JOURNAL OF CULTURAL ANALYSIS AND SOCIAL CHANGE

Journal of Cultural Analysis and Social Change,
2025, 10(4), 2547-2559
ISSN: 2589-1316

The Rise of Streaming Services: A Challenge to Traditional Television?

Szonja JENEI [1], Róbert NAGY[2], Elena MORENO-GARCÍA[3], Lóránt DÉNES DÁVID[4], Edit Ilona PALLÁS[5], Klaudia VÉGH[6*]

[1] Assistant Professor, Széchenyi István University, Kautz Gyula Faculty of Economics, 9026, Győr, Hungary. ORCID: https://orcid.org/0000-0002-6865-1219, jenei.szonja@sze.hu

[2] PhD Candidate, J. Selye University, Faculty of Economics and Informatics, Komárno, Slovakia, 94501, ORCID: https://orcid.org/0009-0005-5929-6170, email: 130338@student.ujs.sk

[3] Research Professor, Universidad Cristóbal Colón, Financial Literacy Research Center, Mexico, ORCID: https://orcid.org/0000-0001-7439-1153, elenam@ucc.mx

[4] Full Professor, Department of Tourism and Hospitality, Faculty of Economics and Business, John von Neumann University, Kecskemét, Hungary.

Department of Tourism and Hospitality, Institute of Rural Development and Sustainable Economy, Hungarian University of Agriculture and Life Sciences (MATE), Gödöllő, Hungary.

Savaria Department of Business Economics, Savaria University Centre, Faculty of Social Sciences, Eötvös Loránd University; Szombathely, Hungary.

Department of Tourism and Hospitality, Kautz Gyula Faculty of Business and Economics, Széchenyi István University, Győr, Hungary. ORCID: https://orcid.org/0000-0001-9591-5921, dr.david.lorant@gmail.com

[5] Associate Professor, Hungarian University of Agriculture and Life Sciences (MATE), Institute of Rural Development and Sustainable Economy, Department of Tourism and Hospitality, Budapest, Hungary. ORCID: https://orcid.org/0000-0003-3283-1004, pallas.edit.ilona@uni-mate.hu

[6] Assistant Professor, John von Neumann University, Faculty of Economics, 6000, Kecskemét, Hungary. vegh.klaudia@nje.hu

***Corresponding Author:** vegh.klaudia@nje.hu

Citation: JENEI , S., NAGY, R., MORENO-GARCÍA, E., DÁVID, L. D., PALLÁS, E. I., & VÉGH, K. (2025). The Rise of Streaming Services: A Challenge to Traditional Television?. Journal of Cultural Analysis and Social Change, 10(4), 2547–2559. https://doi.org/10.64753/jcasc.v10i4.3291

Published: December 14, 2025

ABSTRACT

The rapid rise of streaming services has ushered in a new era in media consumption, fundamentally transforming the traditional form of television. Platforms such as Netflix, Disney+, and HBO Max provide instant and flexible access to users, who can consume content without advertisements and in a personalized manner. The COVID-19 pandemic has further accelerated this change, as streaming has become the main form of entertainment for many during quarantine. The aim of the study is to explore the extent to which the rise of streaming services threatens the future of traditional television and whether the two platforms can coexist in the long term. By analyzing Hungarian and international data, the research highlights the declining trend in traditional television subscriptions and the rapid growth of the streaming market. Based on the results, the role of traditional television is increasingly being pushed into the background, while the streaming industry continues to grow dynamically, offering a sustainable alternative for media content consumption in the long term.

