertising market has barely expanded in real terms.**

With **different segments of the advertising market** growing at an average nominal annual rate of 4.9 percent over the past decade and a half, **different trends apply**, so it is worth looking at the data using a deeper analytical approach.

FIGURE 101: | Hungarian netnet advertising expenditure in the media company and platform segment (2008–2023, billion HUF)



Source: MRSZ & Whitereport

Two-thirds of the HUF 180 billion increase in advertising spending between 2008 and 2023 went to **online platforms** (Google, Facebook, Instagram, etc.), while traditional media companies had to make do with more modest growth. Although the revenue growth of online platforms is also slowing, this segment is still in the fast growth life cycle.

In other words, **online platforms have taken around a third of the market share from traditional media in**

a decade and a half: currently, the ratio of advertising spend at media companies and on platforms is 2:1, according to the MRSZ. However, while the total advertising spend of media companies increased by 38 percent between 2008 and 2023 (2.2 percent on average per year), the IAB estimates that the **online platforms have seen a 32-fold increase in advertising spend** in Hungary **since 2008 (from HUF 4 billion to HUF 120 billion)**. This represents an average annual growth of 26 percent across platforms.

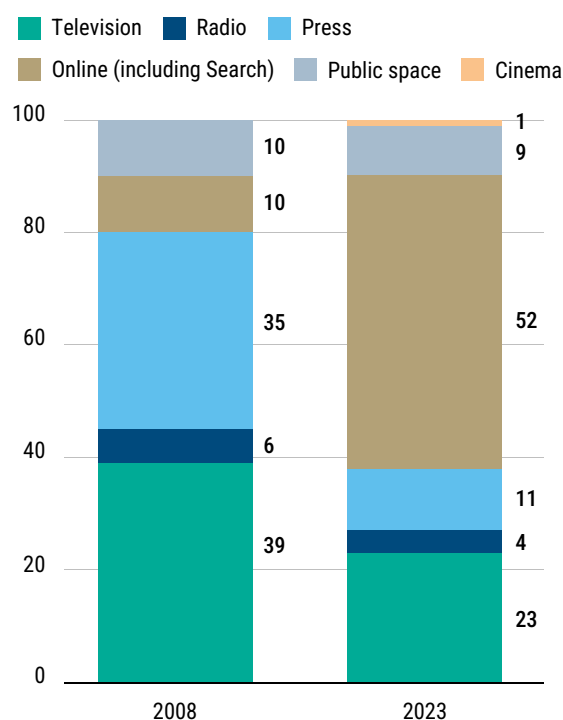
¹⁴² KSH Statadat, Consumer price index [STADAT – 3.6.1. Consumer price index \(1985–\)](#)

The two segments differ not only in their growth rates, but also in their internal structure: while there are almost a thousand domestic media companies competing for advertising spend, the **platform segment is made up of only a few dozen global companies**. Market leaders are large in all segments, but concentration is stronger for platforms. Whitereport estimates that **over 90 per cent of the HUF 120 billion spent on platforms in Hungary is spent at two companies, Alphabet** (Google, YouTube, etc.) **and Meta** (Facebook, Instagram, etc.).

Over the past 15 years, **the print media have seen a decline in advertising spending**, from a 35 percent market share in 2008 (HUF 69 billion in advertising spending) to 11 percent in 2023 (HUF 38 billion), according to MRSZ.

The **share of radio advertising spending fell from six per cent to four per cent**, while public space and cinema maintained their market share. According to the data of the MRSZ¹⁴³, **cinema advertising revenue showed the strongest growth dynamics**, with a nominal increase of almost 21 percent, after having grown at a rate of over 20 percent in the previous two years. Although the HUF 3.4 billion figure exceeded the highest cinema advertising revenue before the COVID epidemic, cinema is still the smallest player in the advertising market with a 1 percent share.

FIGURE 102: | Composition of netnet advertising expenditure in Hungary in 2008 and 2023 (percent)



Source: MRSZ

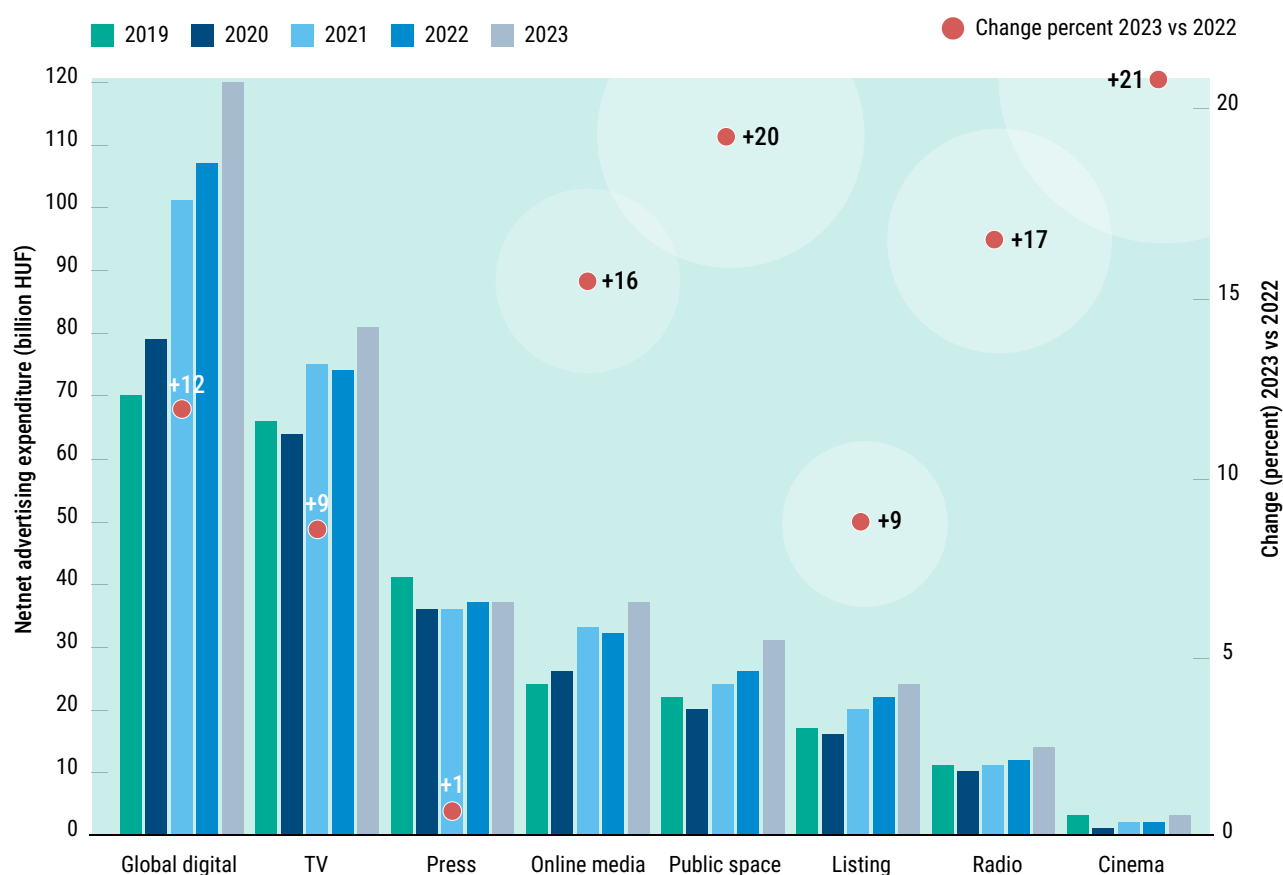


¹⁴³ Press release of the Hungarian Advertising Association and its partner associations, partners, March 2024, https://mrsz.hu/cmsfiles/7d/5f/MRSZ_sajtokozlemenye_2023_media-komm-tortak_V9.pdf

The traditional **media mix of “TV plus print” has now become “TV plus online”** for medium and large advertisers, but according to MRSZ data, the platform market overtook TV advertising spending in 2014 in netnet terms. The trend in recent years indicates that **online platforms are growing year on year at a higher rate than television**, which is in second place, or the print media, which is in third place. The print press (HUF 38

billion) and online media (HUF 32 billion) together account for 22 percent of advertising spend, compared to 41 percent in the past. The decline of the print press advertising market is also due to the fact that they can no longer take a share of the HUF 25 billion listing segment, as a significant part of classified advertising has moved online with the launch of advertising sites.

FIGURE 103: | Netnet advertising expenditure by media type (2019–2023)

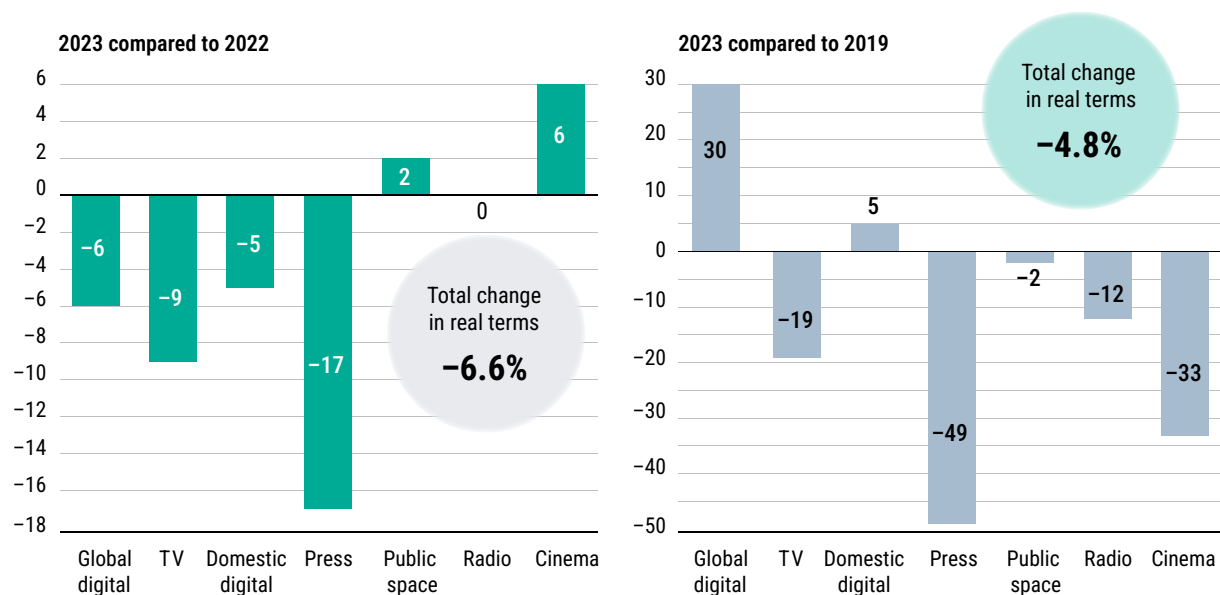


Source: MRSZ

In 2023, **only cinema and public space achieved an increase in real terms** compared to the previous year. Over the five-year period as a whole, advertising expenditure in real terms increased only for online platforms

(almost 30 percent) and domestic digital players (5 percent), while all other segments saw a decrease, with the largest decrease (49 percent) in the print media.

FIGURE 104: | **Change in advertising expenditure in real terms (percent)**



Source: MRSZ¹⁴⁴

The clear winner in the advertising market in recent years is online: according to IAB Hungary, **platforms accounted for almost two-thirds of total online advertising revenue in 2023, listing companies for 21 percent and online publishers for 14 percent.**

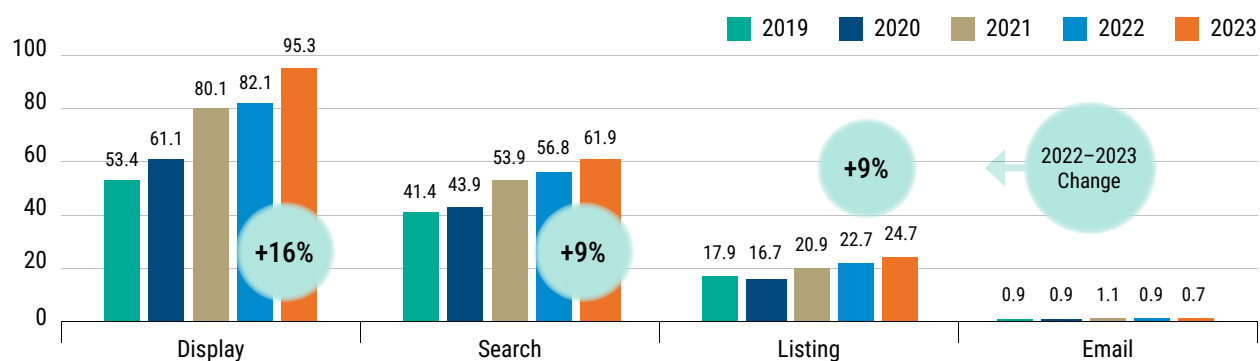
According to IAB Hungary data, the **display advertising segment** is the largest in terms of advertising spend, with HUF 95 billion. **On search sites**, advertisers spent

almost HUF 62 billion to reach domestic audiences, with Google dominating, experts estimate, based on penetration data¹⁴⁵, that at least 95 percent of this amount is delivered to Alphabet's search engine. According to IAB Hungary 2023 data, the domestic **listing market** (Használat, Ingatlan.com, etc.) is worth HUF 25 billion, while advertisers spent around HUF 1 billion **on email campaigns.**

¹⁴⁴ THE HUNGARIAN ADVERTISING ASSOCIATION PRESENTS: SPENDING FIGURES FOR THE MEDIA & COMMUNICATIONS MARKET IN 2022 (mrsz.hu)

¹⁴⁵ Google's domestic penetration was 97.63 percent in 2023. Bing's was 1.7 percent, Yahoo's 0.5 percent, and the others were even lower. Source: Statista, September 2023 data. Hungary: search engine market share 2023 | Statista

FIGURE 105: | Distribution of online advertising spend by advertising format (billion HUF)



Source: IAB Hungary

FIGURE 106: | The largest advertiser categories in 2023 based on Kantar Media's estimated netnet data for measured media (million HUF)



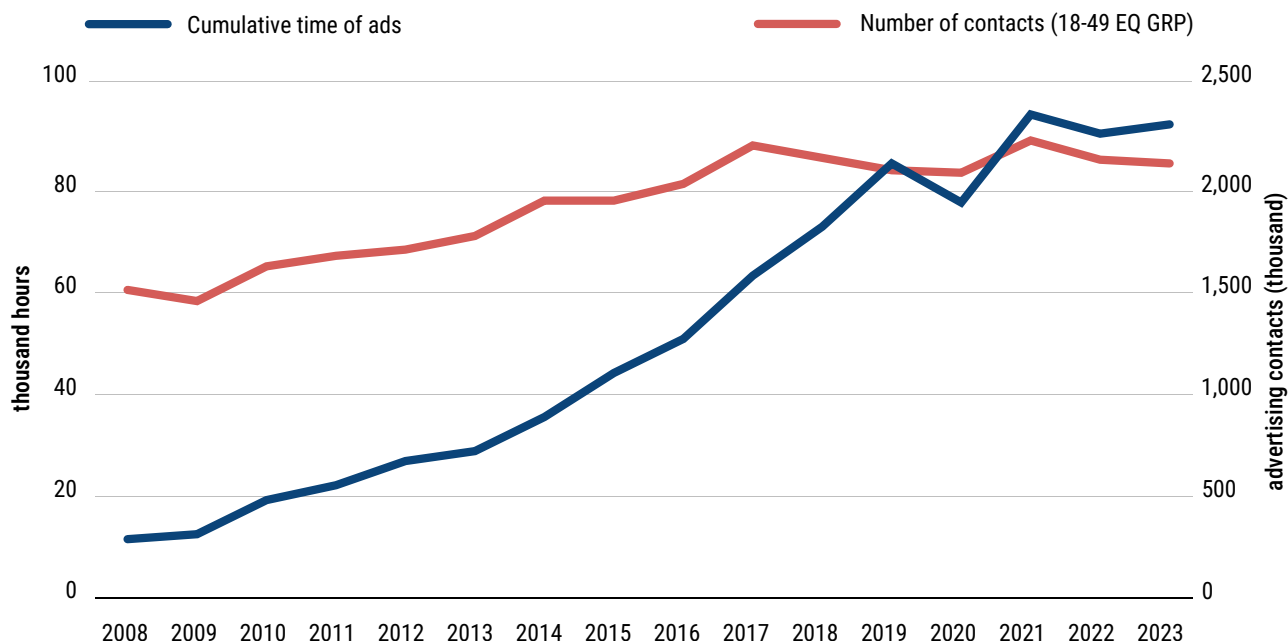
Source: Kantar Media

Volume

Below we look at the trend in advertising volumes sold in the measured media. In the **television market**, the number of ad slots sold increased steadily until 2018, and after a slight decline, the number of ad slots sold

rebounded in 2021, according to Nielsen Audience Measurement. In 2023, nearly 100,000 hours of advertising were broadcast on TV. At the same time, the number of **advertising contacts sold did not increase significantly, despite more advertising time**, due to the declining average audience.

FIGURE 107: | TV advertising time and number of advertising contacts, 2008–2023

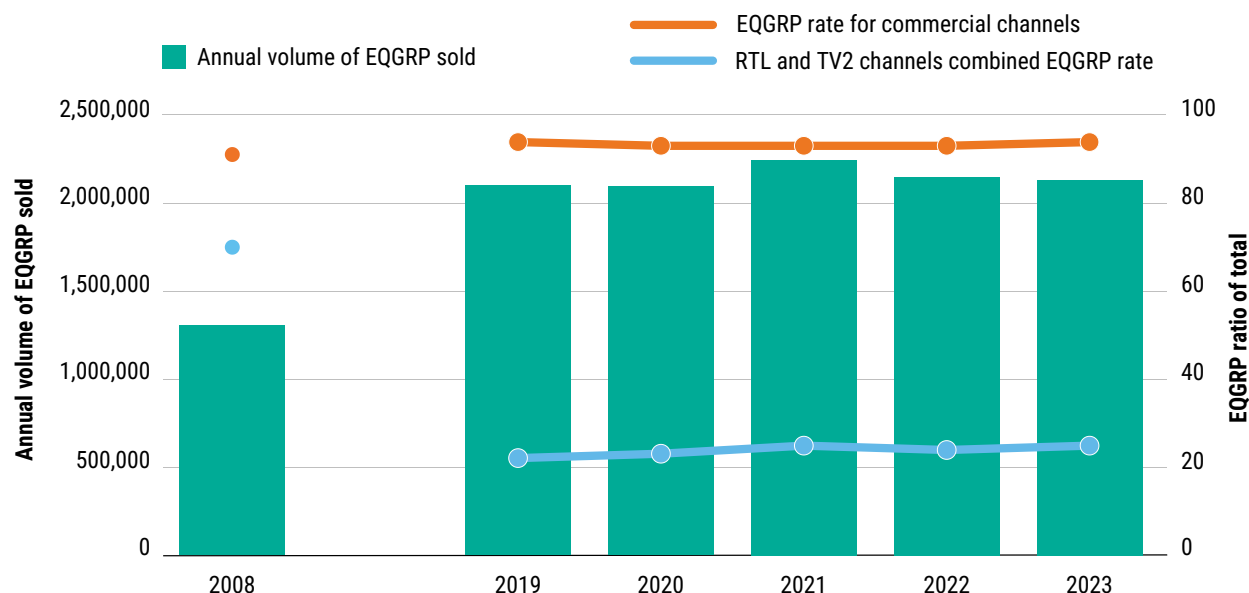


Source: Nielsen Audience Measurement - NMHH

The **TV advertising market** is primarily based on commercial TVs, and in 2023, their share of the advertising contact volume, which exceeds 2.1 million per year, accounted for 97–98 percent of the total number of contacts sold. More specifically, the market leaders RTL and TV2, the leading national commercial television channels, reached a combined 26 percent in 2023, a

significant decrease compared to 2008, as the number of measured channels increased 4.5 times to 78 channels in 2023. The advertising market has responded to the increase in the supply of competing channels by concentrating in trading houses: in 2023, **two dominant sales houses, RTL Saleshouse and Atmedia are competing for advertiser money**.

FIGURE 108: Trends in television advertising contact volumes in 2008 and 2019–2023 and the combined share of commercial channels, including RTL and TV2



Source: Nielsen Audience Measurement – NMHH

Due to the ongoing methodological development of the EDM survey, which monitors online advertising sales volumes, we are unable to analyse multi-year trends in this market. The March–December 2023 data¹⁴⁶ show that **53 percent of the total advertising volume (ad view) was sold on social media platforms**, while **search advertising accounted for only 20 percent**, while according to the IAB Hungary 2023 publication, search spending was HUF 61 billion, which is about one third of online spending (the difference is due to price differences). Although the 2022 and 2023 data are not

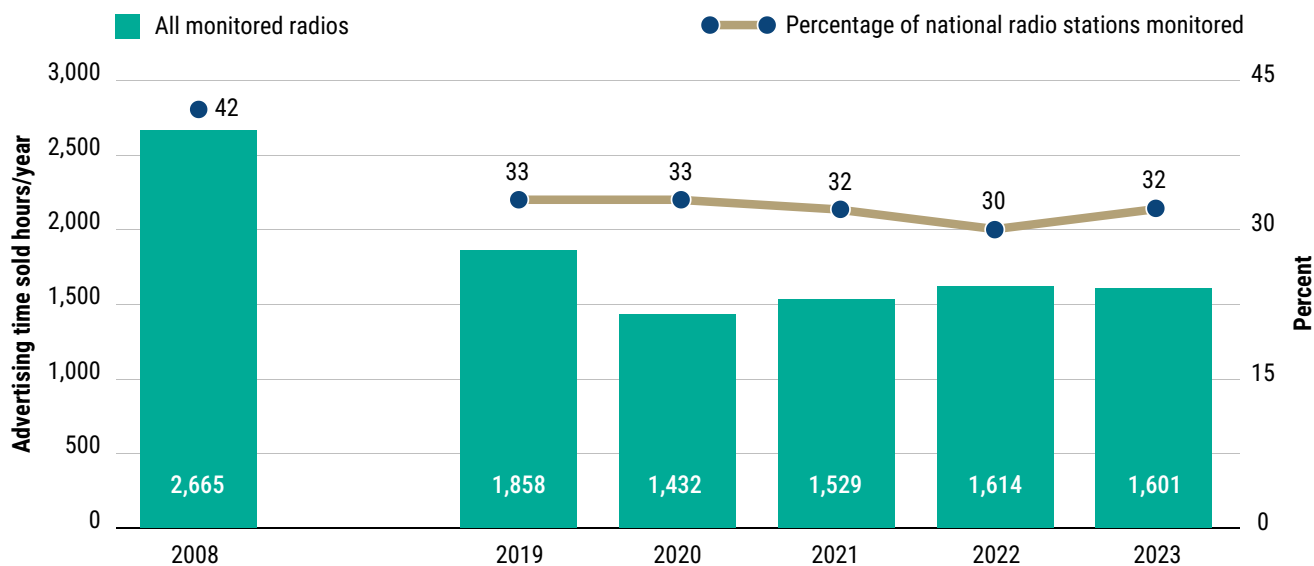
comparable, the data suggest that more social media ads appear on mobile than on desktop.¹⁴⁷

In the **radio market**, there has been a slight decrease in the advertising time of the channels measured by Kantar Media since 2019, but it has stagnated at around 1,600 advertising hours per year for the last two years. The ad second share of national radio stations is around 30–33 percent, but if the share of the quasi-national commercial channel Radio 1 is included, the share would be around 60 percent, according to Kantar Media.

¹⁴⁶ In March 2023 there was a methodological change, so January–February data were not used.

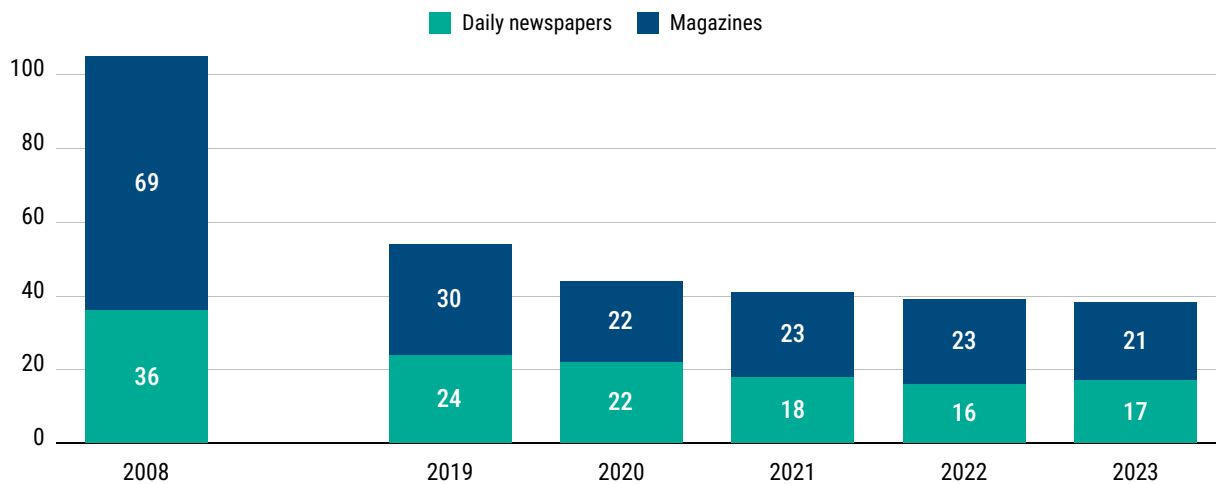
¹⁴⁷ Viewable Ad Contacts: visible contact – 50 percent of the ad is on screen in terms of extent and at least one second in terms of time. It is not the same as the Ad contacts indicator, which is “All advertising spots (both visible and non-visible) loaded by the target audience”. Source: AdReal-NMHH

FIGURE 109: Advertising volume sold by monitored radio stations in hours and share of national channels, 2019–2023



Source: Kantar Media. Measured channels in 2019–23 if they were included in monitoring for at least one year: Rádió1, SlágerFM, Retro Rádió, Petőfi Rádió, Jazzy Rádió, Inforádió, TrendFM, Kossuth Rádió, Klubrádió, MusicFM

FIGURE 110: Volume and share of advertising pages sold in monitored print newspapers and magazines (2008, 2019–2023)



Source: Kantar Media

The decline in print revenues is also reflected in the volume of advertising sold. For the monitored newspapers, Kantar Media data **also** show that **there have been internal shifts**: compared to 2008, **the share of advertising pages sold in daily newspapers increased** (from 34 percent to 45 percent), mainly in county newspapers. However, the total number of advertising pages sold in newspapers in 2023 **was only 46 percent of the 2008 figure**. This is due to the fact that several of the daily newspapers surveyed in 2008 have ceased to exist, become exclusively online media or weekly

newspapers (e.g. Népszabadság ceased to exist, Napi Gazdaság became an online-only newspaper and Ri-post became a weekly newspaper).