Keywords: Streaming services, Instant access, Personalized content, Viewing trends

INTRODUCTION

Streaming services enable the real-time playback of digital media files—such as videos and music—via the internet without requiring users to download the entire file in advance. The core of this technology lies in transmitting data as a continuous stream, which the user's device processes and plays immediately. In recent years, media consumption habits have undergone a profound transformation, primarily driven by the emergence and rapid expansion of streaming platforms such as Netflix, Disney+, HBO Max, and Amazon Prime Video. These services allow users to enjoy content at their own pace, without advertisements, making them particularly appealing compared to traditional television (Accenture, 2022; Horváth, Kupi & Kundi, 2025; Kőmíves et al., 2024). The popularity of streaming services surged during the COVID-19 pandemic, when the closure of cinemas and other entertainment venues led people to seek alternative forms of leisure at home (Kálmán, Bárczi & Zéman, 2021). This situation significantly accelerated the growth of the streaming market and reinforced the dominance of the digital entertainment industry. According to a Deloitte (2023) survey, 84% of U.S. consumers have at least one streaming subscription, and the average user subscribes to more than four different services simultaneously. This trend suggests that the demand for streaming services remains strong. Spain has also witnessed remarkable growth. Data from the Comisión Nacional de los Mercados y la Competencia (CNMC, 2023) indicate that 62% of Spanish households with internet access had at least one streaming subscription, representing a 13-percentage-point increase compared to 2020. Netflix continues to be the market leader, followed by Amazon Prime Video and Movistar+.

The music streaming sector has likewise demonstrated outstanding performance. According to the Financial Times, global music industry revenues grew by 10% in 2023, reaching $45.5 billion, surpassing box office revenues for the same year. This growth was primarily fueled by the expansion of streaming services, but the resurgence of physical formats—such as vinyl records, whose sales increased by 15.4%—also played a role (Ingham, 2023). Despite the sector's dynamic growth, market fragmentation poses increasing challenges. Consumers often need to subscribe to multiple services to access desired content, complicating the user experience. Research indicates that most users would prefer to manage all their subscriptions through a single platform (Horowitz Research, 2021). So-called "super-aggregator" models aim to address this issue by combining the content of several providers, thereby simplifying access and content management (GSMA Intelligence, 2021). Streaming services are not only reshaping consumption patterns but are also fostering the development of new business models. Continuous innovation and adaptation to consumer needs will remain essential for competitiveness as the market continues to expand.

LITERATURE REVIEW

Streaming services enable the real-time playback of digital media files—such as videos and music—over the internet without requiring users to download the entire file in advance. The technology transmits data as a continuous stream, which the user's device processes and plays immediately. In recent years, media consumption habits have changed fundamentally, driven primarily by the emergence and rapid growth of streaming platforms such as Netflix, Disney+, HBO Max, and Amazon Prime Video. These services allow users to enjoy content at their own pace and without advertisements, making them particularly attractive compared to traditional television (Accenture, 2022). The popularity of streaming services increased significantly during the COVID-19 pandemic, when the closure of cinemas and other entertainment venues prompted people to seek alternative forms of entertainment at home. This situation contributed to the rapid growth of the streaming market and reinforced the dominance of digital entertainment. According to Deloitte (2023), 84% of U.S. consumers have at least one streaming subscription, and the average consumer subscribes to more than four different services simultaneously. This trend suggests that demand for streaming services will remain strong. Spain has also experienced remarkable growth. Data from the Comisión Nacional de los Mercados y la Competencia (CNMC, 2023) show that 62% of Spanish households with internet access had at least one streaming subscription, representing a 13-percentage-point increase compared to 2020. Netflix remains the market leader, followed by Amazon Prime Video and Movistar+.

The music streaming sector has also demonstrated outstanding performance. According to the Financial Times, in 2023, global music industry revenues increased by 10%, reaching $45.5 billion, surpassing box office revenues in the same year. This growth was primarily driven by the rise of streaming services, but also by the 15.4% increase in sales of physical formats such as vinyl records (Ingham, 2023). Despite the dynamic expansion of the streaming market, fragmentation has become an increasing challenge. Consumers often need to subscribe to multiple services to access the content they want, complicating the user experience. Research shows that most users would prefer to manage all their streaming subscriptions and content through a single platform (Horowitz

Research, 2021). To address this issue, so-called "super-aggregator" models offer a solution by combining the content of multiple providers, making access and management more convenient (GSMA Intelligence, 2021). Streaming services not only transform consumer habits but also foster the development of new business models. Innovation and continuous adaptation to consumer needs will remain crucial for maintaining competitiveness as the market continues to grow (Kálmán et al., 2024; Kozma et al., 2025; Kőmíves et al., 2024).

Streaming services allow the real-time playback of digital media files—such as videos and music—over the internet without requiring users to download the entire file in advance. The technology works by transmitting data as a continuous stream, which the user's device immediately processes and plays. In recent years, media consumption habits have undergone a fundamental transformation, driven primarily by the emergence and rapid expansion of streaming platforms such as Netflix, Disney+, HBO Max, and Amazon Prime Video. These services enable users to enjoy content at their own pace and without advertisements, making them especially attractive compared to traditional television (Accenture, 2022). The popularity of streaming services rose sharply during the COVID-19 pandemic, when the closure of cinemas and other entertainment venues prompted people to seek alternative leisure options at home. This situation significantly contributed to the rapid growth of the streaming market and reinforced the dominance of digital entertainment. According to Deloitte (2023), 84% of U.S. consumers have at least one streaming subscription, and the average consumer subscribes to more than four different services simultaneously. This trend indicates that the demand for streaming services is likely to remain strong. Spain has also witnessed remarkable growth. Data from the Comisión Nacional de los Mercados y la Competencia (CNMC, 2023) show that 62% of Spanish households with internet access had at least one streaming subscription, representing a 13-percentage-point increase compared to 2020. Netflix continues to be the market leader, followed by Amazon Prime Video and Movistar+.

The music streaming market has likewise shown outstanding performance. According to the Financial Times, in 2023, global music industry revenues increased by 10%, reaching $45.5 billion, surpassing the revenues of the film industry in the same year. This growth was driven primarily by the expansion of streaming services, but it was also supported by a 15.4% increase in physical format sales, such as vinyl records (Ingham, 2023; Szabó-Szentgróti, Kézai & Rámháp, 2025; Kozma et al., 2025). Despite the strong expansion of the streaming market, fragmentation has emerged as a growing challenge. Consumers often need to subscribe to several different services to access their preferred content, which complicates the user experience. Research indicates that most users would prefer to manage all of their streaming subscriptions and content through a single platform (Horowitz Research, 2021; Keller & Gombos, 2025; Balassa, Nagy & Gyurian, 2024). To address this challenge, so-called "super-aggregator" models offer a potential solution by combining the content of multiple providers, making access and management easier for users (GSMA Intelligence, 2021; Berde et al., 2025).

Streaming services not only reshape consumer habits but also stimulate the emergence of new business models. Innovation and continuous adaptation to consumer needs will remain crucial for maintaining competitiveness as the market continues to grow (Table 1).

Table 1. Traditional Channels

Category	Channels
Public service channels	M1, M2, Duna, M4 Sport, Duna World, M4 Sport+, M5
Educational channels	Spektrum Home, Da Vinci
Movies & series	Film+, PRIME, Magyar Mozi TV, Mozi+, Film Café, Filmajánló
Entertainment & commercial	TV2, RTL, Viasat 3, RTL 2, Super TV2, STORY4, TV4, Viasat 6, Kanapé TV, Bónusz
Sports	Sport1, RTL 3
Foreign-language channels	CNN International
Community channels	d1, Jazz TV
Lifestyle	OzoneTV, LifeTV
Music	Muzsika TV, Sláger TV
News	ATV, Euronews (Hungarian), Hír TV

Source: Own compilation based on Telekom.hu

Most of the channels listed below are not generally used by users. Public service channels can be accessed online for free.