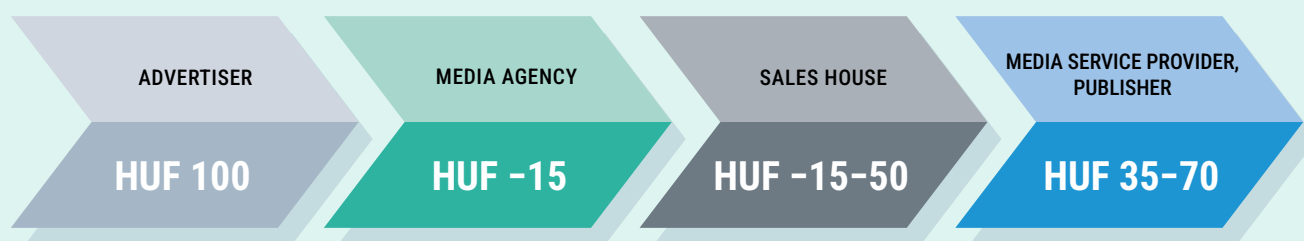
The **number of advertising pages sold in the monitored magazines has fallen to 30 percent of the 2008 figure** – albeit the number of measured magazines has fallen by 20 percent since 2008. The decline in the number of newspapers was also due to the disappearance of some newspapers (e.g. Autópiac, Munkaadók Lapja, Pécsi Est, Playboy, Piac és Profit, Readers' Digest).

The transformation of the advertising value chain in the digital age

The emergence of new technologies is not only changing consumer behaviour, but also **significantly reshaping advertising value chains**. Traditional B2B

advertising sales, which are still dominant in media service providers, are typically made through intermediaries.

FIGURE 111: | The B2B advertising value chain¹⁴⁸



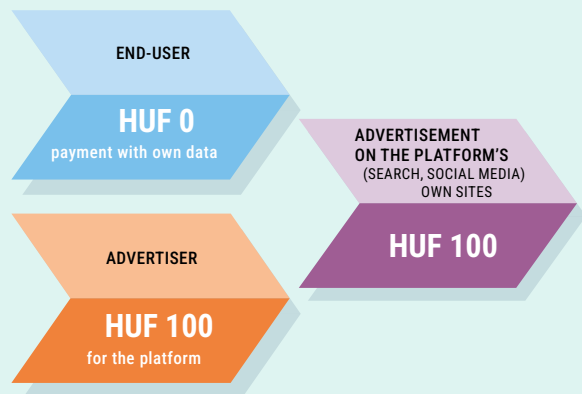
Source: Whitereport

The **innovation of online platforms in the advertising market** has not only introduced new formats (such as displaying advertisers' links in search interfaces alongside relevant searches), but has also made low-cost, well-targeted **automated advertising opportunities**

available, even without specialist skills. These opportunities are also available to micro, small and medium-sized businesses that previously could not afford to advertise or only used offline advertising formats such as leaflets or classifieds.

¹⁴⁸ **Media agency** or "advertising intermediary": a natural person, legal entity or unincorporated organization engaged in advertising intermediation; **sales house**: "advertising sales agency": a person or organization that is a related party of the taxpayer under the Accounting Act and that is entitled to enter into a contract with the taxpayer for the publication of advertising within the taxpayer's media content service on the basis of a contractual relationship with the taxpayer. (Source: Act XXII of 2014 on Advertising Tax)

FIGURE 112: | The B2B value chain of advertising on search and social media platforms¹⁴⁹



Source: Whitereport

The most important change brought about by the platforms was the availability of **huge amounts of data on large crowds**, which is needed for more accurate targeting than ever before. A significant structural change is that the end consumer does not pay for services with money, but with their own data – making platforms appear as a free service.¹⁵⁰ Such a “free” service could be a search facility or free use of a map, a mailing program or social media. Big Tech companies are therefore **building their business models on end-user data**, and are trying to monetise the measurement and exploitation of this data.¹⁵¹

Meta officially confirmed this when it announced the launch of “paid Facebook and Instagram” in the EU on 30 October 2023. The rationale for the move shows the value of the data asset based on personal data: the “choice” offered by Meta is that **the user either pays for the ad-free service or consents to the use of their data for personalised advertising**.¹⁵²

With the proliferation of online platforms, the advertising value chain has thus been transformed in such a way that, while access to content on the platforms is typically free for consumers (as opposed to pre-internet, when professional content was paid for by the consumer), **the revenue from the sale of advertising is not shared by the platforms with the content providers that contribute to the revenue generation of their content** – a phenomenon known as value gap or value transfer.¹⁵³

EU Directive 2019/790 on copyright and related rights aims to change this.¹⁵⁴ The EU Copyright Directive and its transposition¹⁵⁵ has created the possibility for publishers to receive royalties from global platforms for their content produced with significant intellectual and material effort in Hungary from June 2021. However, **the practice of proper enforcement of publishers' rights has not yet developed in Hungary** (as in most other EU and non-EU countries).¹⁵⁶

Since, in addition to publishers, advertisers and platforms, content consumers are also key members of the value exchange, **a change in user attitudes would**

¹⁴⁹ The medium and large advertiser segment may also include media agencies, but the majority of SME advertisers in the platforms' client base typically order advertising campaigns directly from the platform, online.

¹⁵⁰ Online platforms: Economic and societal effects, STUDY by Panel for the Future of Science and Technology EPRS | European Parliamentary Research Service, Scientific Foresight Unit (STOA), PE 656.336 – March 2021

¹⁵¹ Sage Journals, 2021. 05., Data as asset? The measurement, governance, and valuation of digital personal data by Big Tech - Kean Birch, DT Cochrane, Callum Ward, 2021 (sagepub.com) <https://journals.sagepub.com/doi/10.1177/20539517211017308#table1-20539517211017308>

¹⁵² Facebook and Instagram to Offer Subscription for No Ads in Europe | Meta (fb.com): <https://about.fb.com/news/2023/10/facebook-and-instagram-to-offer-subscription-for-no-ads-in-europe/>

¹⁵³ Copyright Act, Great Commentary

¹⁵⁴ Directive (EU) 2019/790 of the European Parliament and of the Council of 17 April 2019 on copyright and related rights in the Digital Single Market and amending Directives 96/9/EC and 2001/29/EC

¹⁵⁵ Copyright Act – Act LXXVI of 1999 on Copyright – Collection of Legislation in Force (jogtar.hu)

¹⁵⁶ Repropress tariffs: the minister's decision helps global platforms instead of domestic publishers for the time being – Repropress.hu

also have an impact on the quantity and quality of data available to other actors. It remains to be seen whether either regulatory changes for digital platforms

or increased consumer data awareness will bring significant changes in the data assets available to media companies and platform providers.

Structural and value changes in the advertising market

Trends in the advertising market are generally driven by **technological innovation** and **changes in the economic environment**. However, with the rise of global online platforms and the rise of competition issues, **regulation** has also become a notable factor in recent years. In addition, the advertising market is also affected by changing values, such as a **shift in attitudes to the climate crisis**, greater demand for **personal data security** on the user side and a drive for **greater efficiency and transparency** on the advertiser side. This paper summarises these changes.

Regulatory effects

Following the adoption of the GDPR¹⁵⁷ in 2018 and the EU Directive on copyright and related rights^{158,159} in 2019, a series of EU-wide regulations affecting the advertising market have come into force in the 2020s. The **Digital Services Act (DSA)**¹⁶⁰ and the **Digital Markets Act (DMA)**¹⁶¹, which primarily apply to online platforms and search engines and digital markets, the **AI Act**¹⁶², which limits the use of artificial intelligence, and the **Data Act**¹⁶³, which regulates the use of data, all have an impact on the advertising market.

The data protection tightening has led to fundamental changes in the advertising market, for example in the way third-party cookies are used or how consumer data is collected. As **precise targeting is the key value of the online advertising market**, these changes have created uncertainty for platform operators and content providers alike. Stakeholders are responding to these changes by introducing new solutions, which **could**, however, **further increase competition problems between platforms and content providers**.

One example is that **Google had been planning for years to phase out third-party cookies from the Chrome browser**, which would have changed the current way of targeting, measurement and remarketing. The company's announcement in July 2024 said that it was abandoning this earlier objective and planning a new approach that would **leave it up to internet users to decide which of their data they consent to the use of**. This measure would mean more protection for users' personal data, while reducing the amount of data available to advertisers. Facebook has also introduced the **"consent or pay"** solution, which has attracted much criticism in the EU, also on privacy grounds.¹⁶⁴

¹⁵⁷ GDPR – REGULATION (EU) 2016/679 OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation) – Collection of Legislation in Force (jogtar.hu)

¹⁵⁸ Directive - 2019/790 - EN - EUR-Lex (europa.eu)

¹⁵⁹ Directive - 2019/790 - EN - EUR-Lex (europa.eu)

¹⁶⁰ Regulation - 2022/2065 - EN - EUR-Lex (europa.eu)

¹⁶¹ Regulation - 2022/1925 - EN - EUR-Lex (europa.eu)

¹⁶² EUR-Lex - 52021PC0206 - EN - EUR-Lex (europa.eu)

¹⁶³ Regulation - EU - 2023/2854 - EN - EUR-Lex (europa.eu)

¹⁶⁴ EUROPEAN DATA PROTECTION BOARD: "Consent or pay" models must offer real choice | European Data Protection Board (europa.eu)

Technological impacts

There is practically no area of the advertising market where global platforms or technological innovation are not present and playing an increasingly important role. The advertising market was already using AI-based technologies before the ChatGPT burst at the end of 2022, but the **proliferation of large language models** has made this technology indispensable. Some analysts compare the new era of advertising and media that began in 2023¹⁶⁵ to the internet revolution of the 1990s. The emergence of ChatGPT has accelerated the development and introduction of proprietary tools by global platforms, with content providers fearing that traffic through platforms will continue to decline as **platforms keep end-user traffic more within their own ecosystems**.

The advertising monetisation effect of platforms has first affected the press market (including online press), but video streaming (notably YouTube advertising sales) can also divert significant revenues from traditional platforms. This is coupled with the **sale of connected TV (CTV) advertising**, i.e. video adverts in streaming content consumed on internet-connected TV sets. According to forecasts¹⁶⁶, **advertising revenues for Netflix and Disney+ in the US market could grow by 30–40**

percent per year, and the overall segment could grow by up to 70 percent, according to E-Marketer.¹⁶⁷ CTV advertising sales are a combination of digital advertising and audiovisual media, the importance of which is that they allow for **more precise targeting at the group level** than traditional television advertising sales.

The same transition can be seen in digital out-of-home (DOOH) campaigns, which are also gaining ground in international practice. The **design and purchase of automated, data-driven advertising campaigns** through Google and other adtech players is already in place in many advanced economies.

Internationally, the **so-called retail media is also an emerging new segment of the advertising market**: more and more e-commerce players are becoming directly integrated into the advertising market.¹⁶⁸ The US retail media trends show that Amazon and Walmart's own ad serving systems are already an integral and fast-growing part of the advertising market, **capable of competing even with the Google-Meta duopoly**.

We should also take into account the rise of so-called **'social commerce'**: experts predict that one in two Generation Z consumers will eventually shop on TikTok.¹⁶⁹

¹⁶⁵ Advertising's AI revolution is coming – And its role in media may be different than you think | WARC and "Collaboration and allyship will be key in 2024": Navigating the 4th industrial revolution (mediamakersmeet.com)

¹⁶⁶ Ad Spending Growth To Accelerate In 2024 (forbes.com)

¹⁶⁷ TV and Connected TV Ad Spending Forecasts H2 2023 (emarketer.com)

¹⁶⁸ The Google-Meta Ad Duopoly is Ending: What Now? | IDX

¹⁶⁹ The Google-Meta Ad Duopoly is Ending: What Now? | IDX

Changes in value

With the climate crisis, sustainability issues have also entered the digital advertising market¹⁷⁰. Reducing carbon emissions has already brought **new solutions for the advertising market**: in particular, shortening the automated ad serving, or programmatic value chain, and reducing the display of unnecessary, unseen online ads seem to make sense. **Ad Net Zero**¹⁷¹, launched by the British Advertising Association but also supported by global trade associations, is an industry-wide workflow **education programme**¹⁷² and movement.

To increase advertiser effectiveness, the so-called “**attention measurement**”¹⁷³ is being incorporated into **digital campaign design to replace the previously dominant visibility**¹⁷⁴. According to the international IAB standard, viewability is defined as an online advertisement being seen if 50 percent of the pixels of the banner ad are visible on the screen.¹⁷⁵ In contrast, the new approach to measuring attention – also an IAB

definition – states that “*Attention is when a consumer has watched or listened to an advertisement at the time he or she was exposed to it. Time is a typical baseline measure of attention, and attention measures can be used in different media contexts, such as video or audio.*”

The overall data use issues are leading to a stronger strategy based on the use of so-called first-party data. This means that **advertisers and media owners alike are more focused on collecting legitimate data on their own sites**, thereby strengthening their direct relationship with consumers, as opposed to the previous approach of contacting and using data typically through intermediaries.

The new approaches could mean a more conscious, privacy-friendly and qualitative, greener use of data and consumer engagement in the future than the quantity-oriented approaches of the past.



¹⁷⁰ “Climate crisis: The Unsustainable Use of Online Video”: Our new report (theshiftproject.org)

¹⁷¹ [Ad Net Zero supporters line-up for critical year in climate action - Advertising Association \(adassoc.org.uk\)](https://adassoc.org.uk)

¹⁷² [The Ad Net Zero Action Plan | Ad Net Zero Limited](https://adassoc.org.uk)

¹⁷³ [IAB-Europe-Guide-to-Attention-in-Digital-Marketing-25.05-.pdf \(iabeurope.eu\)](https://iabeurope.eu)

¹⁷⁴ [MRC-Viewable-Ad-Impression-Measurement-Guideline.pdf \(iab.com\)](https://iab.com)

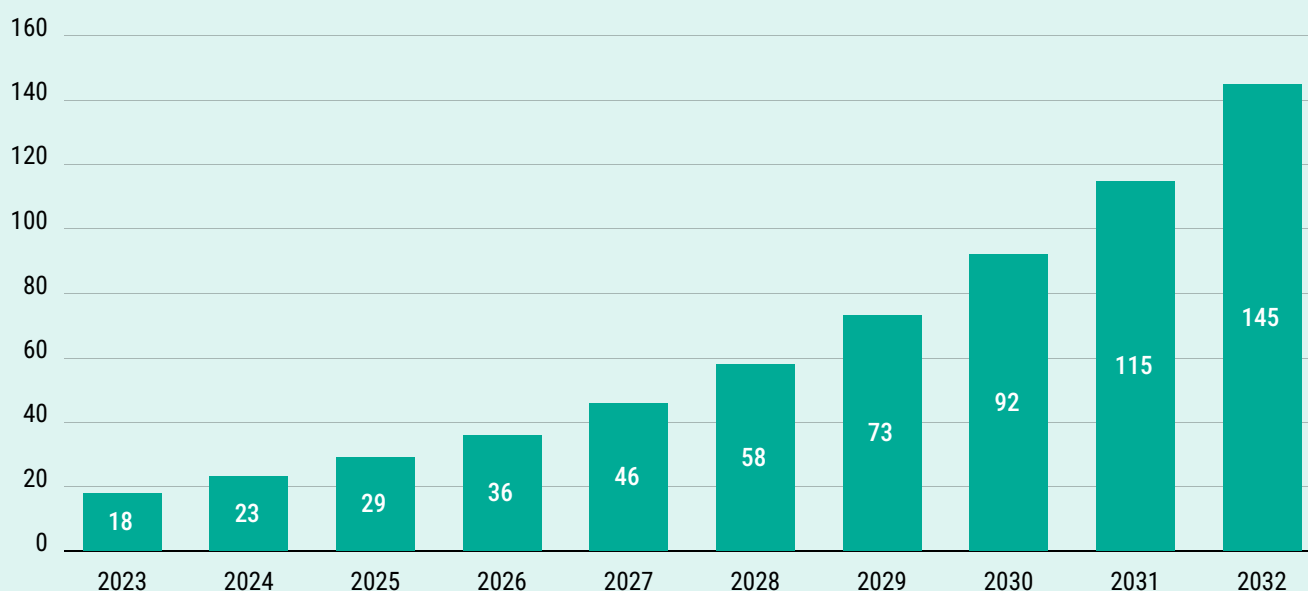
¹⁷⁵ According to the international IAB definition: “On desktop, 50 percent of the ad pixels are displayed on the visible screen for a minimum of two continuous seconds. On mobile, 50 percent of the ad’s pixels appear on the visible screen, and in the case of an app, it is the visible in the downloaded app (on the section displayed on the device) for a minimum of two continuous seconds....”. Source: [Viewability Has Arrived: What You Need To Know To See Through This Sea Change \(iab.com\)](https://iab.com)

The role of artificial intelligence in the advertising market

The presence of artificial intelligence (AI) in the advertising market is not new for domestic players either, but **generative AI solutions based on large language models (LLMs)** are now becoming available to brands, offering a broader and more personalised creative

palette for campaigns and **providing additional optimisation opportunities for advertisers**. As proof of the growing importance of this field, it is predicted that the **use of AI-based solutions** in marketing **could almost double** by 2025 compared to 2022.

FIGURE 113: | Size of the AI market in marketing (billion USD, 2022–2032)



Source: Artificial Intelligence In Marketing Market Size, Report By 2032 (precedenceresearch.com)

Global ad-driven networks such as Alphabet and Meta's platforms and programmatic systems **have been using artificial intelligence to optimise digital campaigns for years**. According to Google, 70 percent of their advertisers already use such tools.¹⁷⁶ Their job is to process the significant amount of data generated by digital campaigns and then focus advertising on the best possible solution to deliver the best possible communication and business return.

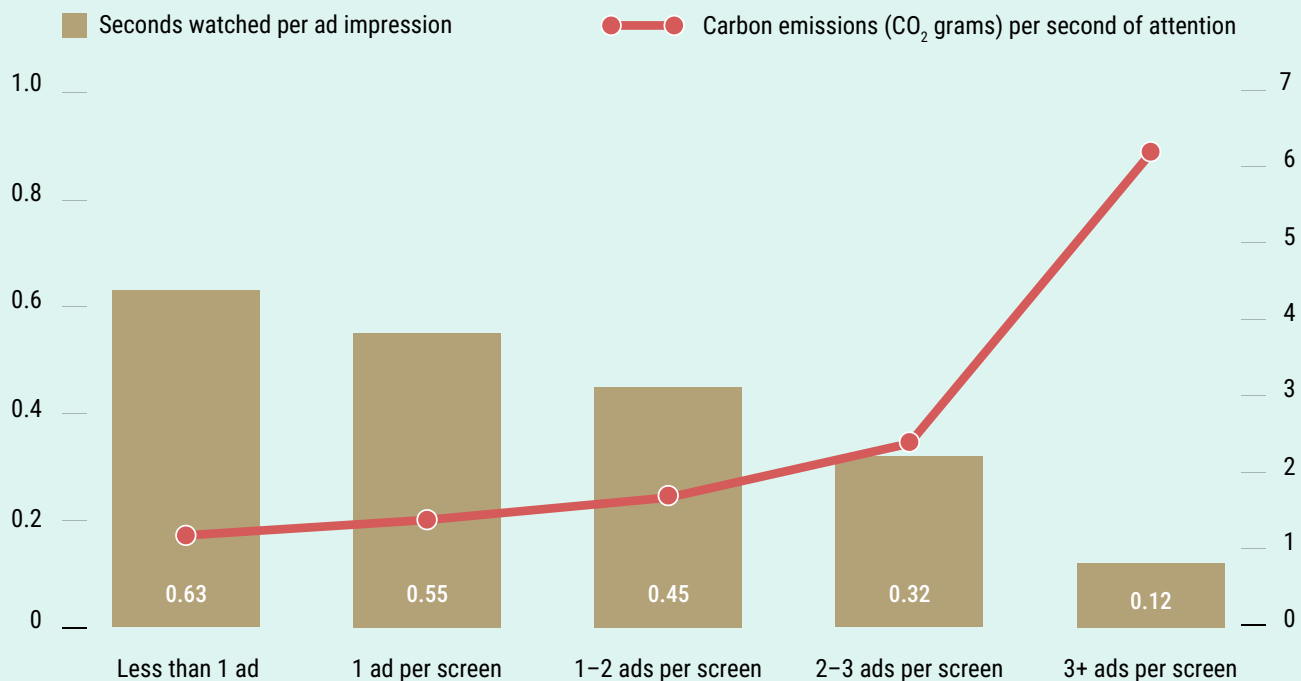
Recent years have brought a significant change in AI-driven optimisation solutions, as previously siloed and optimised advertising assets (search, banner, video) can now be managed in a bundled way. This has also allowed the design of the digital marketing mix to become data-driven, with **AI tailoring the weighting between different types of advertising to a given brand** to best support the communication and business objective set.

¹⁷⁶ <https://kreativ.hu/cikk/vidhya-srinivasan-google-interju>

At the same time, new AI-driven campaign solutions **can only optimise within their own advertising systems**, so they cannot see what is happening on other digital or offline advertising platforms and how this affects the effectiveness of the overall campaign. For example, a TV campaign may increase brand visibility and search click-through rates¹⁷⁷, but **Google's algorithms will not know what caused this improvement**, and the platform will not be able to incorporate the lessons learned into its own optimisation algorithm.

In addition to so-called “**walled gardens**” such as Alphabet and Meta’s advertising systems, **artificial intelligence-based optimisation is a central part of programmatic systems**. For programmatic ads, you can even specify more complex logic to the optimisation algorithm, so for example, the algorithm can optimise for attention and carbon footprint at the same time as business results.

FIGURE 114: | **Impact of advertising noise on attention and carbon footprint**



Source: Lumen Research, 2019-2022¹⁷⁸

¹⁷⁷ Can TV Advertising Really Impact Search Performance? <https://searchengineland.com/can-tv-advertising-really-impact-search-performance-145392>

¹⁷⁸ Attention Technology and the Carbon Cost of Digital Advertising – Lumen Research - <https://lumen-research.com/blog/carbon-cost-digital-advertising/>

Besides the advertising side, **AI-based solutions** can also help publishers and sales houses in content **production and sales**. In addition to a better understanding of their readership, **by personalising content recommendations** (e.g. recommending the same article with different text on Facebook and Instagram, or even in their own publisher content offering), they can reach a wider, more relevant audience, which will result in higher advertising revenue.

Overall, AI-based optimisation solutions **can still make campaigns significantly more efficient, by up to 30 percent**¹⁷⁹, while freeing up significant time. Automating processes, interpreting results, discovering insights and making forecasts help advertisers to focus more on higher, strategic-level planning, which currently takes less time due to the time spent on campaign implementation.

Large language models and generative AI solutions are only now starting to be more widely adopted across platforms and at different stages of the campaign creation process. The efficiency of previous optimisation algorithms is driven by the volume of testing, both on the targeting and creative side, so helping to create ad variations will not only **reduce costs** but also **increase campaign efficiency**.

One of the first areas to see the emergence of generative AI was in search advertising, helping to create text-based variations. In this case, the effectiveness is enhanced by the fact that the **algorithm is trained with existing text, search terms and brand website content** to support the existing needs to be answered in a relevant and branded way. These solutions are also available to smaller advertisers in the domestic market.

The market has already taken the first steps in the field of **image-generative AI applications**, but the possibilities of the technology show far-reaching potential. The solutions currently available help brands to ensure that their advertising creatives are displayed at the right size on all devices, with bold colours and strong text elements. They also provide the means to turn still images into moving images, with catchy tunes playing underneath. This means that even with simple creative development, advertisers have a wide range of tools at their disposal to reach potential consumers effectively and attract attention. And this efficiency improvement is increasingly needed by operators, as the **growing advertising noise makes it harder to capture consumers' attention**, which can be countered by increasing the relevance of ads.



¹⁷⁹ Best Practices for More Accurate Reporting and Better Performance | Meta for Business - <https://www.facebook.com/business/news/best-practices-for-more-accurate-reporting-and-better-performance>



In addition to optimising the ability of image creatives, **generative AI also helps brands create ad variations.** It can place the photographed product in a relevant environment that resonates most with the content consumer.



In addition to images, generative AI is also bringing advances in **audio advertising**. **Text-to-speech solutions** allow a wide range of creative variations to be created, with a unique speech pattern to voice the brand in the tone of a specific character. This is not only applicable in the digital space, but also for radio campaigns. Spotify is also experimenting with a similar solution: ads in the podcast environment use the voice of the presenters of the podcast, thereby giving the **message more credibility**. The launch of ChatGPT-4o in 2024 is expected to bring a new wave of voice-based solutions with relevance for the media and advertising markets.

In the first half of 2024, both OpenAI (ChatGPT) and Google (Lumière) presented their own **video generative AI** systems. These systems are not yet available to the general public, but they anticipate that smaller and even the smallest advertisers will be able to easily create unique video ads to add colour to their communication mix.

The **ethical challenges** of generative AI should not be forgotten. Market players expect **their AI systems to work from training data with a legally clear background**. However, this legal clarification has not yet been achieved for many of the instruments currently available, so there could be a significant shake-up in the market in the period ahead.

(This publication summarises developments in the media market in 2023, but due to the rapid changes in the field of AI, major announcements up to the finalisation of the manuscript in spring 2024 have been taken into account.)

Beyond advertising: alternative ways to finance online media

Online media is characterised by an abundance of content, with countless content producers and platforms competing for the audience's finite attention. **News and other edited content in the online space has become a commodity that consumers are reluctant to spend money on.** The primary (sometimes sole) source of revenue for online newsrooms is therefore the sale of their advertising space. However, this funding model is facing many challenges today.

According to the NMHH's internet usage survey¹⁸⁰, 57 percent of Hungarian internet users over 16 years old last read a public affairs article recommended by a social networking, video sharing, news aggregator or search site. A significant proportion of content is no longer read, watched or listened to on an editorial site, but on a platform, making it **more difficult to sell traditional online advertising and undermining the way media were previously funded.** The position of traditional online content providers is further weakened by the growing reach of so-called "native" content producers (video makers, podcasters, influencers) on social platforms and video sharing platforms.

Traditional online newsrooms are therefore under increasing pressure to find **alternative ways of funding.** Among these, the form most related to the advertising market is **content marketing** or the use of **sponsored content.** In such cases, the supporting brand is embedded in the content, which is less likely to deter an audience that would otherwise avoid advertising, and such content cannot be removed by ad-blocking apps.

Another revenue opportunity is the return to the **subscription model** accepted in print and television. This could be an annual subscription, a monthly subscription or even a subscription for a specific piece of content. All or part of the content can become paid (behind a **pay-wall**) – but there is also a model where the subscriber has faster access to content that is later available to everyone for free. This **can also give the regular audience a sense of exclusivity.** In Hungary, the "soft pay-wall", i.e. the linking of some content to free registration, has only started to spread in recent years.

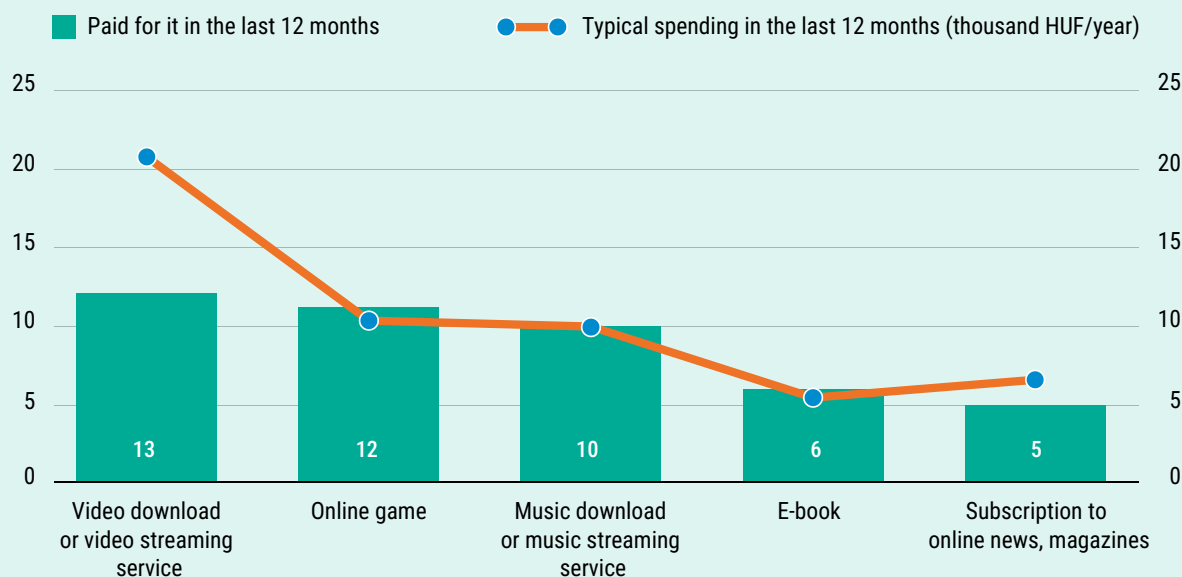


¹⁸⁰ Consumer survey of the electronic communications market, 2023 – Internet survey (NMHH, 20 June 2024) https://nmhh.hu/cikk/247212/Az_elektronikus_hirko-zlesi_piac_fogyasztoinak_vizsgalata_2023_internetes_felmeres

According to the NMHH survey, **only 5 percent of Hungarian internet users paid** an average of HUF 7,000 per year **for the content of an online news site or magazine** in 2023. (The paying public was mostly made up

of young men with a high level of education in big cities.) For comparison, **20 percent of Hungarians spent money on online gambling or sports betting**, with an average of HUF 16,000 per year.

FIGURE 115: [Spending on online media types \(2023, among those aged 16+ and those who spend on the given media\)](#)



Source: NMHH Internet user research, 2023

The virtual community experience, the support for specific causes or the generosity of people can be built upon by an editorial team that is **fundraising**. Donating can be as simple as giving an account number, or more sophisticated by **using a dedicated donation intermediary or a platform to support creators directly** (e.g. Patreon). This allows the donor to remain anonymous if they wish, and the media can build trust by tracking the number and value of donations. Editorial teams also try to encourage donors with **premium content, public meetings and other events**. A less painful way to

donate is when the editorial team asks for the ad filter to be turned off instead of a cash donation.

Merchandising used to be an additional source of revenue for bands, films and other productions, but more recently it has been taken up by more powerful media brands. Other activities that are not alien to content producers include **publishing, organising paid public meetings, events**, or even media-related **expertise**.

There is **no comprehensive survey of alternative funding methods** used by online newsrooms in Hungary,

so we reviewed the 100 websites with the most real readers of edited content, based on the Gemius digital audience measurement¹⁸¹. Only four of these were subscription-based, and two others were trying to generate revenue through fundraising or merchandising.

So far, few of the biggest players in traditional online media in Hungary **are trying to generate revenue directly from their readers**, while this is a widespread practice among the most popular domestic YouTube channels.

Above a certain level of activity and viewership, **You-Tube content producers** can benefit from the **advertising revenue** generated on the platform, often complemented by a more hidden form of advertising, sponsored product placement. In addition to this, they can generate revenue through **fundraising and selling branded products**, which can be done within the platform, but more often they offer content-related products in their own webshop or in a **webshop** run jointly with other content providers with a similar profile.

Television advertising in the new millennium

There is a library of literature on the study of advertising effectiveness, but there is broad agreement that the psychological phenomenon of reservations about the new, the unknown, makes a message regularly rerun more likely to be accepted. The consequence of this realisation is a not insignificant advertising burden: viewers **“pay” for free-to-air programmes by consuming advertising**, in addition to their cable TV subscriptions.

According to data from Nielsen Közönségmérés Kft. covering 77 channels, in Q1 2023, the **average daily advertising consumption was 35 minutes, during which time the average viewer saw 143 ads.**¹⁸² On average,

each ad lasted 23 seconds and typically contained 11 spots per commercial break.

In 2022, **conventional advertising accounted for 13 percent of air time** on the 15 TV channels we studied¹⁸³. The thematic channels accounted for the largest share (18 percent) of airtime devoted to advertising, but national commercial television¹⁸⁴ (16 percent) was not far behind. The proportion of advertising time on public service channels¹⁸⁵ is much lower (5 percent) due to different legislation. If conventional advertising is added to television shopping and programme recommendations, the **share of advertising and self-promotion can be as high as one third of total transmission time.**

¹⁸¹ Audience of the online media space (NMHH, 3 January 2024) https://nmhh.hu/cikk/244378/Az_online_mediater_kozonsege_2023_december

¹⁸² [Nielsen TV market overview](#)

¹⁸³ The study analysed the advertising practices of 15 TV channels, ATV, Cool, Discovery Channel, Duna, Film+, M1, M2, Minimax, National Geographic, RTL, Spektrum, Sport1, Sport2, TV2, Viasat3 between 2006 and 2022.

¹⁸⁴ 35. § (1) In linear media services the duration of advertising spots in the period between 6.00 and 18.00 hours, and in the period between 18.00 and 24.00 hours shall not exceed 20 per cent of that period, including split screen advertisements, virtual advertisements and the promotion of the programs of other media services, subject to the exception provided for in Paragraph e) of Subsection (2).

¹⁸⁵ Section 36 (1) of the Media Act: The transmission time devoted to advertisements and teleshopping in the public media service provider's linear media service may not exceed eight minutes within a given clock hour. The transmission time devoted to advertisements and teleshopping in the community media service provider's linear media service may not exceed six minutes within a given clock hour.

Over the past 17 years, the number (and duration) of adverts on the channels surveyed has doubled, while the audience share per minute (AMR) of viewers aged 18–59¹⁸⁶ has fallen to one third. However, customers want to **reach a certain number of target group members** within a given target group (most often the economically active 18–59 age group), so the decline in viewership of the channels used means that an advertisement must be kept on air until it reaches the agreed target. In other words, **the fewer viewers in a target group, the higher the advertising load**.

The 2000s were characterised by a relatively balanced advertising load: up to 2013, less than 1.3 million ads were published on TV each year. The trend was only broken in 2009, the low point of the financial crisis, when the number of spots fell by twice as much (13 percent) as GDP (6.5 percent). The advertising market then took off, and **between 2014 and 2019**, a veritable **advertising tsunami** hit viewers, with the number of ads on the channels surveyed increasing by more than ten percent on average each year.

The growth was halted by the coronavirus epidemic in 2020 (-11 percent), while TV viewership rose for the first time in nine years (+5 percent), no doubt thanks to the quarantine. **In 2021, the number of ads showed a sharp correction** (+20 percent) and the channels' audience also returned to a downward trajectory. The advertising load reached a 17-year high, averaging 3.3 hours of advertising per channel per day (518 23-second advertising messages).

Even with increasing advertising loads, there are still ads on thematic/repeat channels and, to a lesser extent, on public service channels that **do not reach their target audience** (known in the industry as “zero spots”), reaching 18 percent in 2022. “Zero” ads typically occurred between 6am and 10am (28 percent), although a local peak was also observed between 1am and 2am (8 percent).

The basic parameter for measuring the effectiveness of advertising campaigns is the GRP¹⁸⁷ (Gross Rating Point). The GRP “*shows the percentage of contacts (views) the campaign has achieved in the target group studied. The GRP can exceed 100 percent, as a viewer is (can be) reached more than once by the campaign. We count the total audience reached by each of the campaign's appearances. The GRP of an advertisement is the number of views per minute (AMR percentage)¹⁸⁸ in which the ad started.*”

The averages over the past five years show that **the first ad generates a wave of churn**. For example, in 2021–2022, one sixth of viewers stopped watching the channel after the first spot. Later on, the intensity of churn was tamed, and **between the 3rd and 9th advertisement, only 2–5 percent** loss per spot was expected. After that, however, drop-out rates spiked again, ranging from **12 percent to 48 percent from spot to spot after the 15th ad**. In 2022, the tenth ad in a block of advertising generated less than two thirds of the reach of the first spot, and the 15th spot only a third, due to a variable but steady churn of viewers.

¹⁸⁶ AMR: the average number of viewers per minute (AMR abs) or percentage (AMR percentage) of an event within the target group

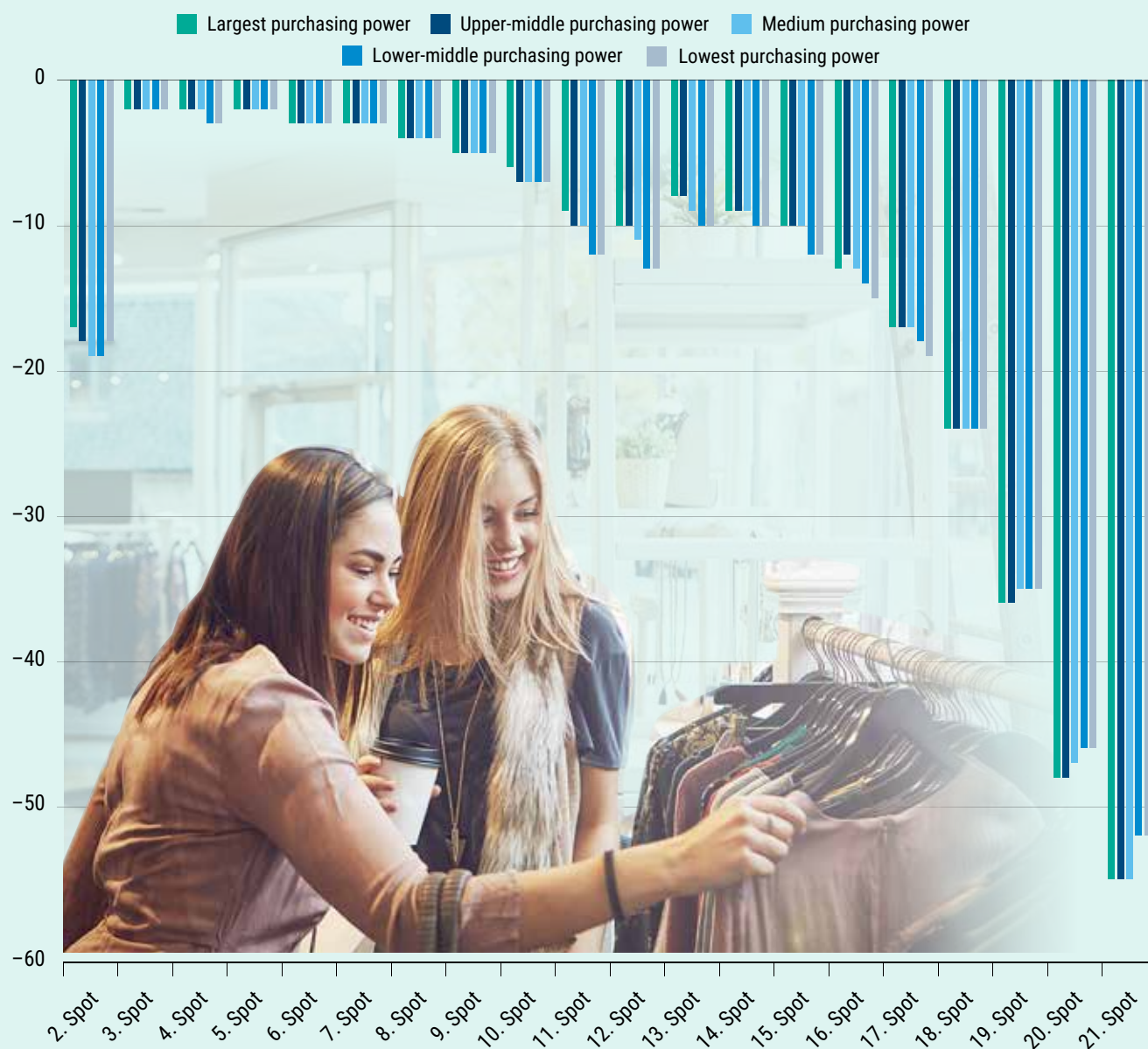
¹⁸⁷ Nielsen Audience Measurement Manual p. 92, 2022

¹⁸⁸ AMR: “Average number of viewers per minute (AMR abs) or percentage (AMR percentage) of an event within the target group. E.g.: AMR=20 percent means that an average minute of the event was seen by 1/5th of the target group. On average, this is how many viewers watched the show in a minute. The AMR (time-averaged) is the average of the views per minute.” Nielsen Audience Measurement Manual p. 81, 2022

No less important for advertisers is the proportion of viewers with higher purchasing power who opt to switch away. Data from the last five years show that there is **no statistically verifiable correlation between**

purchasing power and advertising avoidance, i.e. the wealthiest viewers are crumbling at roughly the same rate as those with the least purchasing power.

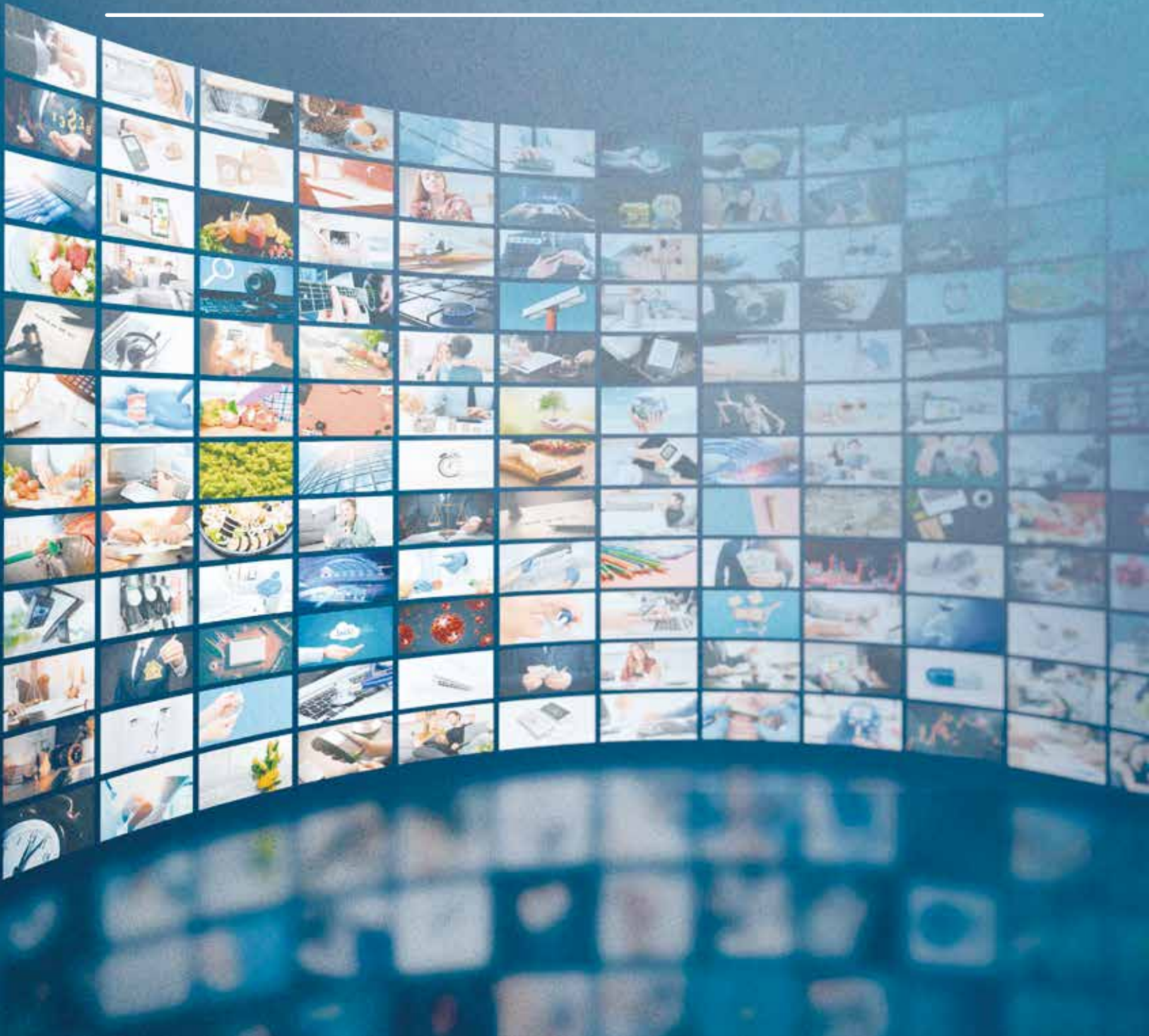
FIGURE 116: | GRP loss for individual ad units in advertising blocks as a function of purchasing power 2018–2022 (annual average, percent)



Source: Nielsen Közönségmérés Kft.



Diversity of news consumption



The National Media and Infocommunications Authority (NMHH) launched the “Diversity of News Consumption” research series in 2018, so we already have six years of data to build a picture of **the news and information consumption habits of the Hungarian population**. The NMHH is guided by the aim of the survey, which is repeated every year, to try to separate the consumption of entertainment and tabloid content from the consumption of content that influences public life and public opinion (i.e. opinion formation).

This is, of course, not an easy task, given that the “news” programmes presented as news programmes on some TV channels nowadays tend to present more tabloid content (see “*The evolution of news programmes*” for more information), and there **is less and less analysis and value-free presentation of genuinely public content**.

The research **considers the latter type of content as ‘news consumption’**, but also includes activity aimed at obtaining basic information such as weather forecasts or information on healthy lifestyles and diets. As part of the research, experts were using a **complex methodology to combine the results of several independent studies** with a basic questionnaire specifically designed to investigate news consumption.¹⁹¹

Long years of theoretical grounding and empirical experimentation have led to the development of sophisticated measurement systems, audience measurement, radio listening and readership research methods for each media type (TV, radio, print media and internet), which are accepted by the professional public. However, the media consumption habits of the Hungarian population cannot be derived from audience measurements

for each media type individually, as there **is no complex media consumption survey available** for measuring cross-consumption and simultaneous media consumption habits **on the same sample**.

However, the **annual gap-filling survey** also allows the dynamics of shifts in the importance of each type of media to be monitored. The **sample of 5,000 people** each year **is representative of the population aged 16–75**, which at the time of the interviews in 2023 was 7 million 393,000 people.¹⁹²

It is important to emphasise that the research **is based on a questionnaire (self-report) survey**, so the response given cannot be considered as factual data like the ratings measured by instrumental measurements; the results **indicate subjective preference rather than actual viewing**. However, the standard methodology, repeated annually, makes it a reliable methodology for detecting shifts over time.

8.1. | Television news viewing

The programme-level analysis of the research shows how viewer preferences for news programmes on each channel evolve. The **two most-watched TV news programmes** in 2023 were still **RTL and TV2**, with Fókusz/ Fókusz Plus continuing to outperform Tények, in addition to RTL Híradó. The proportion of respondents who consider RTL Híradó as the most important TV news programme has decreased slightly (for RTL/RTL II news, the proportion of respondents who say “I follow it all the time” and “I watch it regularly” has decreased from 28 percent last year to 25 percent). For TV2 Tények, the proportion of similar responses fell from 16 percent in 2022 to 13 percent.