In contrast, the prices of streaming services are as follows:

- Netflix: 2890 Ft/month
- Disney: 3090 Ft/month

- MAX: 2790 Ft/month
- Amazon Prime: 1900/month

In recent years, streaming services such as Netflix, Amazon Prime, and Disney+ have had a significant impact on the traditional television industry, changing the way content is consumed and media consumption habits. These platforms allow users to access their favorite shows anytime, anywhere, according to their own schedule, which has led to a decline in the popularity of traditional television (Hayee, Khan, & Raza, 2024). This trend is particularly noticeable among younger generations; in the United Kingdom, for example, only 48% of 16-24 year olds watched traditional television weekly in 2023, compared to 76% in 2018 (Ofcom, 2024).

The rise of streaming services has not only transformed viewing habits, but also the economic model of the television industry. Traditional broadcasters are seeing a decline in advertising revenue as viewers increasingly prefer on-demand platforms. According to one study, the use of streaming services significantly reduces traditional television viewership, and personalized ads are more effective on streaming platforms than on traditional television (Sanusi & Ola, 2023). The COVID-19 pandemic has further accelerated this transition, as demand for home entertainment increased during lockdown measures. The number of streaming service subscribers has risen worldwide, and users have spent more time on these platforms than before. This trend is prompting traditional broadcasters to develop new strategies to remain competitive, such as launching their own streaming platforms or making their programming structures more flexible (Sanusi & Ola, 2023). The following statistics illustrate the number of television service subscriptions in Hungary by subscription package on a quarterly basis (Table 2): The number of traditional television subscriptions in Hungary showed a slight increase in 2020, which can be attributed in part to the effects of the COVID-19 pandemic. During the pandemic, the increase in time spent at home boosted demand for television content (KSH, 2021). However, this increase did not prove to be sustainable, and the number of subscriptions declined steadily in the second half of the decade (Table 2).

Table 2. Number of television service subscriptions in Hungary

At the end of the period	Quarter	Total number of subscriptions (1,000)
2020	I	3,692
2020	II	3,702
2020	III	3,706
2020	IV	3,795
2021	I	3,726
2021	II	3,742
2021	III	3,744
2021	IV	3.75
2022	I	3.715
2022	II	3,705
2022	III	3.59
2022	IV	3.524
2023	I	3,564
2023	II	3,563
2023	III	3,558
2023	IV	3,556
2024	I	3,541

Source: KSH, 2024

In 2021, the rate of growth slowed down, followed by a decline in 2022, which was particularly significant in the third and fourth quarters of the year (Media and Communications Authority, 2022). Although the rate of decline slowed in 2023, the trend remained negative, with the market showing signs of slow stabilization. By 2024, the decline continued, and according to the latest data, the number of subscriptions fell to around 3,540,000, indicating a further decline in demand for traditional television (NMHH, 2024).The decline in television subscriptions clearly illustrates the changes in media content consumption habits, which are being shaped by the rise of streaming services. Streaming platforms, which are more convenient and better suited to individual needs, are gaining an increasing market share, while the role of traditional television is steadily declining (KPMG, 2023; Szabó-Szentgróti et al., 2025; Horváth et al., 2025). The table above clearly shows that the number of traditional television subscriptions in Hungary has been declining steadily in recent years. The data for 2020 and 2024 show a clear trend reflecting the declining demand for traditional television services. The global television market is undergoing significant development, influenced by technological innovations and constantly changing consumer habits. In 2021, approximately 1.72 billion households worldwide had a television, and current trends suggest that this number is expected to exceed 1.8 billion by 2026 (Digital TV Research, 2021). Free-to-air digital terrestrial television (FTA DTT) remains the most widespread distribution method in the world. At the same time, there has been significant growth in Internet Protocol Television (IPTV): it is estimated that by 2026, the number of IPTV subscriptions will exceed digital cable television subscriptions for the first time, reaching 398 million (Digital TV Research, 2021). IPTV technology enables the transmission of video content over the internet, providing users with more flexible and personalized content consumption compared to traditional satellite or cable solutions (Montpetit, Klym, & Mirlacher, 2011). Streaming services such as IPTV and SVOD are becoming increasingly popular. Table 3 clearly illustrates the growth in the number of streaming users worldwide, which has expanded rapidly in recent years. This technological and market trend is fundamentally transforming traditional patterns of television content consumption (Table 3).