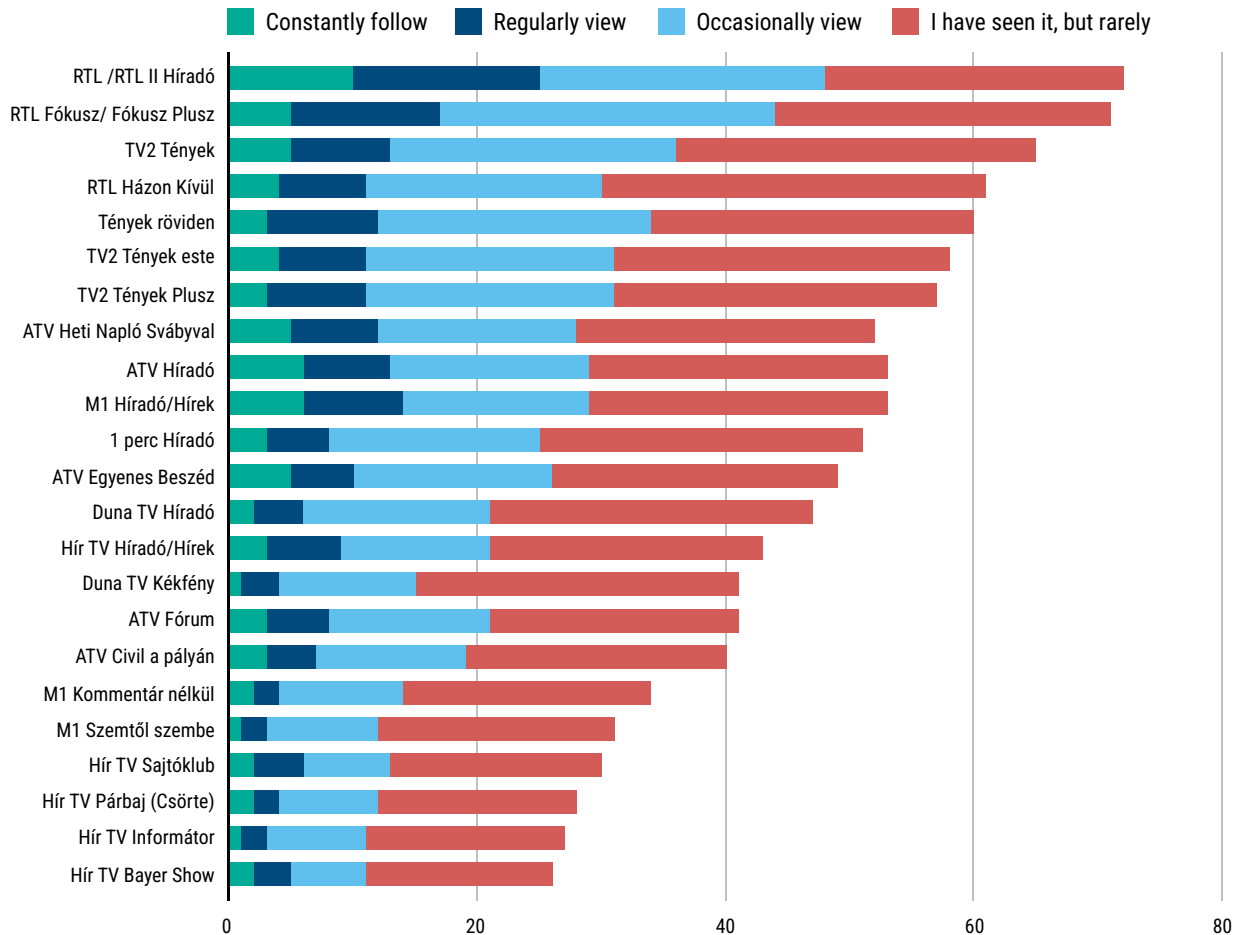
¹⁹¹ It is important to note that the questionnaire survey is not comparable with instrumental measurements, as it also indicates the personal subjective preferences of respondents. (Of course, this is not a disadvantage for research, but merely an explanation for the deviation from instrumental measurements.)

¹⁹² The values presented in the analysis are estimates, subject to a margin of error of up to +/-1.5 percentage points for the values for the whole population.

The most popular non-commercial news programme was M1 Híradó/Hírek. There has been a **slight decline in the combined audience of news programmes** compared to the previous year, **barely touching the**

threshold of significance; the trend in the coming years will show whether this is a permanent decline or a one-off phenomenon.

FIGURE 117: | **Most watched TV news programmes in 2023 (percent)**



Source: Scores Group, M-Meter, Kantar Hoffmann

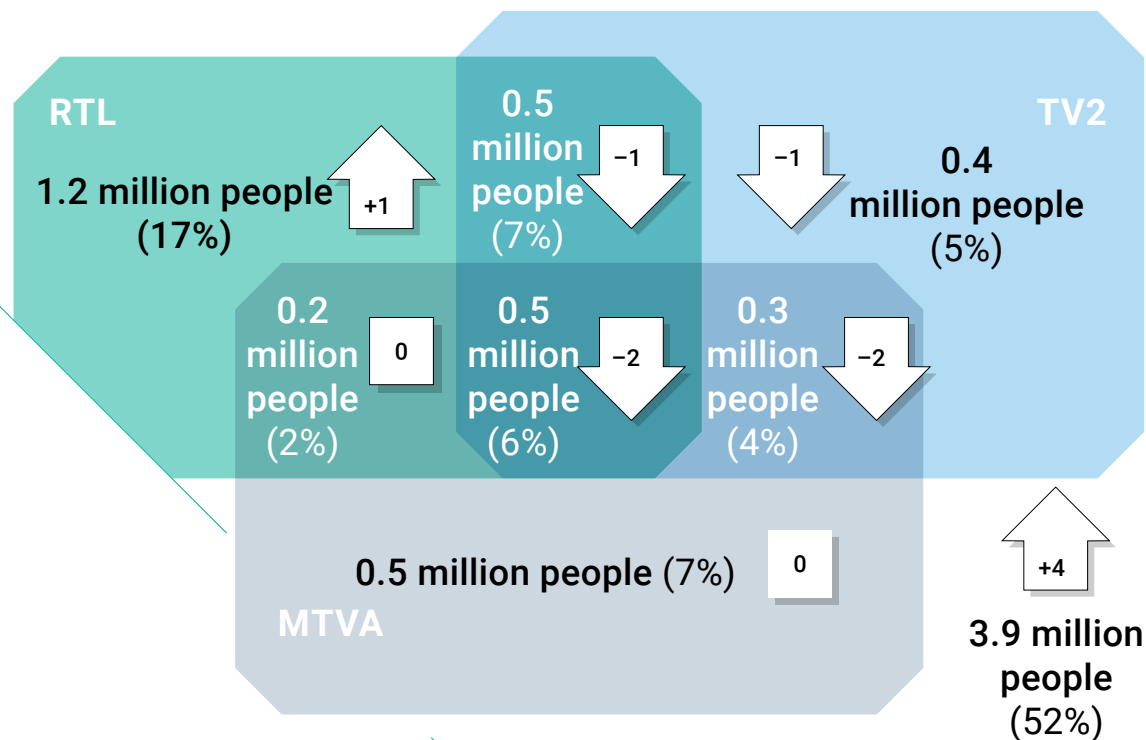
Among the 7.4 million people aged 15–75, there is a marked shift in the proportion of people who **do not watch the news on any channel**, from 48 percent (3.6

million) last year to 52 percent (3.9 million) in 2023. At the same time, there is no change compared to the previous year in the number of people who follow the

news programmes of only RTL, TV2 or Duna Médiaszolgáltató¹⁹³ (1.2; 0.4; and 0.5 million people). The **number of people who follow Duna Médiaszolgáltató's news**

programmes in parallel with the two big commercial channels has **decreased by a quarter** compared to 2022 (from 1.2 million to 0.9 million people).

FIGURE 118: | Distribution of TV news viewers and cross-usage in the 15–75 age group (2023), difference compared to previous year (percentage points)



Source: Scores Group, M-Meter, Kantar Hoffmann

8.2. | The main ways, tools and channels to find news

The role of online platforms continues to dominate news search, with TV being the only offline medium to rival them. The trend of previous years has continued: not only for entertainment, but also for information, **online**

text and video content has become increasingly popular.

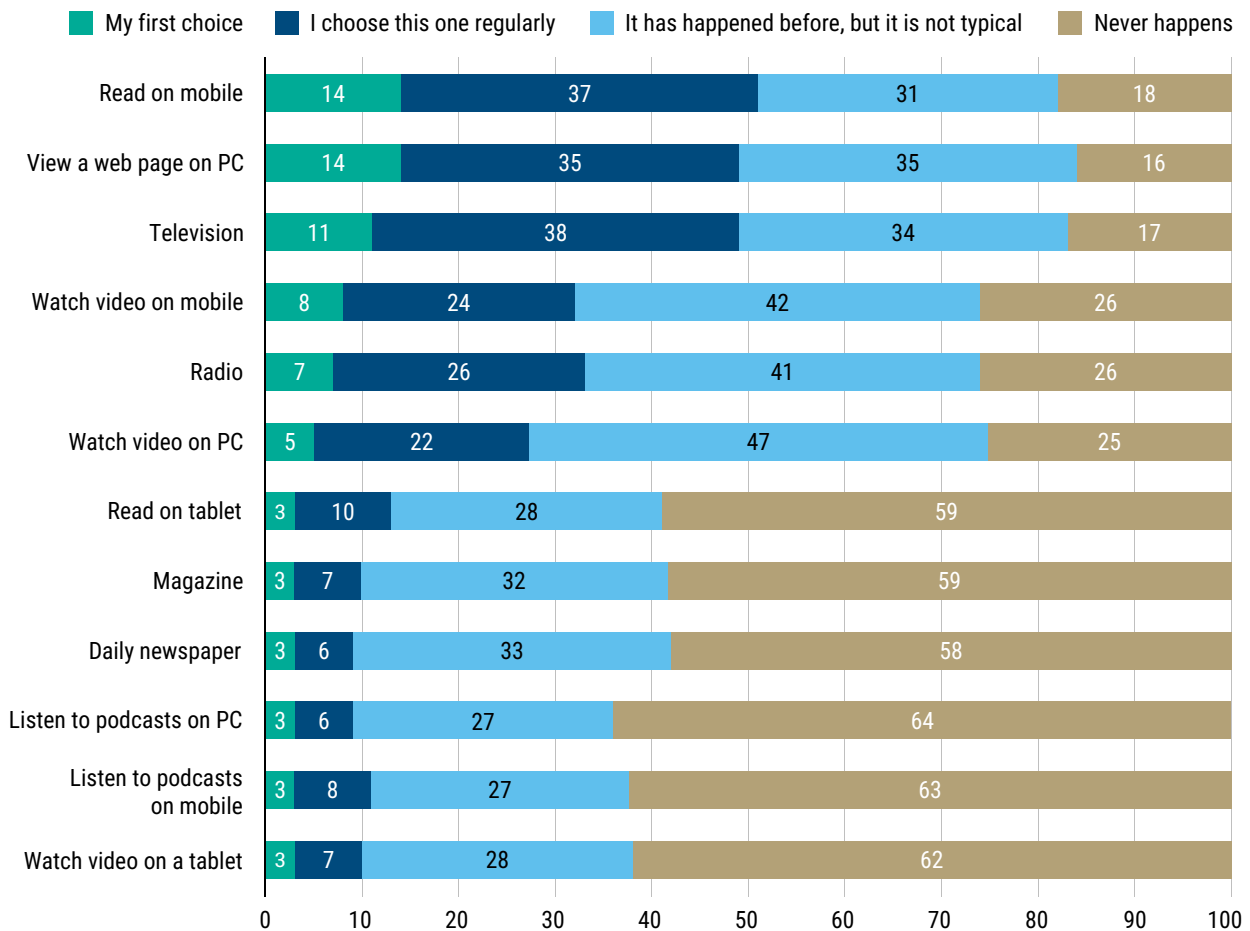
It is clear that **offline channels are losing weight** among the modes and means of news consumption: print did not even make it into the top six, radio had to settle for 5th place and TV for 3rd. (In the case of

¹⁹³ We are talking about the news programmes of RTL, TV2 and Duna Médiaszolgáltató channels (which is, of course, more than three TV channels in total). However, for the sake of simplicity, we will refer to these media service providers as channels in this paragraph.

podcasts and print, it is debatable whether they can be considered mass media for news search.) **Searching for news on TV (49 percent) has been overtaken for**

the second year running by mobile (51 percent)¹⁹⁴ and (with a higher first choice rate) now also by web searches on a computer (49 percent).¹⁹⁵

FIGURE 119: | Primary means of news search (2023, percent)



Source: Scores Group, M-Meter, Kantar Hoffmann

¹⁹⁴ Combined value of 'First choice' and 'I choose this regularly' responses

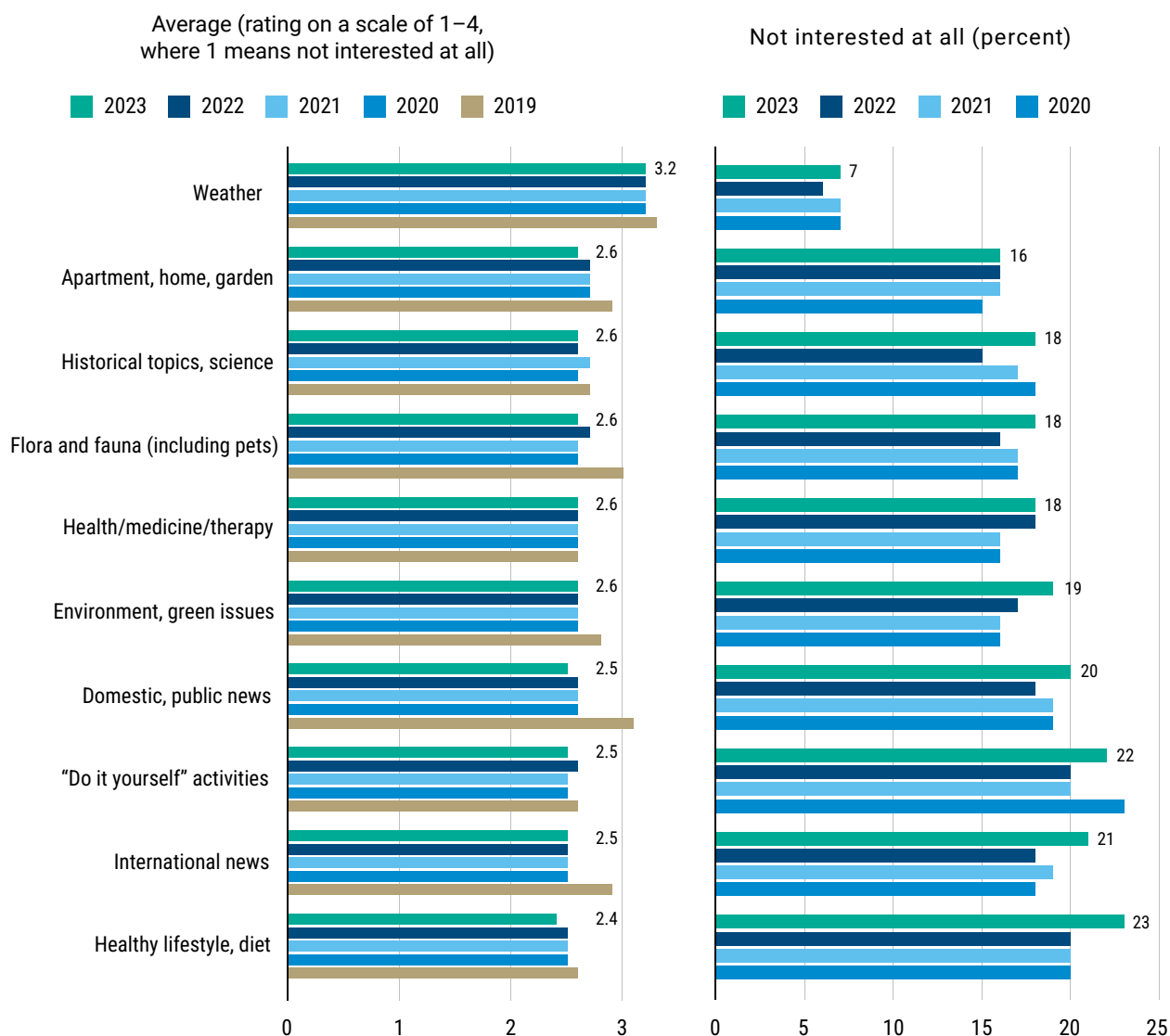
¹⁹⁵ The figure is not 100 percent because a person can 'regularly' or 'definitely' search for news on several channels. The rate includes these two groups of responses.

8.3. | The most frequently read news types

Respondents continue to be **most interested in the weather**, but some other topics also have a high average interest: housing, home, garden; history and

science; flora and fauna; health; environment all have an average of 2.6. Survey participants were asked to rate their level of interest on a four-point scale, with 1 being “not interested” and 4 being “very interested”. The **top ten topics of most interest have been stable for years**.

FIGURE 120: | News interest by topic (2020–2023, top 10 topics)



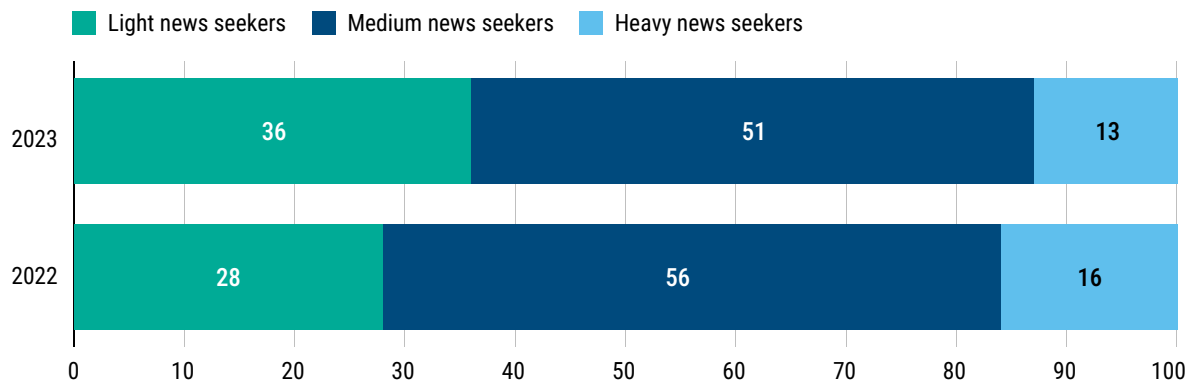
Source: Scores Group, M-Meter, Kantar Hoffmann

8.4. | Groups of news consumers

Based on their weekly consumption of the media covered by the survey (more than 100 TV programmes, radio channels, online, print and other news sources), we distinguished between **light** (consuming less than

15 percent of the news sources surveyed), and **medium** (16–40 percent) and **heavy news seekers** (41 percent and above). Compared to the previous year's survey (using the same methodology), **the share of light news seekers increased significantly at the expense of the medium and heavy categories.**

FIGURE 121: | Groups of news seekers (2022–2023, percent)



Source: Scores Group, M-Meter, Kantar Hoffmann

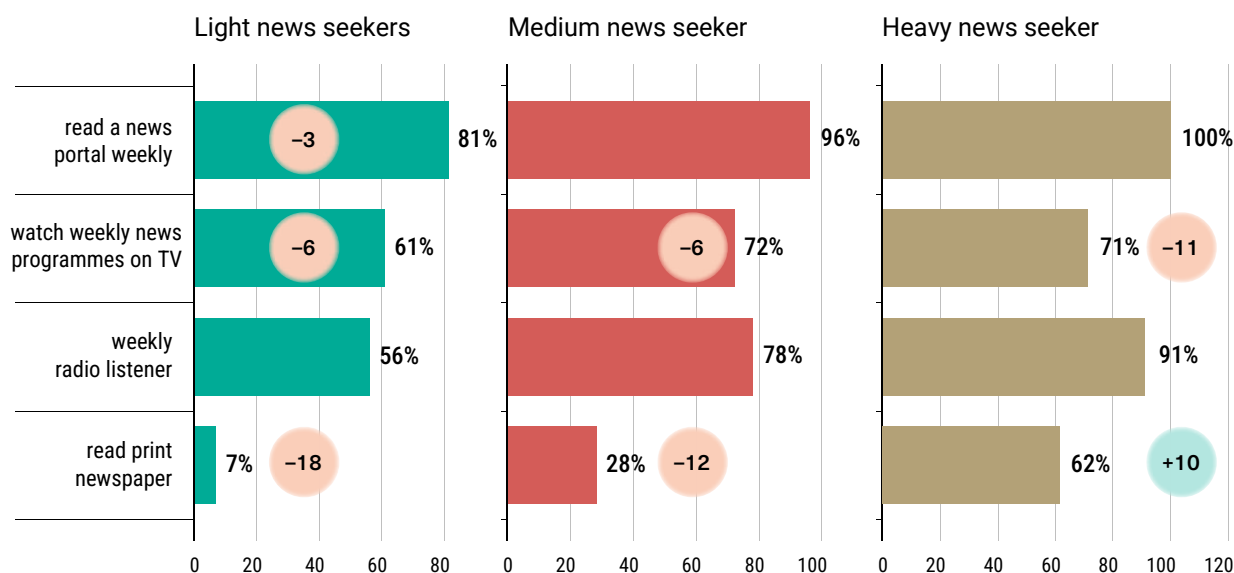


There are also **interesting shifts** in the news channels used:

- although the light category increased in number, regular consumption of all media in this group decreased to a greater or lesser extent – **the general decrease in interest in news content** therefore **affected** not only the heavy and medium news groups, but **also the light news seekers who already consume little**;

- the **print press** has been relegated to the **status of a stratified medium for heavy news seekers**: print consumption has increased substantially in this group, but decreased significantly in the other two;
- in all three groups, there **was a significant decrease in the proportion of people who got their news from television**.

FIGURE 122: | **Profile of the news seekers** (percentage; change in 2023 compared to 2022 in percentage points)



Source: Scores Group, M-Meter, Kantar Hoffmann

8.5. | Cross-use of media types

After several years of growth, **the proportion** of the total population who are **partly or exclusively informed via the internet reached almost 90 percent** in 2023. The proportion of people who get their weekly information exclusively from TV and the internet is 38 percent (36 percent in 2022). In addition to TV and the internet, a

further 24 percent use other media, i.e. 62 percent of respondents use some combination of TV and the internet for information.

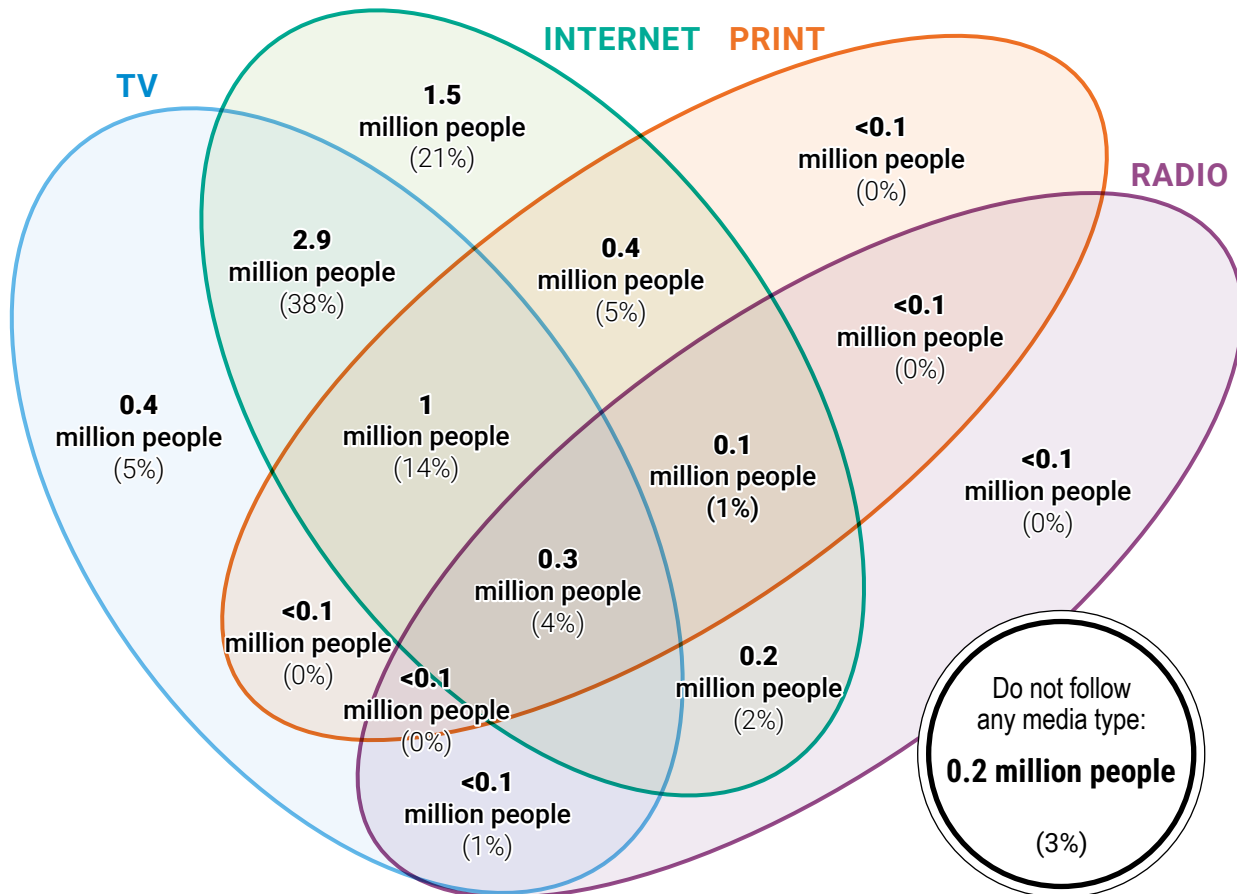
The intersection of **TV and print** and **TV and radio** has **almost been depopulated**, and the TV/internet/print segment has continued to decline: as in the previous year, its number fell by around 300,000 in 2023.

Of those **who get their information from only one type of media**, the largest number of people (1.5 million, 21 percent) **use the internet exclusively**, while 400,000 (5 percent) use TV as their only source of news. The exclusive use of print and radio is marginal. The internet remains the most important source of news: the share of people using the internet exclusively or in some combination for information has been above 90 percent for years (91 percent in 2023).

Overall, 4 percent of the population aged 15–75 years get information from all four types of media, 21 percent from three (24 percent in 2022) and 46 percent from two (44 percent in 2022), similar to the previous year. 26 percent obtain information from a single source (23 percent in 2022). As in the previous year, **3 percent of the population surveyed are not informed by any type of media**.

FIGURE 123: | **Cross-use of media types in news consumption by 15–75-year-olds**
(cross-use 2023, million people)

[Due to the rounding method, the sum of the figures may minimally differ from 100 percent]



Source: Scores Group, M-Meter, Kantar Hoffmann

The evolution of news programmes

The NMHH examined nine television and radio news programmes that are of major importance for informing the general public, based on their regularly repeated data collection since 2007.¹⁹⁶ In total, almost **one million news units were processed** from a database of more than 50,000 news items covering the M1 and Duna TV evening news, Kossuth Radio's Reggeli, Déli and Esti Krónika, TV2's Tények and RTL news, and ATV and Hír TV news.

The combined audience of the TV news channels surveyed exceeded 3.2 million viewers per day in 2007, but fell to 1.6 million in the first half of 2023. Over the years, TV2 Tények and RTL Híradó have been the most watched prime-time news programmes, with their audience of 1.2 million viewers in 2007 halving by 2023. Over the last four years, **TV2's Tények** has seen a **minimal 2 percent increase in viewership, while RTL's**

news programme has lost 19 percent of its audience between 2020 and the first half of 2023.

On average over the period, **TV2's Tények broadcasts were the longest news programmes** at 45 minutes. M1 devoted an average of 40 minutes to news, RTL 39 minutes and Hír TV 29 minutes. **The shortest news programme was the Esti krónika (Evening Chronicle)** at 22 minutes, just behind Duna TV and ATV (23–23 minutes) and the 25-minute Déli krónika (Southern Chronicle).

TV2 and RTL focused on **crime, accidents and disasters**, while **domestic policy issues** received more attention on public service channels, ATV and Hír TV. Radio programmes, public service TV and public news channels had a strong public-political profile, while TV2 and RTL news channels were dominated by tabloid, sensational and "small colour" news.

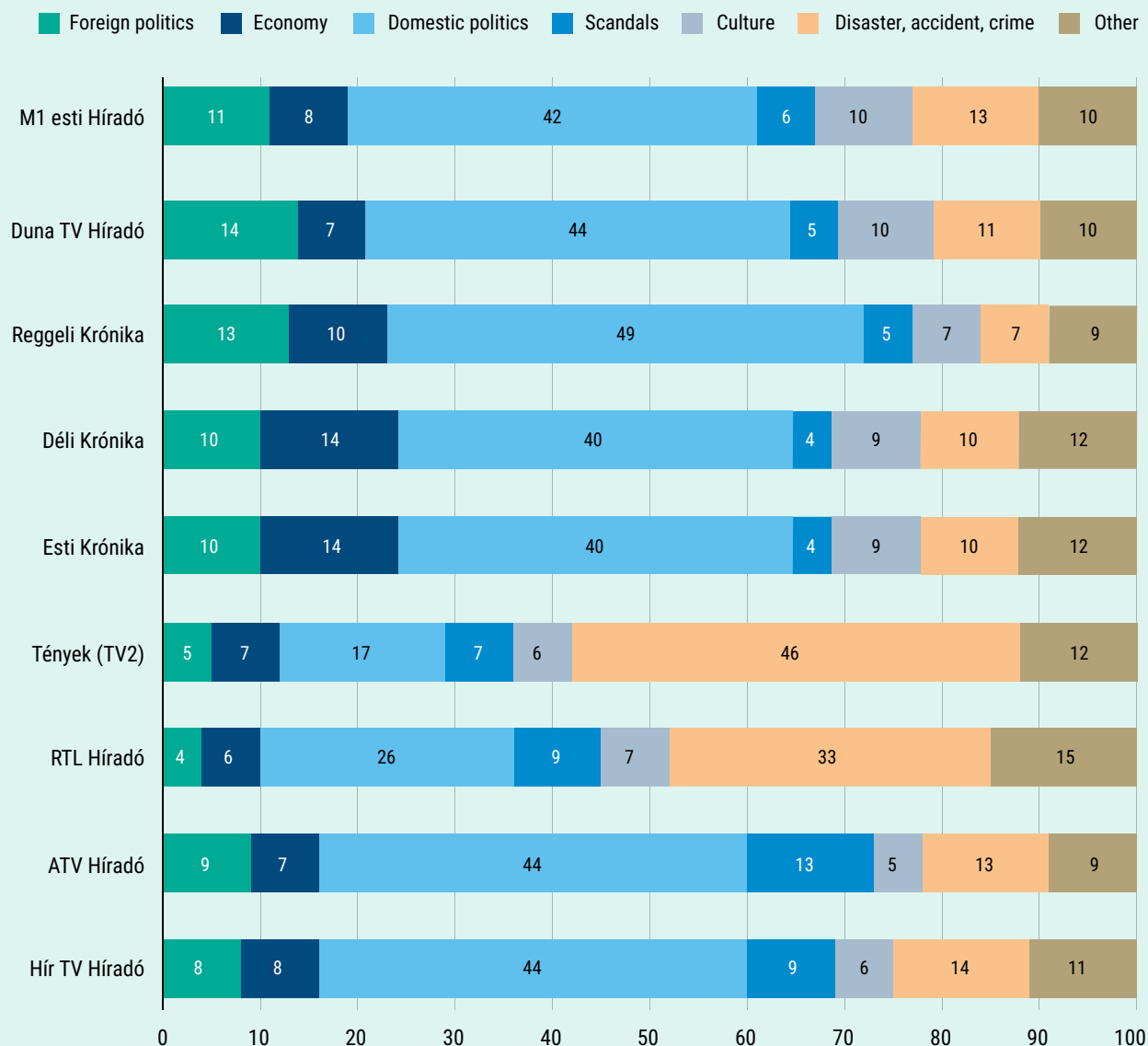


¹⁹⁶ The evolution of news programmes (NMHH, 4 March 2024), https://nmhh.hu/cikk/245560/Hirmusorok_evolutioja

M1 evening news had the most war coverage, RTL the least. Time-series data show that November 2015, the month of the **Paris terrorist attacks**, was the month with the highest number of news stories about war. Also

prominent were reports on the **uprising in the North Caucasus** (April 2009), the Islamic State terrorist **attack in Nice** (July 2016) and the **Russian-Ukrainian war** (March 2022).

FIGURE 124: | [Distribution of news themes \(2007–2023, H1, percent\)](#)



Source: NMHH



Media consumption of Hungarians living beyond the borders



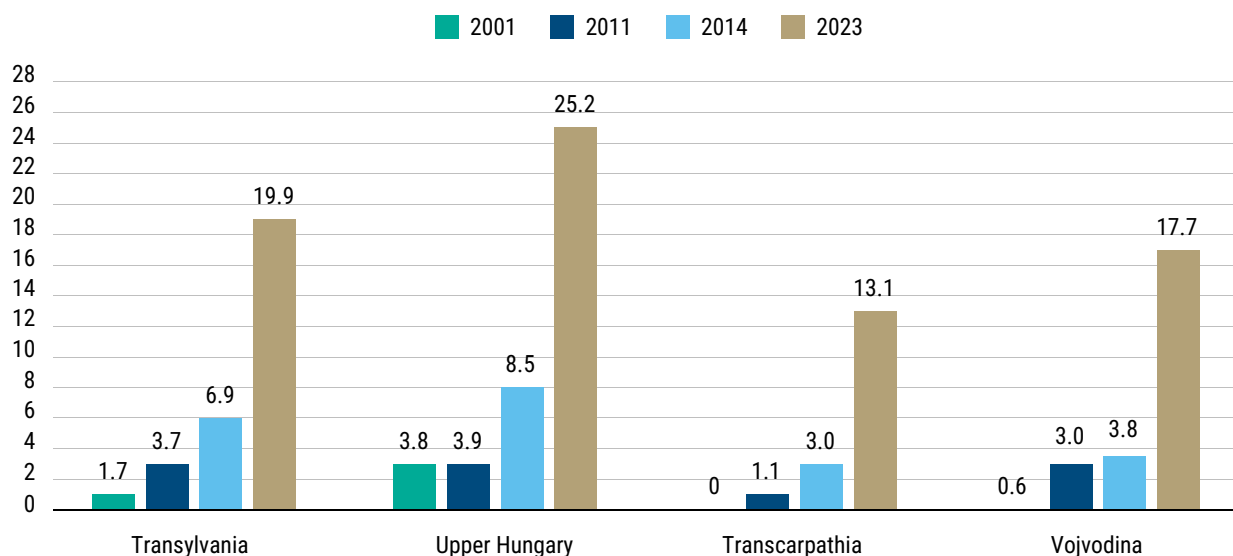
Since 2011, the Media Council's Media Studies Institute (MTMI), in cooperation with its partner organisations, has been investigating media consumption in the **four largest Hungarian communities living beyond the borders of Hungary** (Transylvania, Upper Hungary, Transcarpathia and Vojvodina). Comparative analyses based on the results of questionnaire surveys conducted on a representative sample¹⁹⁷ provide an accurate picture of the situation of Hungarian-language media systems in the Carpathian Basin, consumer habits and their changes. The research programme, which has been running for more than a decade, also includes sociological aspects: it examines **the values, cultural and linguistic identities** of communities and their interaction with each other.

In this chapter, we provide a flavour of the research on media consumption with a few highlighted graphs and figures, and the publications with detailed analyses are also available online on the **Media Institute's website**.¹⁹⁸

9.1. | Television

Our time series data¹⁹⁹ show a **significant decline in television viewing**: In 2023, one in eight respondents in Transcarpathia²⁰⁰, one in six in Vojvodina, one in five in Transylvania and one in four in the Upper Hungary region said they would not watch television. (For comparison, the rate for people aged four and over in Hungary was 29 percent in 2023).

FIGURE 125: | Percentage of people not watching TV at all (2001–2023, percent)



Source: MTMI

¹⁹⁷ The respondents were Transylvanian, Transcarpathian, Upper Hungarian and Vojvodina respondents over 18 years of age who declared themselves as Hungarians, and whose share in the research sample was the same as the population registered in the last census in terms of socio-demographic variables. In 2023, a total of 2,420 people participated in the survey, which covers 550–650 respondents per region in 299 cross-border municipalities per year. The sampling method was the so-called quota sampling. The survey tracks the proportions of Hungarians in the four regions by gender, age and educational attainment, within statistical error of the most recent censuses in the countries concerned. (For more details on the research methodology, see the research publications on the MTMI website, in particular page 195 and Annexes 2 and 3 of the volume *Isaurától az 5G-ig* (From Isaura to 5G): <https://mtmi.hu/cikk/isauratol-az-5g-ig-a-mediahasznalat-valtozasa-2001-es-2021-kozott-a-hataron-tuli-magyarsag-koreben>

¹⁹⁸ Further studies on the results of the research are available in the Media Library (MK) volumes MK1, MK2, MK9, MK16, MK18, NK34, NK41, MK46, MK52.

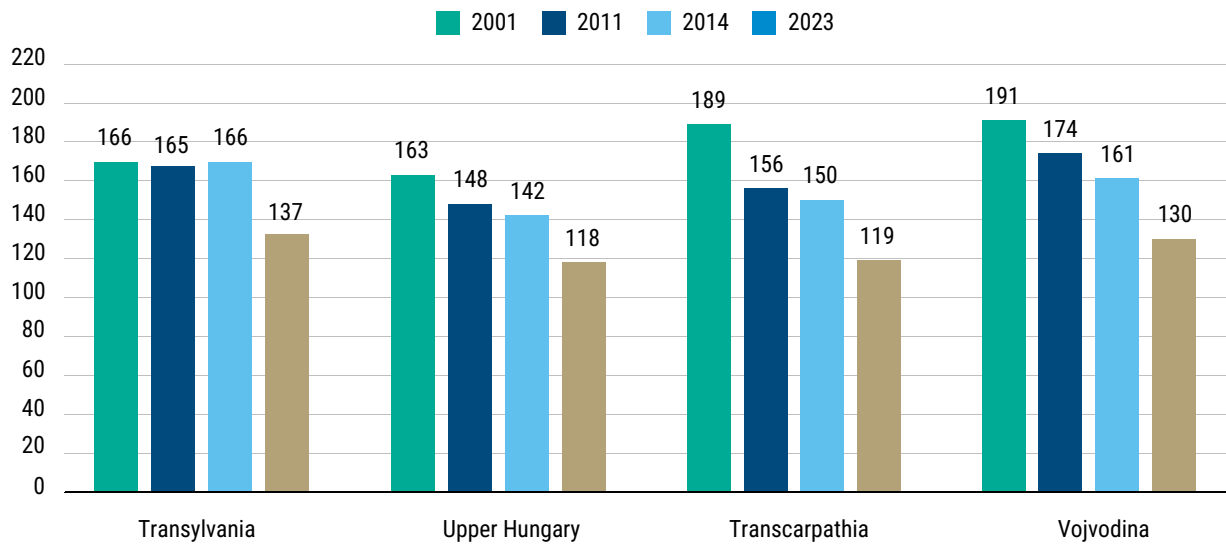
¹⁹⁹ Due to war conditions, we were unable to conduct a new questionnaire survey in Transcarpathia, so our comparative figures include this region with 2021 data.

²⁰⁰ International television audience data for 2023 are not available.

Respondents²⁰¹ who have stuck with television spend a significant amount of time watching TV, so it remains the dominant source of information for them, although

the **total time spent watching TV has decreased across the board.**

FIGURE 126: | How much time a day do you watch television? (minutes)



Source: MTMI



²⁰¹ Most respondents classified themselves in the **lower-middle class** according to their financial situation, in the **stable job** market according to their job market situation, in the **Hungarian** language of primary education mainly **Hungarian school graduates**, in their status identity they consider their home country to be the neighbouring country, in their existence identity they consider their home country to be their homeland or the regional unit beyond the border (Transylvania, Vojvodina, Upper Hungary, Transcarpathia).

The time spent watching TV has therefore shown a strong downward trend in all regions, while **the intensity of mother-tongue TV viewing has remained practically unchanged** over the period. The current viewing intensity of TV channels²⁰² confirms this: in almost all

regions, mainland channels were the most watched in 2023. The exception is the Upper Hungary, where Slovak-language commercial television is in second place in terms of popularity, and Slovak public service television is followed with the same intensity as Duna TV.

TABLE 9: | What kind of television do you watch?

The table shows the proportion of all respondents who at least occasionally get news from the channels indicated (the combined value of “often” and “rarely” answers²⁰³, percentage)

| Television channels | Transylvania | Upper Hungary | Transcarpathia | Vojvodina |
|---|--------------|---------------|----------------|-----------|
| Hungarian commercial television (RTL, TV2) | 81 | 84 | 83 | 78 |
| M1 | 72 | 71 | 81 | 75 |
| Duna TV | 76 | 65 | 77 | 77 |
| Duna World | 49 | 57 | 62 | 71 |
| M2 | 57 | 51 | 53 | 49 |
| Majority language commercial | 65 | 78 | 31 | 35 |
| Majority language public service | 53 | 64 | 26 | 51 |
| Regional Hungarian language television | 46 | 33 | 47 | 74 |
| M5 | 43 | 36 | 42 | 36 |
| Hungarian language broadcasts of state television | 34 | 42 | – | 72 |
| HÍR TV | 58 | 32 | 29 | 30 |
| ATV | 45 | 31 | 23 | 26 |
| Regional majority-language television | 30 | 21 | 19 | 25 |

Source: MTMI

²⁰² In the measurement of cross-border media consumption (in contrast to the Nielsen methodology), data is collected from a sociological approach, with approximately 550–650 respondents per region per year, through personal questionnaire responses.

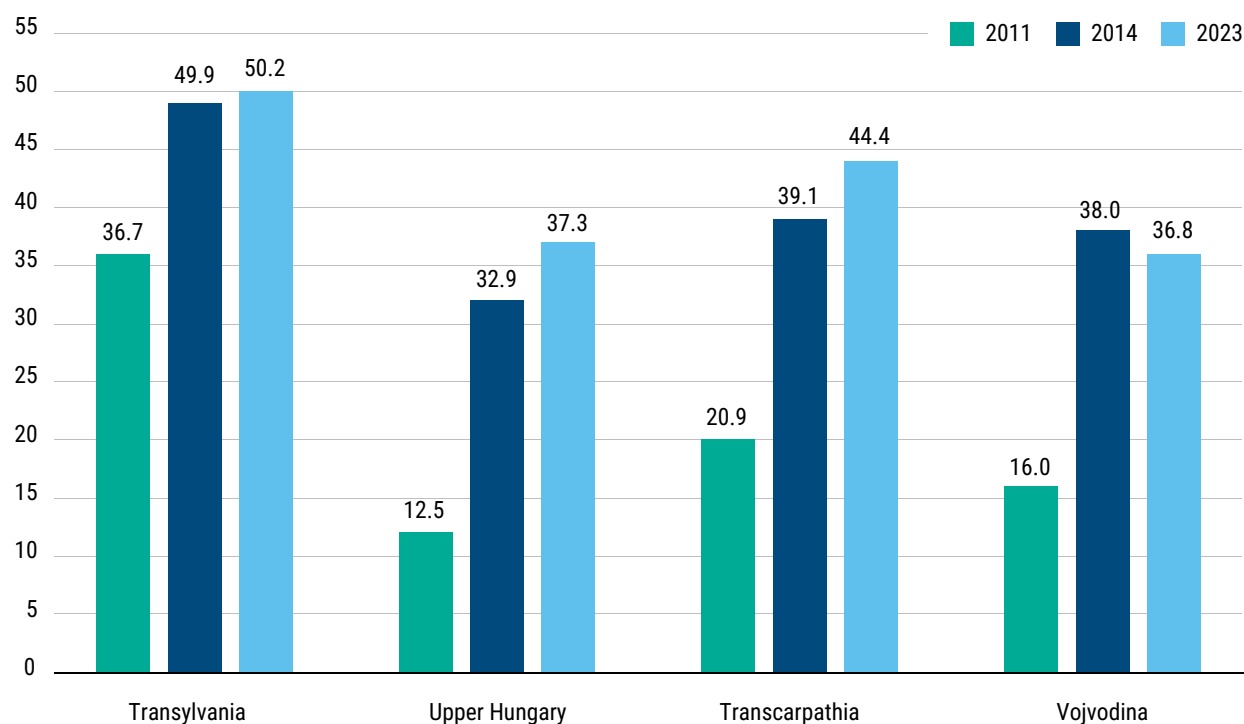
²⁰³ The reason for the relevance of the “rarely” answers is that the research aimed to find out whether Hungarian communities outside the borders watch Hungarian media at all.

9.2. | Radio

As in the television market, the radio market is seeing **an increase in the proportion of non-radio listeners**, although passive listening (in the car, while travelling,

at work) remains a common listening habit. Time-series data from the research series showed that, traditionally, **radio listening is least popular in Transylvania** among the cross-border areas.

FIGURE 127: | [Change in the proportion of people not listening to radio at all \(2011–2023, percent\)](#)

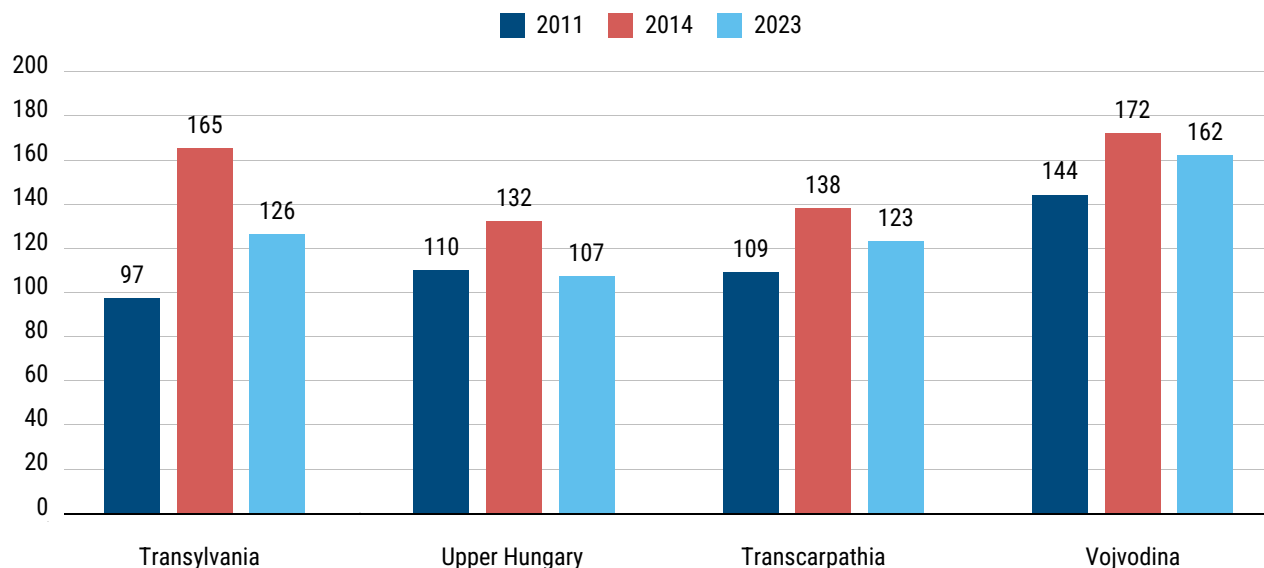


Source: MTMI

The proportion of people who do not listen to the radio at all has tripled in Upper Hungary and more than doubled in Transcarpathia. Radio listeners in Upper Hungary spend the least time in front of the set,

while those in Vojvodina spend the most, but in all regions the average time spent listening to the radio has decreased since 2014. In Hungary, the proportion of people who do not listen to the radio at all is 24 percent.

FIGURE 128: | Average daily radio listening time (2011–2023, minutes)



Source: MTMI

In Vojvodina, Transylvania and Transcarpathia, **regional and local Hungarian commercial radio stations are the most popular**, while in the Upper Hungary region, mainly due to the scarcity of the former, bilingual commercial radio stations dominate radio listening habits.

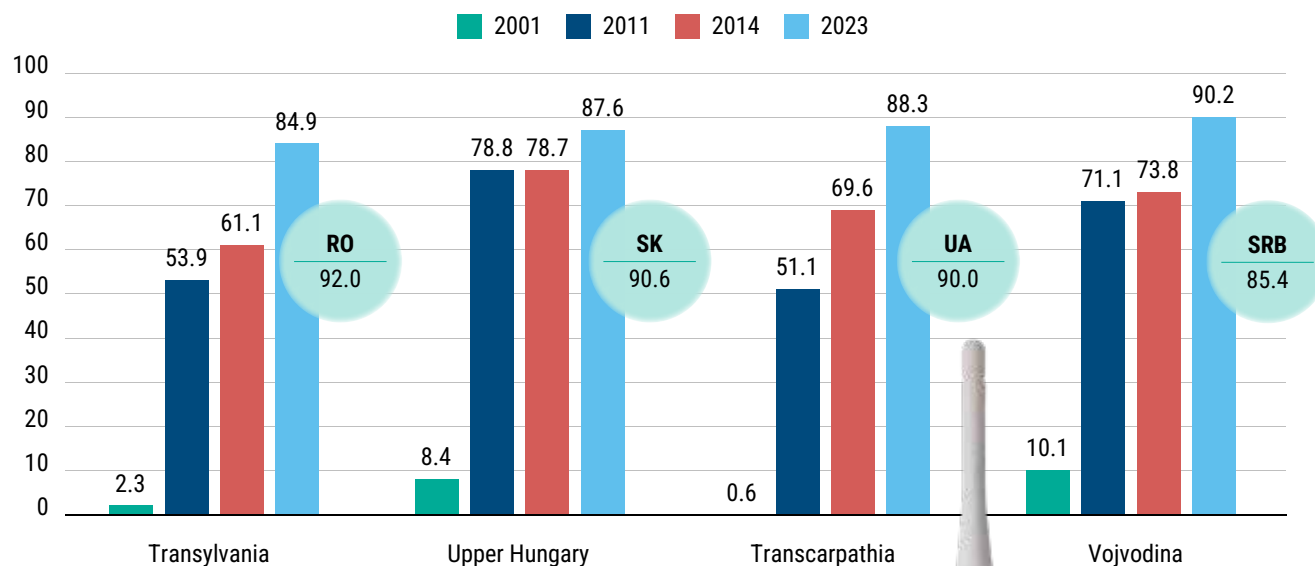
However, the example of Upper Hungary may also indicate that the lack of regional and local mother-tongue stations reduces the popularity of radio listening as a whole, as it is here that the time spent listening to the radio is lowest.

9.3. | New media interfaces

New media interfaces that are significantly transforming media consumption are also becoming increasingly

important in our research. In the regions surveyed, **the trend in internet use over the last two decades is similar to that in the mainland.**²⁰⁴

FIGURE 129: | Proportion of people with internet access (2001–2023, percent)



Source: MTMI

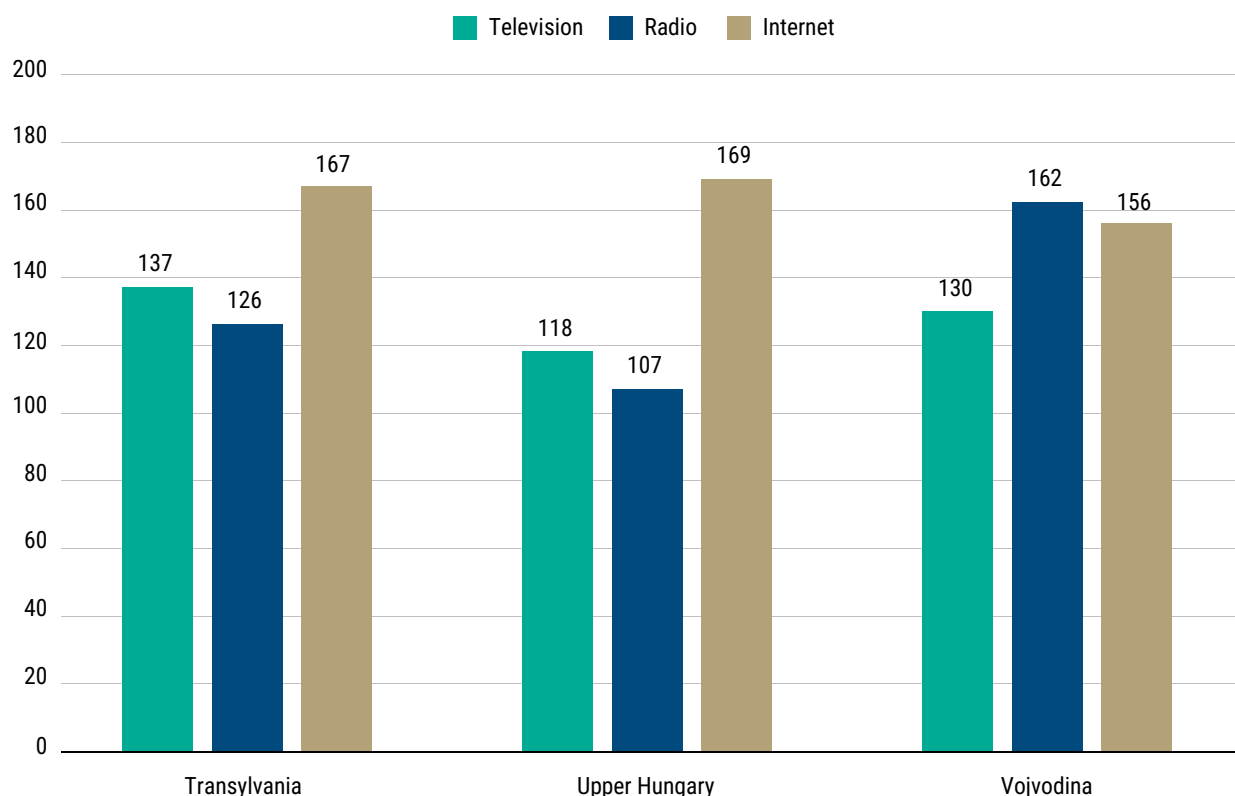


²⁰⁴ <https://nmhh.hu/piackutatasok/internetes-felmeres>, https://nmhh.hu/dokumentum/237510/nmhh_internetes_felmeres_2022.pdf

For Hungarians living beyond the borders, the period between 2001 and 2011 also brought a breakthrough, which had a decisive impact on the structural reorganisation of media use. **Differences between regions have levelled out**, with internet access rates of 84.9–90.2 percent in the survey, in line with the EU average for households with internet access and the data for

the countries concerned²⁰⁵. According to Eurostat data, the household internet penetration rate in Hungary was 92.73 percent, in Romania 92 percent, in Slovakia 90.6 percent, in Serbia 85.39 percent and the average for the 27 EU countries was 93.09 percent in 2023. Internet penetration in Ukraine is estimated at 90 percent²⁰⁶.

FIGURE 130: | Daily time spent consuming media by media type (among users of the given media, 2023, minutes)



Source: MTMI

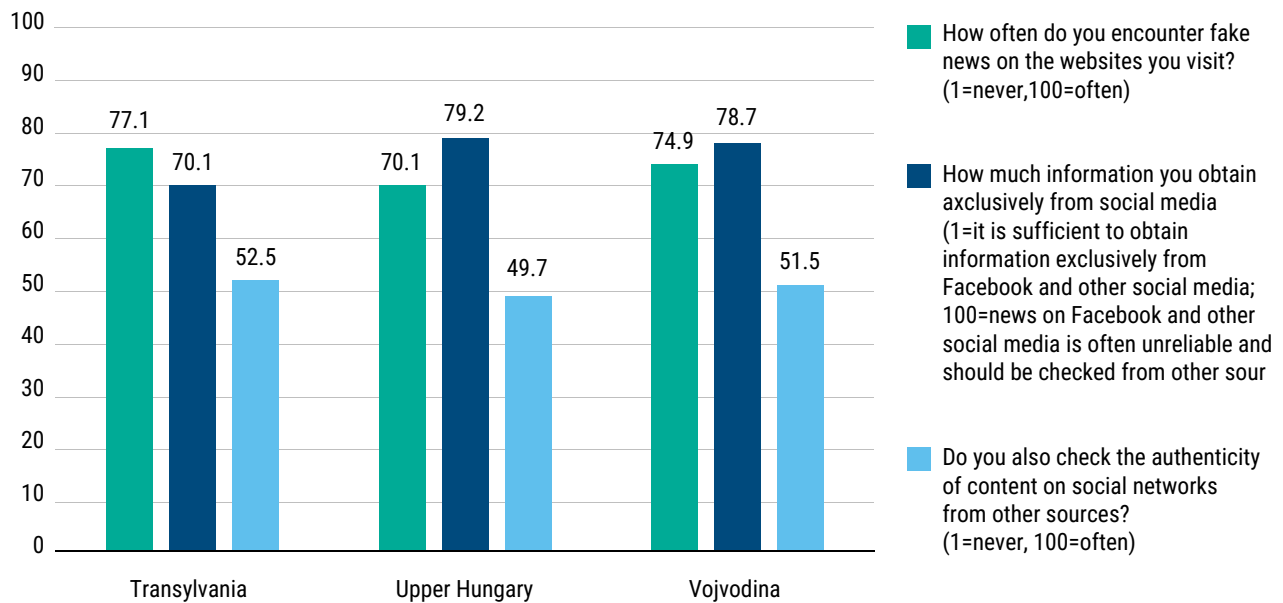
²⁰⁵ DESI Dashboard for the Digital Decade: <https://digital-decade-desi.digital-strategy.ec.europa.eu/datasets/desi/charts>

²⁰⁶ Source of Hungarian, Romanian, Slovak, Serbian data: https://ec.europa.eu/eurostat/databrowser/view/isoc_ci_in_h/default/table?lang=en, Ukrainian data source: <https://www.statista.com/statistics/1023197/ukraine-internet-penetration/>

As television viewers and radio listeners are only a fraction of the population, but **the vast majority of the population is internet users, the dominance of the online platform is even greater than the above graph suggests.** On social media platforms and the internet in general,

users can often encounter dubious news stories thrown up by algorithms, information aggregated for a community of opinion, so it is essential to recognise the risks involved.

FIGURE 131: | Trust in social media (2023, on a scale of 1–100)



Source: MTMI

* the transposed means of the answers to the following questions on a scale of 100:

Social media users perceive that **they often encounter fake news** (between 70.1 and 77.1 average points). In light of this, it is not surprising that the majority of respondents (78.7–79.8 average points) think that it is worth checking news on social networking sites with as many sources as possible. However, only half of the

respondents (and two thirds of those who think it is important) actually get to the actual verification stage. (For comparison: in Hungary, according to the Gemius 2022 “Fake News” survey²⁰⁷, 32 percent of respondents regularly check the authenticity of the news they read, while another 54 percent do so occasionally).

²⁰⁷ The ‘Fake news’ survey, commissioned by MTE and NMHH, was conducted by the research company GEMIUS in January 2022 on a representative sample of 2,000 Hungarian internet users aged 15 and over: https://mte.hu/wp-content/uploads/2022/03/gemiusAdhoc_MTE_fakeNews_2022_02_FIN.pdf

9.4. | Main conclusions of the research

- **Despite the continuing eclipse of traditional media** (TV, radio), **their impact is still not negligible**, especially among older age groups and the lower educated.
- However, young people and groups with higher education and social status are **increasingly using online platforms exclusively**, in line with international and Hungarian trends.²⁰⁸
- The **use of mother tongue media has stabilised at a relatively high level**, while mass culture programmes remain more popular than programmes with value-added content.
- **Internet usage rates in all regions are close to the EU average**, reflecting the continued catching up of middle-aged and older people.
- The full sociological research²⁰⁹ (of which only some elements on media market trends could be presented here) concludes that, despite the often contradictory effects and trends, **Hungarian communities beyond the borders have adapted to the information revolution while successfully preserving their values and organic national identity.**

²⁰⁸ NMHH Media Market Report 2022, 2023 https://nmhh.hu/dokumentum/234335/NMHH_mediapiaci_jelentes_2022.pdf; https://nmhh.hu/dokumentum/242931/mediapiaci_jelentes_2023.pdf

²⁰⁹ The few correlations presented here, focusing on electronic media, are just a taste of the latest results of the complex media and values research coordinated by the Institute.

Interactions between artificial intelligence and the media market



Artificial Intelligence (AI)-based solutions and services **have exploded into the creative industries and e-business business models** after a long period of development, mainly by adding generative capabilities. Since the launch of ChatGPT at the end of 2022, there has been a succession of exclamations of wonder, triumph, concern and outright fear, with each new service adding momentum. First, the generation of new texts revolutionised the world of chatbots, later a breakthrough in image generation, and more recently, text-based video generation has kept the market buzzing.

The rise of the IT sector has also taken the media market to a new level: firstly, the digitalisation of media content and, at the same time, personalisation and targeting have changed the established business models and revenue mix of the advertising market. Today, the content production market has begun to undergo a massive upheaval, reinforcing a trend that has been emerging for years: while **the global media market is growing, national media markets are shrinking in size as their revenues are being channelled to global platform providers**.

The new wave of the information revolution is affecting our present and future in very complex ways. In the NMHH's annual Media Market Report, **we focus on the impact of these changes on the media market**, with expert analysis and public research findings alongside media market and AI trends to help us paint a picture.

10.1. | Smart use of AI is a key issue

The controversial nature of AI is compounded by the fact that in many cases it is attributed to phenomena that are not caused by the technology, but merely revealed. Some people tend to see miracles behind it, because **AI is a skill-enhancing technology**, but the “miracles” are always backed by **curious people wanting to do something**.

Culture is humanity's survival strategy to live longer, happier, healthier, more fulfilling lives. We change our values along successful strategies. From the 1880s onwards, humanity put two such directions into the foreground: on the one hand, it began to produce large quantities of **machines that improved the quality of life**, and on the other, it used them to create a **consumer society**.

It was a completely new approach, characterised by a fundamentally quantity-based, resource-wasteful approach, but it has brought enormous success for mankind. We have doubled, slowly tripled our life expectancy, we have the magical powers we have always wanted, and we have built a global network in our planet. This process has had a number of consequences – one is that **we have become very numerous very quickly**. The world has sped up not because we use technology, but because we have become rich and numerous. **We are developing technologies to manage this very complex new world.**



Over the past century, **we have developed with low efficiency, treating our environment as a resource**, which has now confronted humanity with a wide range of challenges. The biggest challenge ahead is whether we can develop efficiently and cooperatively with such a large population, while respecting our environment.

Artificial intelligence can be the solution in just such situations: it can help us use just the right amount of resources at just the right place at just the right time, avoiding waste. It enables strangers to share resources in cooperation with each other. It helps us to rent knowledge so that anyone can get the complex knowledge they need at that moment. There is no question that **humanity needs artificial intelligence and will use it**. The big question and challenge for the coming years is how smart we will go about this.

Although generative services are only a small part of AI-based systems, and are unlikely to shape our future in the long term, they are currently the services that keep the labour market and society most excited. Every day, we look in the mirror, measuring human actions and values that are being **imitated more and more efficiently and cleverly by the data-driven algorithmic environment**.

From a media market perspective, the response and change of each actor is important to understand the phenomenon, but overall the key element (and the most measurable factor) is the question of the return on investment of business models. **Accurately measuring the full impact of AI is virtually impossible due to its intuitive and disruptive nature**. The key decision point is whether to take into account the increasingly intelligent applications running in the background, or just the direct and dedicated AI service.

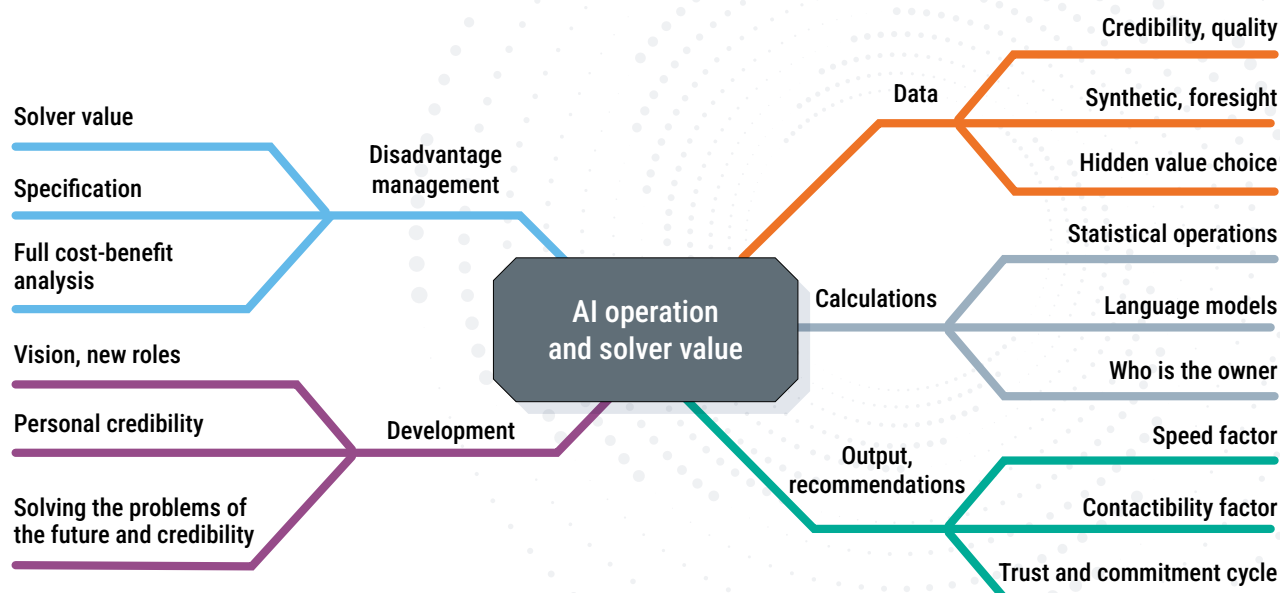
A crucial aspect is also which impacts we focus on:

- to make **processes more efficient**,
- to increase **content production capacity**,
- **to increase** opportunities and **speed**,
- potential **workplace and job** losses, or
- **the ethical and cultural dilemmas of** generated **digital content** that does not contain any human value added (and is therefore considered to be of less value), but is increasingly indistinguishable from the result of human activity.

It is also important to see that we have **no control group**: we will never know what challenges and opportunities the market would face without these services. What are the **effects that would exist without AI**, but technology has brought them to the surface, not causing the problem – but perhaps helping to find a solution.



FIGURE 132: | The interpretative framework of AI



Source: edited by the author

On the right side of the schematic diagram above, you can see the **three logical areas of AI: input (data) calculations and output (recommendations)**. When using AI, it is always useful to know the main characteristics of each of the three elements: what data, what calculation model, what level of recommendations can be expected. The **credibility, accuracy and completeness of the data** used by the AI is critical for a correct calculation.

It is also important to recognise that **data selection involves conscious and implicit value choices**, and that not only historical data but also desired, targeted, future data are important for good functioning. From a social and business point of view, one of the most important issues in computing is the **legal, business**

and ownership of the computing models and servers used. In the area of output, it is worth highlighting the fact that although AI mostly makes recommendations, the reliance on digital technologies and the accelerated pace of life means that we tend to turn them from recommendations into decisions. And a series of decisions can easily lead to a tie-up cycle²⁰⁹.

On the left side of the schematic diagram, there are two logics for the purpose of development: one is **to overcome some perceived disadvantage**; the advantage is that we have a definable specification, the disadvantage is that even if successful, the developer is still behind. The second case is **forward-looking development**,

²⁰⁹ The aim of the tie-up cycle or tie-up chain is to achieve a monopolistic position, putting the consumer in a position where the value of his exit from the tied position is greater than the value of his stay in the position. There are many tools to do this, from brand-specific insights, data format management, specialised suppliers, search costs, loyalty programmes, etc. Switchover costs should be related to the revenue per consumer. Relatively low switching costs can play a crucial role in the market for mass goods such as internet services. The tie-up cycle consists of four steps (brand selection, product trial, chaining and tie-up), with AI-based systems in the first and third steps increasing supplier efficiency and consumer vulnerability by orders of magnitude.

where AI can be used to take on new roles or get ahead of the competition.

For the Hungarian media market, understanding the potential of AI development is important both for the acquisition, development and successful deployment of such services, and from a societal perspective, for the development of future media literacy. A **key challenge for increasing the value of the domestic media market is the emergence of high value-added, cutting-edge or follow-on services** from domestic players.

10.2. | Trends and interests

In addition to macro-level trends, the interpretation of micro phenomena can provide a new context for understanding the phenomenon. Looking at the actors' interest map, we can see that the **real interest of all actors is to create solutions that work only more or less perfectly**, and the return on investment of business models will be determined by the pricing of this more or less functioning.

From the employee's point of view, the **successful but not very successful use of these services is the most rewarding strategy**, which for a while increases the efficiency of the person, makes their life more comfortable, and increases their value in the labour market – but in case of complete success (i.e. perfect adaptation) the process backfires and threatens the employee with losing their job.

From an employer's point of view, it is also a logical goal to make extensive use of automated services that are efficient, flexible and produce the best possible end result, while increasing quality and output and reducing

labour costs. But there is a good chance that competitors will follow a similar strategy and acquire the same capabilities. Consumers' attention is then drawn back to the human factors or associated value propositions that make the difference. **The better AI-based solutions are implemented or developed, the less they will be a market advantage.** At the same time, a company cannot afford to ignore the spirit of the times and not develop these services – it just has to develop other things at the same time.

IT companies seem to be in the best position, as **generative AI has allowed them** not only to enter the media market but also to capture a **significant market share**, primarily by skimming the revenue from content that is not fully customised but is spectacular, quickly created, marketable and disappearing. This does not change the basic structure of the media market from the outside, but fundamentally undermines its profitability and ability to recover revenues.

In the long term, the main challenge for AI-based content production is precisely its success: the saleability of the resulting content is reduced by the sheer volume and declining interest. From now on, AI platform operators will have an interest in promoting solutions that go beyond AI for the operators that use them, so that they can make additional profits.

This pressure exists because **AI-based services are very resource-intensive technologies:** in terms of power requirements, processor time, cooling technologies, it is a huge challenge to make them profitable. In contrast, the sustainable operation of AI (which is also critical for society from a sustainability perspective) can be a safeguard.

This means **developing smart services that work efficiently**, with less data, better recommendations, less energy, **instead of using resources in a robust** way: making technology and data available at the right time, in the right place and at the right scale. If traditional algorithms are sufficient to answer a text query, for example, it is not necessary to run the same question through a robust AI system, and the same is true for any simpler media product creation.

The generative AI market is expected to generate USD 4.31 billion in value to the global economy by 2030²¹⁰, according to a 2023 report by research firm Statista. Over the same timeframe, it is forecasted that²¹¹ the **use of artificial intelligence in the media industry** will grow **from USD 14.8 billion to nearly USD 100 billion**. According to a survey conducted by the Information Society Research Institute of the National University of Public Service (NKE ITK), **24 percent of Hungarian society have used AI services knowingly** in early 2024, and 8 percent pay for such services.²¹²

From a labour market perspective, we do not yet have data on whether they are primarily **using AI to enhance their existing skills, to fill in missing skills, or to take away the skills of others**. But this cannot really be broken down, since all three can exist simultaneously within a single process.

Nowadays, services are priced, technology is put in place, and **after the euphoria and disillusionment, there is always a period of reflection**: when and how much it is worth to implement a technology. The value

of the company NVidia skyrocketed on the stock markets at the end of 2023, as they are the most important player in the hardware support for artificial intelligence, while other AI market players have performed rather negatively.

This **pricing process** will take place in the coming years all over the world, including Hungary. The more critical social and economic challenges AI solves, the more its true value can be appreciated. It is not the media market that will face the biggest pricing challenges, but rather manufacturing, healthcare, education, but it is **perhaps the media market that will be the fastest and first** to be affected.

A **game-changer market entry of generative AI-based services is expected in 2024**. In a year and a half, text and image generation solutions have gone from spectacular but limited possibilities to universally usable services. The translation of foreign-language articles into Hungarian is already automated to a high standard, the adaptation of digital content to the requirements of different channels, the optimisation of the Service Oriented Architecture (SOA) environment can also be automated well, shifting many of the digital content industry's small tasks to a service platform.

Short film generating services (such as Sora, or Adobe's video manipulation module, which can even remove objects in real time, add scenes, manipulate video characters and their environment) are also primarily disrupting the **world of social media content**.

²¹⁰ Unleashing Artificial Intelligence's true potential: How generative AI could empower innovation, redefine productivity, and transform the workforce INSIGHTS COMPASS 2023

²¹¹ AI In Media & Entertainment Market Size, Share & Trends Analysis Report By Solution (Hardware/Equipment, Services), By Application (Gaming, Personalization), By Region, And Segment Forecasts, 2023 - 2030 Report ID: GVR-4-68039-944-3 <https://www.grandviewresearch.com/industry-analysis/artificial-intelligence-ai-media-entertainment-market-report>

²¹² Social issues in the use of artificial intelligence, <https://itki.uni-nke.hu/mesterseges-intelligencia-alkalmazasanak-tarsadalmi-kerdesei>

10.3. | Tectonic movements in the media market

The European media market is characterised by a combination of changing consumer preferences, global trends and local characteristics. Preferences in Europe have also shifted towards digital media consumption, as more people access content through online platforms and mobile devices. This trend is fuelled by the **convenience and flexibility offered by digital media**, allowing consumers to access their favourite content anytime, anywhere.

The rise of social media platforms has transformed the way we interact with media, with an increasing emphasis on user-generated content and personalised recommendations. Market trends show **growing demand for streaming services and over-the-top (OTT) platforms**. Consumers are increasingly choosing subscription services that offer a wide range of content, including films, TV shows and original programming.

This trend is further reinforced by the entry into the European market of global streaming giants offering a vast library of content and exclusive productions. In response, **traditional media players are adapting their strategies** to compete in the digital environment, **investing in their own streaming platforms** and entering into partnerships to expand their content offerings.

Thematic areas of change in the media market:

1. **Artificial intelligence and disinformation**/misunderstandings/misconceptions/misguided recommendations.
2. Running **reliable and credible news services**.
3. Quickly creating and monetising **high-quality text, image and video content** across all media products, from online content consumption to traditional media channels and computer games.
4. **Market research and a deeper understanding of the market**, smart service in time and space.
5. **Targeted services** to really work well, moving away from a more quantitative and one-dimensional approach towards smart operations.
6. Intelligent development of **AR and VR environments**.

The **challenges** in different areas for the **application of AI** can be grouped along three main logics.

Disinformation and news services (1,2)

The proliferation of artificial intelligence services is also creating powerful **credibility and accountability dilemmas** in news services and journalism. Some content producers and distributors have responded **with ethical self-limitation** or even **exclusion of AI**, others with **increased use**, typically with a bias in line with their built brand image. While the effectiveness of AI integrated into business processes by individual organisations can be measured to some extent, the effectiveness of micro-level services used by individuals/employees on a personal level is not known (especially if, for example, a recommendation is subsequently manually adjusted).

In order to understand the justification and the desirable extent of future (self-)regulation, it will be useful to **separate the emergence of AI services in different areas of journalistic work**. It is not irrelevant that the impact of AI is studied in

- **automated news production**,
- **fact-checking**,
- **investigative journalism**,
- **moderation or comment management**,
- the recycling of **archives**,
- **bias reduction** or
- the design of the **tie-up chain**.

Fast, personalised and targeted content development (3,4,5)

Generative AI **can** significantly reduce the time and effort needed for brainstorming and content editing, making it easier to ensure consistency across different content, a consistent message, brand and style. **In content development, generative AI can support collaboration between colleagues** to integrate their different ideas into a single coherent piece of content.

AI makes it easier to **tailor marketing messages** to different customer segments, target groups with different geographical and demographic characteristics. Mass email campaigns **can be** instantly translated into any number of languages, even using different visual and messaging tools depending on the target audience. The ability of generative AI to produce content with different specifications **can increase customer value, conversion and retention**.

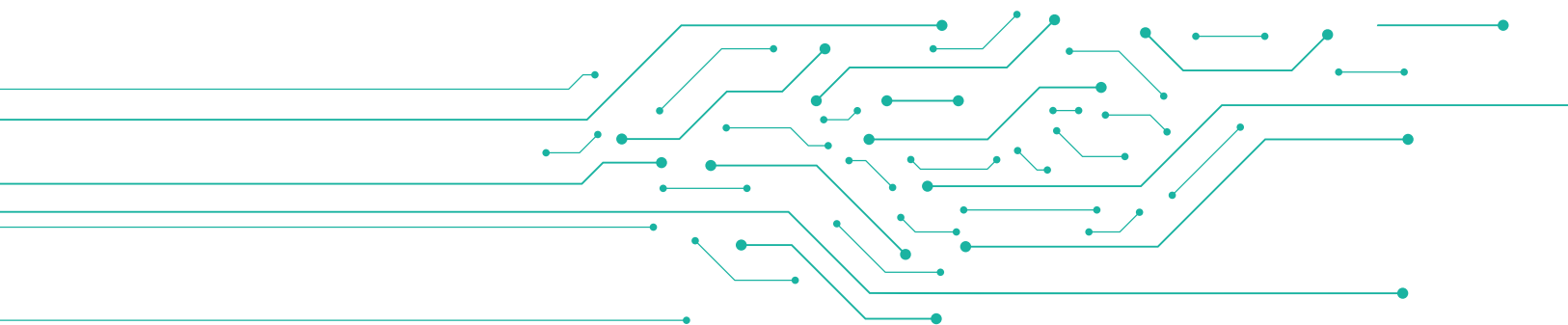
Generative AI helps to make sense of unstructured or inconsistent data by analysing data **from automated processing of text, images or interactions**, in addition to (and increasingly instead of) primary market data. Combined with regional data and customer feedback,

these create **targeted marketing strategies and loyalty circles**.

Generative AI also plays a significant role in search engine optimisation (SEO), with the ability to synthesise key SEO tokens, support professionals in creating SEO digital content and distribute targeted content to customers. It helps to personalise product discovery and search with multimodal inputs from text, images and speech, and a deep understanding of customer profiles.

Overlaying the digital layer on the physical environment (6)

The current limitations to the uptake of augmented reality (AR) technologies are the limited capabilities of the mediating devices: the high data traffic, geolocation inaccuracies and fine-tuning of illusion creation of augmented reality visualisations on smartphones still require significant development. Generative AI services can be a leap forward in this respect, but this is still a development for the coming years. Virtual helmets can be used to create compelling environments, but ergonomic difficulties and a lack of value-added content make them a toy for early adopters.

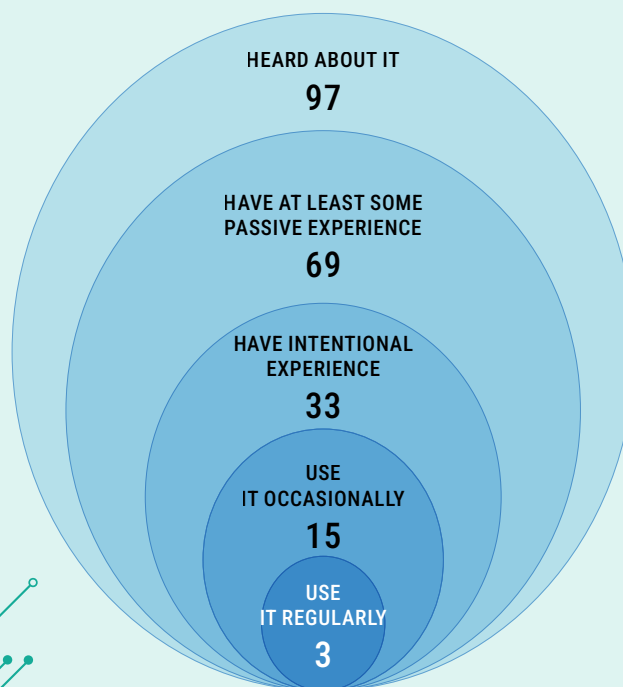


Public perception of artificial intelligence in Hungary

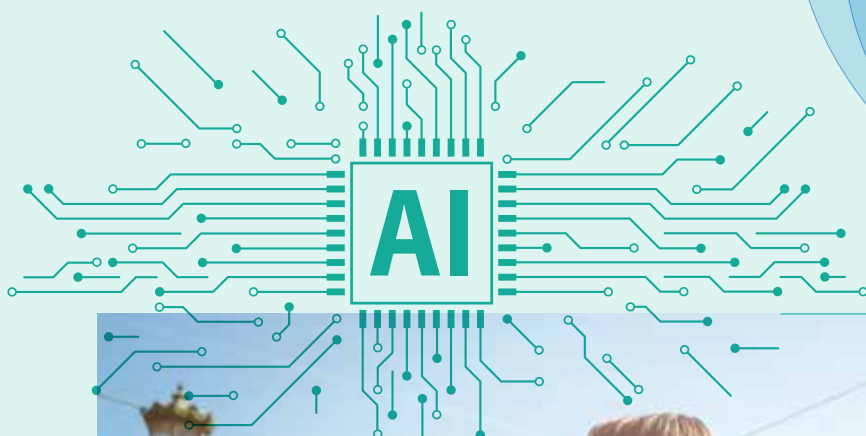
The term artificial intelligence (AI) or specific applications of AI **are known by 97 percent of the Hungarian internet-using population aged 18–75**. According to a representative online survey by NMHH and HTE²¹³, 69 percent of respondents have had experience with at least one type of AI-based solution – including when this experience is unintentional, such as when an AI chatbot or machine voice responds to a customer service request.

A third of the respondents have actively used AI technology, i.e. given direct instructions to AI software, about 15 percent occasionally and about 3 percent **regularly use AI solutions**.

FIGURE 133: [Awareness and use of AI \(among internet users aged 18–75\)](#)



Source: NMHH-HTE

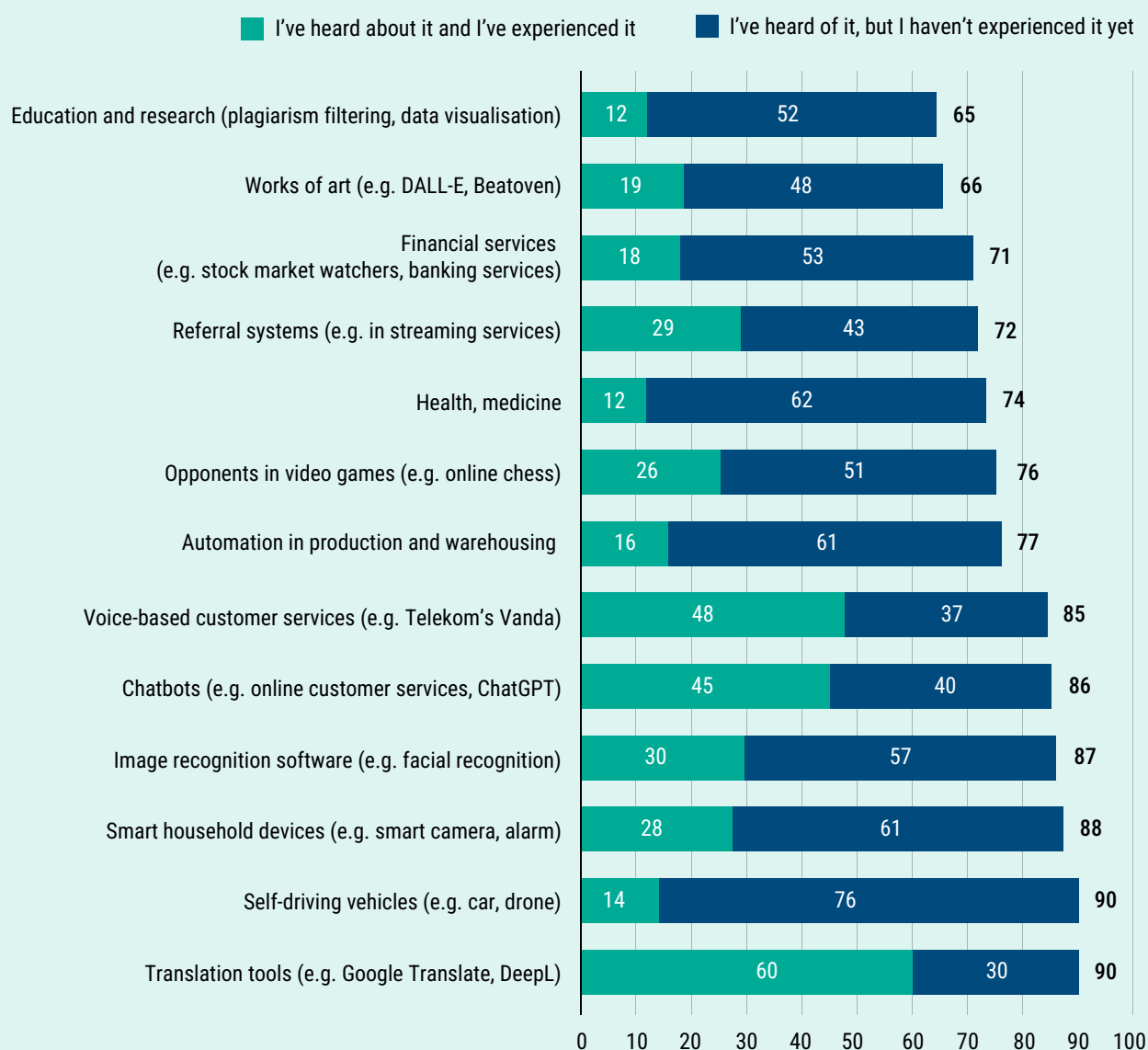


²¹³ The survey was conducted jointly by the NMHH and the Association of Telecommunication Sciences in the form of an online questionnaire survey among a sample of 1,032 Internet users aged 18–75 years old in Hungary, representative of the target group by gender, age, education and region.

Translation software is the most widely known and used, with nine out of ten respondents having heard of it and six having tried it or using it regularly. Two thirds of respondents had heard of AI solutions and software

for creating **artwork** in the **research field**. The least experience is with **self-driving cars, healthcare solutions and AI solutions for education**.

FIGURE 134: [Awareness and use of artificial intelligence applications \(percent\)](#)

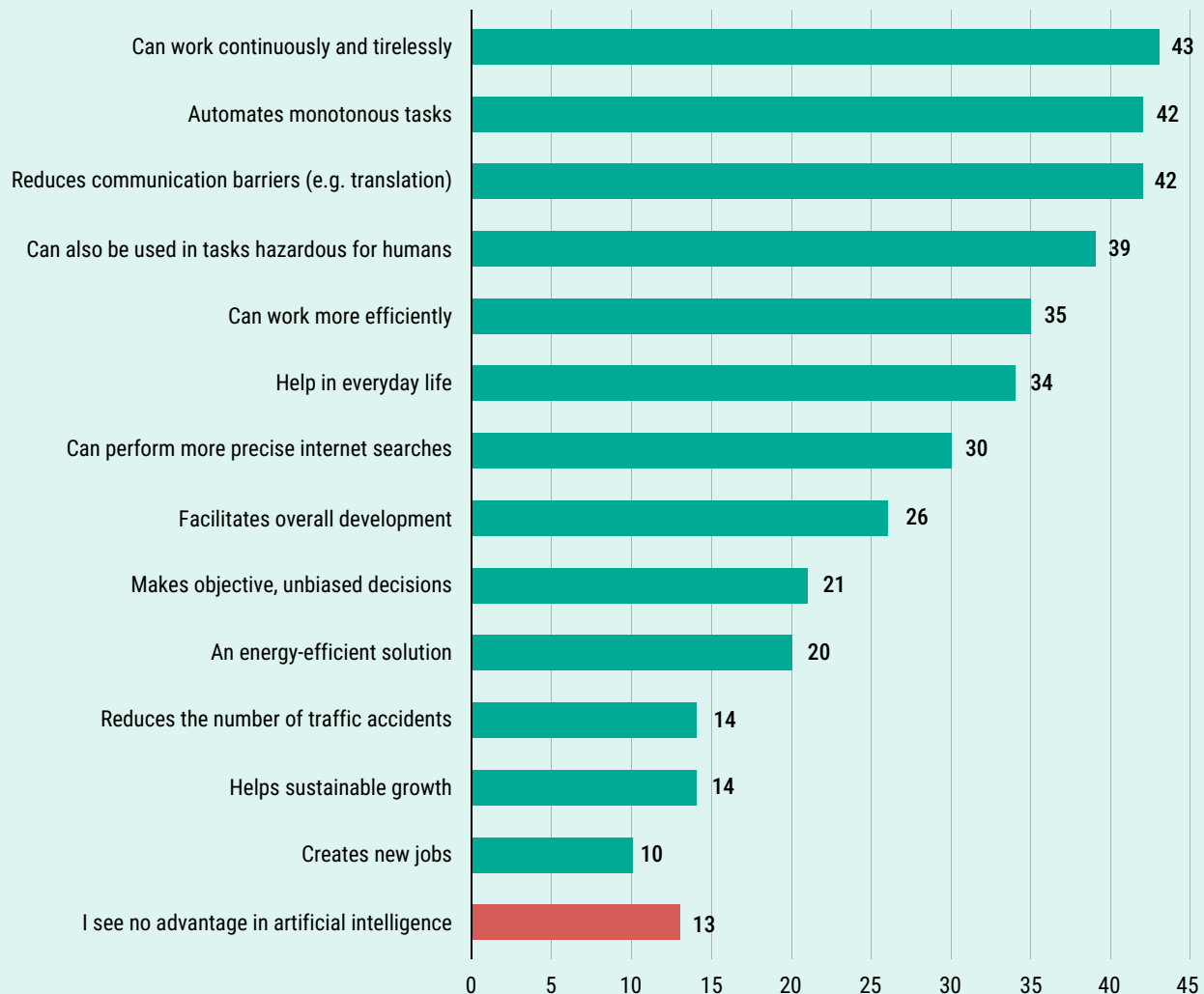


Source: NMHH-HTE

Respondents with at least a passing knowledge of AI **see mainly labour market benefits in the use of AI**: 42–43 percent say that the ability to work continuously and tirelessly and to automate monotonous tasks is an advantage. A similarly high proportion think it reduces

communication barriers. Less than a fifth (10–14 percent) of those who know about AI think it would create new jobs, help sustainable development or reduce traffic accidents. 13 percent see no benefit at all.

FIGURE 135: | [What benefits do you see in using artificial intelligence solutions? \(percent\)](#)

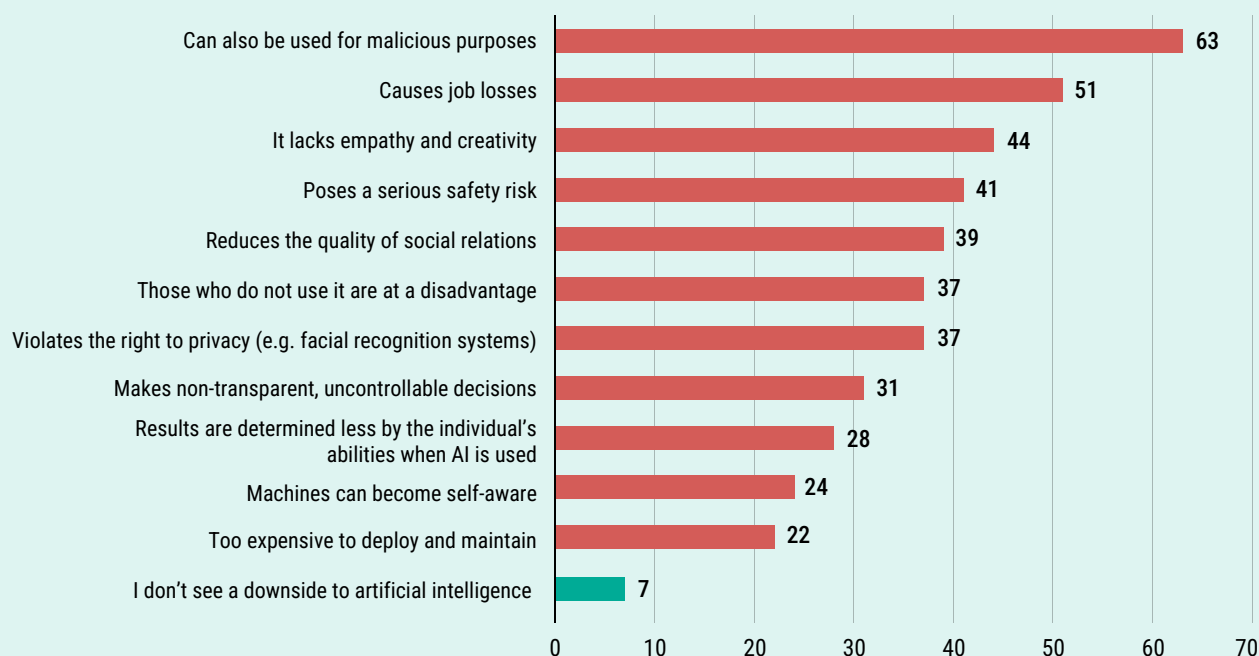


Source: NMHH-HTE

Two thirds of respondents who are familiar with AI agree that AI can be used for malicious purposes – this is where highest number of respondents agree. One of the disadvantages shared by many is the fear of job losses due to the spread of AI solutions, with around

half of respondents saying this. A fifth of those surveyed fear that machines could develop self-awareness. On average, a respondent sees more disadvantages (4–5 items) than advantages in the uptake of AI.

FIGURE 136: | What disadvantages do you see in the use of artificial intelligence applications? (percent)



Source: NMHH-HTE

When asked about the usefulness of AI, the area of data processing was the most frequently mentioned by research participants. About half of respondents also **see value in using AI in customer service, health, transport and education**. In the media and arts, AI solutions are less appreciated.

58 percent of respondents who know about AI **expect labour market changes within five years**; a third expect jobs to change and disappear, a quarter expect

jobs to change but not disappear. In the longer term, a further 28 percent expect change, while the proportion of those who think AI solutions will have no impact on the labour market is negligible.

In response to the questions supported by response options, the **largest proportion of respondents expect a change for IT professionals**, but few think that this occupation will disappear. Almost **half of** those who expect change also **expect changes in the jobs of**

journalists, teachers, educators, accountants and assistants. More than half of respondents also expect some changes in their own work in five years' time.

40 percent of those familiar with the term AI consider it likely that AI solutions will **reduce administrative burdens**, a third of them believe it will **reduce the time**

needed to do their work, improve the quality of their work and that AI will take over part of their work. As a further consequence, half of respondents think that full-time employment could be as short as four days in ten years' time, and a quarter think this will be the case in five years' time.

How much trust do people have in algorithms for news selection?

Artificial Intelligence (AI) has only entered the public consciousness in the last year or two, even though **AI-based algorithms have long been part of our everyday lives.** Audio and video sharing or social media platforms (such as Facebook, YouTube or Spotify) use AI-based algorithms to offer different content based on users' personal preferences, content consumption history or the usage habits of their friends. The same mechanism applies to news on the platforms: **based on the news consumed by the user in the past or viewed by his/her friends, the algorithm automatically selects content**, thus having a decisive impact on the online navigation.

All this entails a number of risks. **A newsfeed optimised by artificial intelligence** to increase user activity **can amplify the spread of fake news that can generate a lot of attention.** A further problem is that the user may not be aware of news that would otherwise be socially relevant, but which the algorithm does not recommend based on browsing history. Linked to this is the **problem of the emergence of** so-called **opinion bubbles**, which reinforce social and political polarisation and **can lead to a decline in the information needed for democratic societies to function.**²¹⁴

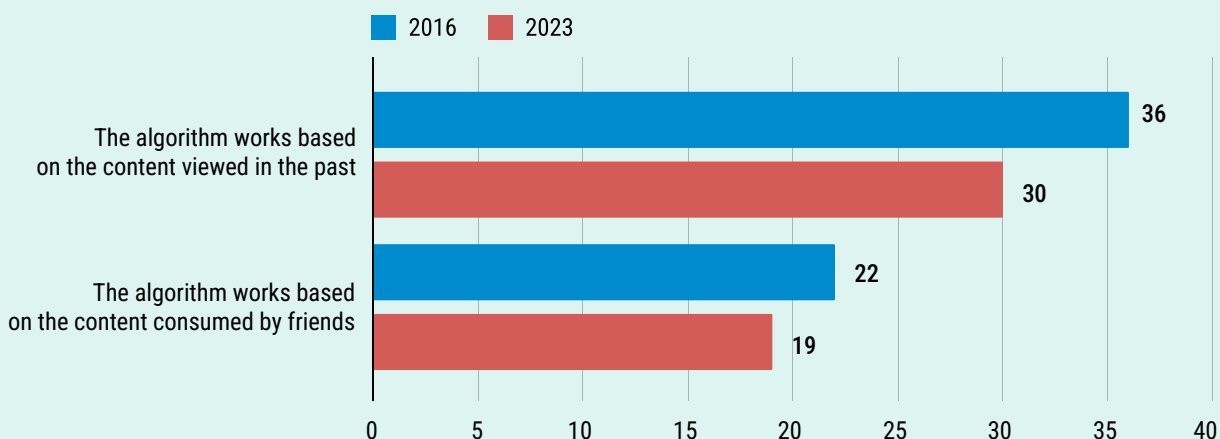


²¹⁴ Laufer, B., Nissenbaum, H., 2023. Algorithmic Displacement of Social Trust. Columbia University. <https://knightcolumbia.org/content/algorithmic-displacement-of-social-trust>

For these reasons, it is important to analyse how well informed users are about how the algorithms work and how well they consider automatic news selection to be an appropriate way to be informed. A representative survey conducted by the Reuters Institute in 25 countries shows that **between 2016 and 2023, trust**

in algorithm-based news selection has declined significantly.²¹⁵ The loss of trust exists for both algorithms based on content previously viewed by the user and content consumed by acquaintances, but of the two methods, people **trust algorithmic news selection based on their own history much more.**

FIGURE 137: | Percentage of people who find automatic news selection an appropriate way to obtain information (international data, 2023, percent)



Source: Reuters Institute

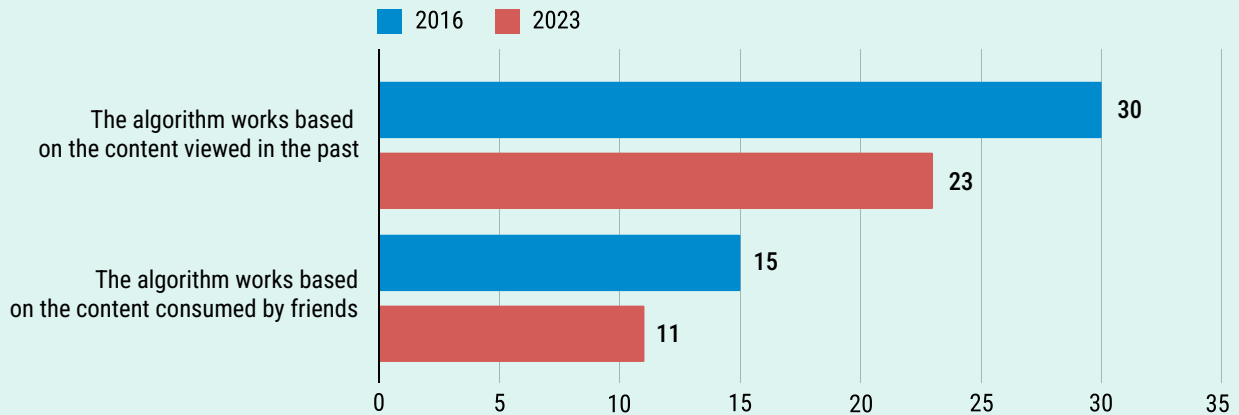


²¹⁵ Newman, N., Fletcher, R., Eddy, K., Robertson, C.T. and Nielsen, R.K., 2023. Digital News Report 2023. Reuters Institute. <https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2023/attitudes-towards-algorithms-impact-news>

The same trend can be observed in Hungary, where the proportion of people who consider automated recommendations based on content viewed in the past or consumed by friends to be an appropriate way to

consume news has also declined in the last seven years. The survey also shows that the **Hungarian population has less confidence in algorithm-based news selection than the average in the countries surveyed.**

FIGURE 138: | **Percentage of respondents who find automatic news selection an appropriate way to obtain information (Hungarian data, 2023, percent)**



Source: Reuters Institute

However, **artificial intelligence may play an increasingly important role** in the future, not only in news selection but also **in the production of news content**, given that generative AI can write specific news texts based on appropriate instructions. This development raises a number of further questions – and not only in relation to user trust in the context of the role of AI in news consumption.²¹⁶

Google started **testing the ability to produce news content** on its own AI tool, **Genesis**, in 2023, stressing that Genesis is designed to help journalists, not to replace them: this tool automates tasks and makes suggestions for titles, specific text or writing style. Google has also demonstrated the technology to major media companies such as The New York Times and The Washington Post.²¹⁷

²¹⁶ Toff, B. and Simon, F.M., 2023. "Or they could just not use it?": The Paradox of AI Disclosure for Audience Trust in News. <https://osf.io/preprints/socarxiv/mdvak>

²¹⁷ Mullin, B., and Grant, N., 2023. Google Tests A.I. Tool That Is Able to Write News Articles. <https://www.nytimes.com/2023/07/19/business/google-artificial-intelligence-news-articles.html>



Glossary



| | Terms and abbreviations | Definitions and meanings |
|-----|--|---|
| 1. | AI Act | Proposal for Regulation (EC) No 206 of the European Parliament and of the Council of 2021 laying down harmonised rules for Artificial Intelligence and amending certain Union legislative acts |
| 2. | AMR (Average Minute Rating) | An indicator of average viewing used in television measurement, showing the average number or percentage of viewers per minute of an event within a given target group. |
| 3. | ATS (Average Time Spent) | A metric used for consumption measurement, which shows the average number of minutes a viewer from a given target group watched an event. The indicator shows the event's audience retention power in TV channel surveys. |
| 4. | ATV (Average Time Viewing) | A measure used in television measurements to measure the average time spent watching television. |
| 5. | ADH (Adhesion percentage) | A measure of audience composition used in television measurement, indicating the percentage of a given target group within a programme's audience. |
| 6. | audio market | The combined market for linear radio and on-demand audio streaming or podcast content. |
| 7. | audiovisual market | The combined market for linear television and on-demand streaming or other video-on-demand (VOD) content. |
| 8. | AVOD (Advertising-based video on demand) | On-demand media service where the user can watch audiovisual programmes containing advertising free of charge at a time of their choice from a pre-selected list of programmes. |
| 9. | Barbenheimer phenomenon | It is a cultural phenomenon that involves watching two different feature films (Barbie and Oppenheimer) on the same day. |
| 10. | blockbuster | In a cinema market with admissions between 8 and 20 million per year, big budget films with an audience of over 270,000. |
| 11. | browser | An application that aggregates online content using URLs to display content the user has searched for. |
| 12. | broadest readership | An indicator used in print press measurements to show how many people have received at least one issue of the last 12 issues. |
| 13. | catch-up TV | A television broadcasting service attached to digital television services that makes a stored programme flow available for viewing for a specified period of time. |
| 14. | chatbot | Advanced software capable of human-like conversation and interactive communication without the intervention of a real person. |
| 15. | ChatGPT | A chatbot and virtual assistant developed by OpenAI that is based on large language models (LLM) and allows users to refine and control the conversation towards the desired length, format, style, detail and language. |
| 16. | cookie | A small text file or set of data that the website stores on the user's computer or mobile device when visiting the site. It aims to monitor user behaviour for marketing, research or other purposes. |
| 17. | Data Act | Regulation (EU) No 2023/2854 of the European Parliament and of the Council of 13 December 2023 on harmonised rules for fair access to and use of data and amending Regulation (EU) 2017/2394 and Directive 2020/1828 |
| 18. | DOOH (Digital Out of Home) | Generic term for digital advertising in public spaces or other public places. |
| 19. | cord-cutting | The transformation of media consumption habits in such a way that media consumers do not subscribe to traditional linear TV services but instead consume other audiovisual content available online instead of subscribing to TV. |

| | Terms and abbreviations | Definitions and meanings |
|------|--|--|
| 20. | cross-media | A media service provider provides several types of media at the same time, such as traditional linear media or print media, on-demand media services or digital media products, and is therefore interested in several media services. At the same time, a media service provider may also produce or publish content, or offer a linear media service or content available on the internet. |
| 21. | digital media platforms | A platform for any media that allows the transmission of images, sound and/or data in real time and/or delayed over the internet. These include video sharing (YouTube), computer games (Fortnite), music sharing (Spotify) and social platforms (Facebook). |
| 22. | DMA (Digital Markets Act) | Regulation (EU) 2022/1925 of the European Parliament and of the Council of 14 September 2022 on contestable and fair markets in the digital sector and amending Directives (EU) 2019/1937 and (EU) 2020/1828 |
| 23. | DSA (Digital Services Act) | Regulation (EU) 2022/2065 of the European Parliament and of the Council of 19 October 2022 on a Single Market For Digital Services and amending Directive 2000/31/EC |
| 24., | Digital City Light Poster (DCLP) | Digital city lights are installed primarily in large shopping centres and railway stations. One of the biggest advantages of CLDs, or digital city light posters, is that they can also be used to place/play advertising films and are also highly visible at night due to being illuminated. |
| 25. | digital overheads | It represents the total cost of digital services such as email hosting, cloud-based services, software, paid mobile applications, audiovisual and music streaming platforms. |
| 26. | Digital Services Coordinator | The competent authority designated by the Member State to supervise and enforce the tasks laid down in the DSA and to coordinate them at national level. |
| 27. | EDME-Gemius | The Association for a Uniform Digital Measurement (EDME) is an auditing market body whose aim is to select and develop a uniform, credible, transparent measurement for measuring and evaluating the number of visits to online media sites in Hungary, and to promote the uniform use of the measurement. The service, provided by its partner Gemius, summarises the results of traffic and audience measurement of digital media in Hungary among the population aged 16 to 75. |
| 28. | EST (Emission share of typology) | The absolute value of the indicator expresses in minutes the total transmission time of each programme typology in the period under review. In percentage form, the user can choose to express the share of a given programme typology in the total programming of the channel or the share of a higher typology level. |
| 29. | FOD (free on demand) | An on-demand audiovisual media service consisting of a pre-packaged programme offer, free of charge to users, with a commercial policy based exclusively on advertising revenue. |
| 30. | terrestrial broadcasting | Broadcasting on State-owned frequencies. |
| 31. | frequency | State-owned analogue limited resource, which is the basis of terrestrial broadcasting transmission technology. |
| 32. | generative Artificial Intelligence (AI) | A machine learning model that can create new and original content. This technology can use different types of data, including text, images, sounds and videos. Generative AI is designed to generate new data that resembles, but is not an exact copy of, the training dataset. |
| 33. | Generative Adversarial Networks (GANs) used by Generative AI | They consist of two networks of neurons – a generator and a discriminator – which compete with each other. The generator generates new data, while the discriminator tries to distinguish real data from generated data. The goal is for the generator to perform so well that the discriminator cannot distinguish real data from generated data. |

| | Terms and abbreviations | Definitions and meanings |
|-----|---|--|
| 34. | Variational Autoencoders (VAEs) used by Generative AI | These models use an autoencoder to encode data in a lower dimensional space and then use a decoder to regenerate the data. VAEs are designed to learn the probability distribution of data structures and generate new data based on this distribution. |
| 35. | transformers used by Generative AI | These models are particularly popular in the field of text generation. GPT (Generative Pre-trained Transformer) models, for example, learn from large amounts of textual data and are then able to generate new, coherent texts that follow the patterns of human language. |
| 33. | GRP (Gross Rating Point) | An advertising measurement metric that shows the proportion of contacts the campaign has achieved with the target group. The GRP value of an advertisement expresses the viewership of that minute period, in which the advertisement started. |
| 34. | administrative agreement | Any analogue linear radio media services relying on limited State-owned resources may be provided on the basis of an administrative agreement following a tender procedure published and conducted by the Media Council. |
| 35. | networking/networked operation | The interconnection of two or more media service providers or media services providing linear radio media services for the simultaneous or near-simultaneous delivery of the same programme or broadcast. |
| 36. | heavy user | Users who are the largest consumers of online media, internet, applications or other digital services. |
| 37. | local media services (television) | A media service whose coverage area has an average annual population of up to 100,000 inhabitants or up to 500,000 inhabitants within a city. |
| 38. | internet news portal | Internet content that corresponds to the concept of an internet press product, in terms of content, current, constantly updated pages that usually include news and are suitable for attracting the interest and attention of the public. |
| 39. | internet press product | A collection of newspapers and news portals on the internet, the aggregate category of these two sets. |
| 40. | internet newspaper | Internet content that is conceptually equivalent to an internet press product, usually focusing on a single topic or subject, for example: gastronomy portals, motoring magazines, anglers' magazines or online versions of printed publications. |
| 41. | commercial media services | A profit-oriented media service whose media service provider finances itself primarily from the advertising market and/or from distribution revenues. |
| 42. | search engine | A filtered navigation application for searching web content, grouped according to specific criteria. |
| 43. | small-community media service | For stereo reception, the term 'small community media services' refers to local linear radio community media services operating in a geographical coverage area with a maximum radius of one kilometre from the transmitting station. |
| 44. | cluster analysis | A dimensionality reduction technique, used mainly in statistics, to group blocks of data into homogeneous clusters, called clusters. The data within each cluster are similar along some dimension and differ from the elements of the other clusters along that dimension. The K-means method is one of the simplest forms of cluster analysis. |
| 45. | cohort | A generation, i.e. a subset of the population, belonging to a particular age group. |
| 46. | age group | Specific age ranges defined for various content consumption measurements (e.g. persons aged 15–29). |

| | Terms and abbreviations | Definitions and meanings |
|-----|---|--|
| 47. | correspondence analysis | A multivariate statistical technique that allows the graphical representation of a large data set in two dimensions. |
| 48. | regional media service | A radio media service whose coverage area exceeds the coverage area of a local media service, yet covering less than half of the country's population. |
| 49. | community media service | A community media service serves the specific needs of a particular social, national, cultural or religious community or group or of people living in a particular locality, region or coverage area for information and access to cultural programmes; or broadcasts programmes serving the purposes of the public service media service for the major part of its programme time. |
| 50. | social media platforms | Interactive internet-based online community platforms that allow users to build an online community and to publicly share, shape or respond to user-generated or other content. |
| 51. | public-service media services | Audiovisual, radio, news agency and internet media services provided by a public-service media service provider, whereby specific needs are met for the provision of information to a particular social, national, cultural or religious community or group, or to people living in a particular locality, region or coverage area, or for the provision of cultural programmes, or where programmes are broadcast for the predominant part of the broadcasting time for the purposes of the public service media service. |
| 52. | on-demand media services | Media services in which users may, at their own request, watch or listen to the programmes at any time of their choice, selected from a catalogue of programmes compiled by the media service provider. |
| 53. | tie-up cycle | Also known as a tie-up chain, the aim of which is to achieve a monopolistic position, putting the consumer in a position where the value of leaving the tied position is greater than the value of staying in it. There are many tools to do this, from brand-specific insights, data format management, specialised suppliers, search costs, loyalty programmes, etc. |
| 54. | tie-up chain | The purpose of tying is to transform traditional markets into tying markets, to achieve a monopoly position by putting the consumer in a position where the value of leaving the tied position is greater than the value of remaining in the position. Switchover costs should be assessed in relation to revenue per consumer. "Low" switching costs can also play a crucial role in markets for mass goods such as internet services. There are many tools to do this, from brand-specific insights, data format management, specialised suppliers, search costs, loyalty programmes, etc. The tie-up cycle consists of four steps (brand selection, product trial, chaining and tying), and AI-based systems can increase the efficiency of the supplier and the vulnerability of the consumer by orders of magnitude in the first and third steps. |
| 55. | linear media service | Media services provided by a media service provider that allow for the simultaneous watching or listening to programmes on the basis of a predetermined programme schedule. |
| 56. | listing market | An online advertisement where the advertiser pays a search engine or online shop operator to have their advertisement appear at the top of the results of searches by consumers or as a featured ad. |
| 57. | live streaming services | Content streaming over the internet that allows to follow an event or programme in real time, "live". |
| 58. | Hungarian jurisdiction | The Hungarian jurisdiction extends to media services provided by media content providers established in Hungary, to press products published in Hungary and to online intermediary services established in Hungary or having appointed a legal representative in Hungary. |
| 59. | mainstream media | The collective denomination for media services or media service providers with the highest reach. |
| 60. | MATESZ (Hungarian Audit Bureau of Circulations) | The self-regulatory professional association of the Hungarian newspaper market, aiming at a credible and transparent control of circulation figures. |

| | Terms and abbreviations | Definitions and meanings |
|-----|------------------------------------|--|
| 61. | artificial intelligence (AI) | An algorithm capable of generating a standalone product that can draw logical conclusions from the input background database. Such conclusions can include problem solving, reasoning, natural language processing (e.g. speech and text comprehension), perception (e.g. vision or hearing) and decision-making. A key feature is the ability to adapt to new contexts based on existing knowledge and to learn for self-development. AI developments often aim to create autonomous machines that can perform complex tasks, often faster and more accurately than humans. The programming of AIs is based on various techniques, such as machine learning, which allows complex tasks to be performed using neural networks, and deep learning. |
| 62. | media service provider | The natural or legal person who or which has editorial responsibility for the selection of the content of a media service and determines its composition. Editorial responsibility means the responsibility for the actual control over the selection and composition of the media content and does not necessarily result in legal responsibility in connection with the media service. |
| 63. | media service provision rights | Linear media services provided by a media service provider established in Hungary may be provided after notification and registration by the NMHH, except for terrestrial radio media services which may be provided on the basis of a tender procedure announced and conducted by the Media Council and the conclusion of a contract, or on the basis of a provisional administrative agreement. |
| 64. | Media Act | Act CLXXXV of 2010 on media services and mass media |
| 65. | Media Agency | A natural person, legal entity or unincorporated organisation that carries out advertising intermediation. |
| 66. | MDS (Multidimensional Scaling) | A multivariate statistical technique that allows the graphical representation of similarities within a data set. |
| 67. | MOD (music on demand) | An on-demand audio media service where the user typically, but not exclusively, listens to music content on the platforms of music streaming service providers free of charge or for a fee. This content can be fully downloaded to the user's device for a limited period of time, and the service provider can also publish album artwork, lyrics, audiovisual content related to the track or concert recording. |
| 68. | multiplex cinema | Cinema with 8 or more screens. |
| 69. | multiscreen | Multi-screen device usage, where content is consumed on multiple devices at the same time. For example: while watching the news on television, the viewer also reads online news. |
| 70. | Large Language Model (LLM) | Large Language Models (LLMs) are artificial intelligence algorithms that can generate and process text. These models learn from large amounts of data and are able to mimic and interpret human language surprisingly accurately. LLMs are used for a variety of tasks such as translating text, answering questions, writing summaries and developing natural language user interfaces. Large language models, such as OpenAI's GPT (Generative Pre-trained Transformer) suite, are able to provide a deep understanding of the text context and generate relevant answers. A key feature of LLMs is the ability to adapt and learn in new contexts based on existing knowledge. |
| 71. | NVOD (near video on demand) | On-demand audiovisual media service where the user pays per content for specific content to be viewed at a predetermined time. |
| 72. | NOK (National Readership Research) | NOK produces an audience measurement for print media in cooperation with Media Meter/Kantar-Hoffmann. |

| | Terms and abbreviations | Definitions and meanings |
|-----|--------------------------|---|
| 73. | registered press product | The NMHH's press product register consists of two parts: a register of printed press products and a register of online press products and news portals. According to the Media Act, press products include daily newspapers and other periodicals ('print press products') and internet newspapers or news portals ('online press products'). |
| 74. | print publication | All print media products available for distribution in Hungary, including those that do not qualify as print press products. |
| 75. | smart TV | Television set connected to the internet, which, in addition to traditional content consumption, allows users to use apps, access streaming services (or watch online movies, for example using YouTube), browse the web, listen to music, watch photos, play games or download additional apps. |
| 76. | OOH (Out Of Home) | An umbrella term for various advertisements in public areas. |
| 77. | online platform | For the purposes of the DSA, a hosting service which, at the request of the recipient of the service, stores and publicly disseminates information, unless this activity is a minor or exclusively ancillary element of another service or a minor functionality of the main service which, for objective and technical reasons, cannot be used without that other service, and the integration of such element or functionality into another service is not intended to avoid the applicability of the Regulation. |
| 78. | online audio market | The combined market for linear radio content distributed over the internet and on-demand audio streaming or podcast content. |
| 79. | online radio | An online linear or streaming radio service. |
| 80. | online content delivery | (Edited) textual, visual, audio or multimedia content or information that is accessible to all or a group of internet users. |
| 81. | national media service | A media service whose coverage area covers fifty percent or more of the population of Hungary. |
| 82. | paywall | A pay site or pop-up, normally used to restrict access to news content, or where the user can subscribe to or buy content. |
| 83. | podcast | On-demand audio content users can access individually via the internet on any device (mobile phone, tablet, laptop, etc.) and listen to online either by streaming or downloading. |
| 84. | POD (podcast on demand) | An on-demand audio media service where the user typically, but not exclusively, listens to conversational content on streaming service providers' platforms free of charge or for a fee. This content, which is most reminiscent of radio programmes, can be downloaded in full for a limited period of time. |
| 85. | pop-up | Pop-up windows on websites aimed to draw the visitor's attention. |
| 86. | programmatic advertising | Automated method for selling or buying ads. Sales are on a <u>CPM</u> (cost per mille) basis. |
| 87. | RCH (Reach) | In the case of radio audience surveys, the audience reached by a given radio station on an average day, expressed in thousands; in the case of television audience surveys, the number of viewers in a given quarter of an hour who watched the programme for at least one minute or who watched at least one minute of television in a given quarter of an hour. The indicator is expressed as a percentage of the total population. |
| 88. | RSH (Reception share) | The proportion of the event's audience from the channel's audience on a given day. The main purpose of the RSH indicator is to compare the RSH indicator with the ESH indicator to determine whether the event contributed more or less to the channel's daily audience than the duration of the programme would justify. |

| | Terms and abbreviations | Definitions and meanings |
|------|--|--|
| 89. | real-time bidding | A real-time automated auction where online advertising is traded. |
| 90. | real users | The number of domestic internet users who visited the website during the survey period. |
| 91. | Gross Rating Point volume (GRP volume) | GRP stands for Gross Rating Point. A metric used to determine the intended or actual reach of a media campaign, the size of the audience. It measures the reach of one or more programmes or advertisements, ignoring the multiple reach of individual ads. For example: an ad served 5 times, reaching 50 percent of the target audience each time, would generate 250 GRP (5x50 percent). GRP scores are commonly used by media buyers to compare the strength of different media messages. The term is mainly used in television advertising sales. |
| 92. | advertising spending monitoring | Measurements of advertising market expenditure based on specific criteria. |
| 93. | recent readership | When measuring print press, the number of people who read the newspaper within the time interval corresponding to the periodicity of the newspaper. |
| 94. | RPC (readers per copy) | In the case of press publications, the indicator refers to the number of readers per issue. |
| 95. | RST (Reception share of typology) | The indicator expresses in percentage terms the share of the examined programme typologies in the viewing time for the given channel(s). Compared to EST, it shows how viewers have changed their viewing patterns in relation to the proportions of supply. |
| 96. | sales house | Also known as an advertising sales house or advertising sales agency, a person or entity that is a related party under the Advertising Tax Act and is entitled to enter into a contract with the taxpayer to publish advertising within the taxpayer's media content service. |
| 97. | press publication | Daily newspapers and periodicals, as well as online newspapers or news portals provided as a commercial service, for the content of which a natural or legal person bears editorial responsibility, and the primary purpose of which is to provide the public with content consisting of text or images for information, entertainment or education, in printed form or via an electronic communications network. Editorial responsibility shall include the responsibility for the actual control over the selection and composition of the media content and shall not necessarily result in legal responsibility in connection with the media service. A commercial service is a regular service provided independently on a commercial basis for profit and at an economic risk. |
| 98. | Freedom of the Press Act | Act CIV of 2010 on press freedom and the fundamental rules of media contents |
| 99. | SEO (search engine optimization) | Search engine optimisation - improving the appearance of a website in search engines in non-paid search results. It can target different areas, such as image search, video search, local search or scientific search, newspaper article search or industry-specific search. |
| 100. | SEO tokens | A uniquely identifiable digital asset expressing search-optimizing value. |
| 101. | streaming | Online transmission technology that allows users to consume video and/or audio content without downloading the original files in their entirety. |
| 102. | SVOD (subscription video on demand) | On-demand audiovisual media service where users pay a subscription fee for online access to a pre-packaged programme offer. It is most commonly called a streaming service. |
| 103. | targeted advertising | A targeted advertising solution where different ads are shown to consumers of the same content. Targeting of consumers can be based on a variety of data, such as place of residence, age, gender, age or any other data that the platform placing the ad has information. |
| 104. | content provider | A service provider whose primary purpose is to present a variety of content to consumers, or a provider of any media content. |

| | Terms and abbreviations | Definitions and meanings |
|------|---|---|
| 105. | technical penetration | A technical coverage indicator, expressed as a percentage, showing the coverage of the service in a given area. |
| 106. | thematic television | Any media service, which, in the case of a linear media service broadcasts programmes of a similar theme in eighty percent of the daily transmission time and in the case of on-demand media service broadcasts programmes of a similar theme in eighty percent of the total time of all the programmes broadcasted. Programmes of a similar theme shall for example mean news or political information programmes, programmes for minors, sports programmes, musical programmes, educational programmes or programmes introducing a certain lifestyle. (In the report, we did not insist on the fulfilment of all legal criteria.) |
| 107. | print circulation | The number of copies distributed free of charge and the number of copies sold (by subscription or sale). |
| 108. | product placement | A commercial communication that contains a product, service, trademark or reference thereto in a way that appears in a programme or user-generated video. |
| 109. | text-to-speech (TTS) | Text-to-speech, a technology whereby computers and other digital devices convert written text into human-sounding speech. |
| 110. | TGI (Target Group Index) | The Target Group Index (or TGI) research is the world's largest syndicated international consumer survey, which started in Britain in 1969. Today, it is made in more than 65 countries on six continents. TGI first appeared in Hungary in 1998. |
| 111. | TVOD (transaction video on demand) | An on-demand audiovisual media service where users are required to pay for content on a content-by-content basis, one by one, from a pre-packaged offer of programmes. |
| 112. | time shifting | Also known as time-shift TV. Service enabling the viewer to stop the live (linear) broadcast to watch it at a later time. |
| 113. | torrenting | Illegally downloading copyrighted content from the internet or using an internet file-sharing solution to share copyrighted files. |
| 114. | new media platforms | Services other than traditional media (TV, radio, print media), requiring internet access. For example, on-demand media services, social media platforms, video sharing platforms. |
| 115. | value gap (value transfer) | A change in the value chain such that revenue and other business assets (such as data assets) are separated. |
| 116. | value exchange | An exchange of value, whereby in a series of transactions between two parties, such as an advertiser and a consumer, the parties exchange some commercial value they hold (for example, the consumer pays for online services with their own data). |
| 117. | VLOP (Very Large Online Platform) | A large online platform, as defined in the DSA, which has an average of at least 45 million monthly active users within the European Union and which has been classified as a very large online platform by the European Commission. |
| 118. | VLOSE (Very Large Online Search Engine) | Large online search engines, as defined in the DSA, which have an average of at least 45 million monthly active users in the European Union and have been identified by the European Commission as very popular online search engines. |
| 119. | filter bubble | Means exposure to converging opinions. In the online space, algorithm-driven content filtering and bidding preferences mean that users rarely or never encounter content contradicting their views. However, the term is not exclusively limited to the online world, and therefore also covers offline media consumption, where the content consumer is exclusively or predominantly exposed to content that is appropriate for their own preferences (cultural, taste, worldview). |

| | Terms and abbreviations | Definitions and meanings |
|------|----------------------------------|--|
| 120. | coverage area | In the case of a media service provided by terrestrial radio broadcasting and satellite broadcasting and available without a subscription fee, the number of inhabitants in a geographically identifiable area in which the level of useful signals and the calculated level of protection against interference provided by the broadcasting service providing the broadcast reaches the minimum level specified in the current recommendations of the International Telecommunications Union; or, in the case of a media service provided by another broadcasting transmission system which is available without a subscription fee, the number of households connected to the transmission system multiplied by the average number of inhabitants per household as defined by the Central Statistical Office; or in the case of media services accessible in consideration of the payment of a subscription fee, the product of the number of households subscribed to the given media service or the number of households subscribed to the broadcasting service containing the given media service the number of persons living in a single household on average as defined by the Hungarian Central Statistical Office. |
| 121. | coverage area extension | In the case of terrestrial radio broadcasting, the Media Council may grant a licence for the extension of the service right for the same type of media services, located within a maximum distance of seventy kilometres. The extension of the coverage area does not create a new right; the media service provider is required to broadcast the same programme in the entire coverage area for the entire transmission time. |
| 122. | video sharing services | An autonomous economic service, as defined in Articles 56 and 57 of the Treaty on the Functioning of the European Union, provided regularly on a commercial basis, for profit and at an economic risk, where the primary purpose or an integral part or an essential function of the service is the distribution to the public, via an electronic communications network, of programmes or user-generated videos for information, entertainment or education purposes, for which the video-sharing platform service provider has no editorial responsibility, and which are organised by the video-sharing platform service provider, for example by automatic means or algorithms, in particular by means of display, flagging, sorting. |
| 123. | Viewable Ad Contacts | 50 percent of the ad is on screen in terms of extent and at least one second in terms of time. It is not the same as the Ad contacts indicator, which includes all advertising spots (both visible and non-visible) loaded by the target audience. |
| 124. | Views | A measure of the number of web page views (contacts) for the content under review. |
| 125. | virtual advertising | Advertising subsequently inserted by digital means or otherwise into a television programme signal or programme. |
| 126. | Visits | A measure of the number of visits to a website, which shows the number of visits to the site that were shorter than 30 minutes. The count restarts after a stay of more than 30 minutes. |
| 127. | VOD (video on demand) | An on-demand audiovisual service or media service where users can watch audiovisual programmes at a time of their choice on the basis of a pre-selected programme schedule. |
| 128. | Walled garden (closed ecosystem) | In the digital advertising market, we call closed ecosystems systems where the platform controls the flow of information about campaigns and their performance. |
| 129. | Whitereport database | An online cross-media database of television, radio, print, online newspapers and platforms, as well as cinemas and OOH types of advertising in Hungary, listed from independent sources and searchable by, among other things, thematic, regionality, frequency, operator, operator type and operator owner, updated quarterly and time-series. Financial data on media operators are also available from the database, with annual updates and time series for the whole market, for sub-markets by media type or for specific operators separately. |
| 130. | music streaming | Listening to or accessing music content without downloading the original files in full. |

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