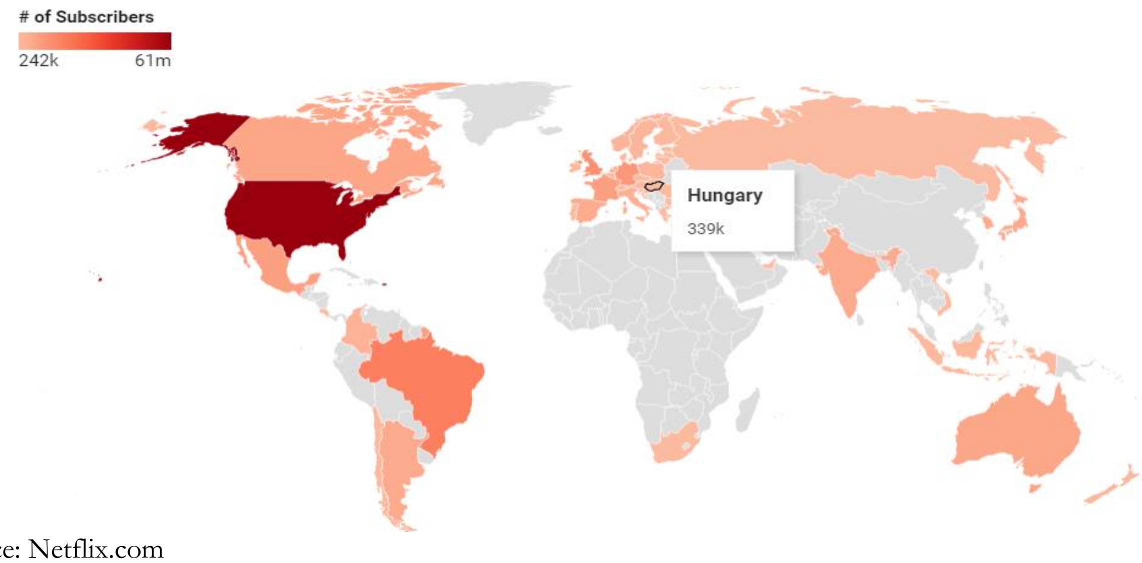
Table 3. The spread of streaming services around the world

Rank	Streaming Platform	Users (in millions)
1	Netflix	247.2
2	Amazon Prime Video	200.0
3	Disney	150.2
4	Max	95.1
5	Paramount+	63.4
6	Hulu	48.5
7	Peacock	28.0
8	ESPN+	26.0
9	AppleTV	25.0
10	Starz	15.8

Source: Forbes home

The popularity of subscription video-on-demand (SVOD) services continues to grow unabated. According to forecasts, there will be 1.79 billion SVOD subscriptions worldwide by 2029, clearly indicating the rise of streaming platforms and a shift away from traditional television models (PwC, 2021). Parallel to the change in television content consumption, technological developments in television sets are also playing a decisive role. In the United States, for example, more than three-quarters of households have a smart TV, which allows for the integration of internet-based services and direct access to streaming platforms (Montpetit et al., 2011). Netflix, an American media and production company based in Los Gatos, California, plays a prominent role in the streaming services market. The company was founded in 1997 by Reed Hastings and Marc Randolph and has since become one of the most influential players in the industry. Netflix launched its service in Hungary on October 4, 2019, attracting 339,000 subscribers in the country by the first quarter of 2021 (Netflix.com) (Figure 1). In terms of subscriber numbers, Netflix had 67 million users in the United States in the first quarter of 2021, accounting for a significant portion of its global base. By 2024, the United States and Canada are expected to account for nearly 31% of subscribers, with a total of 80.13 million users (Netflix.com).

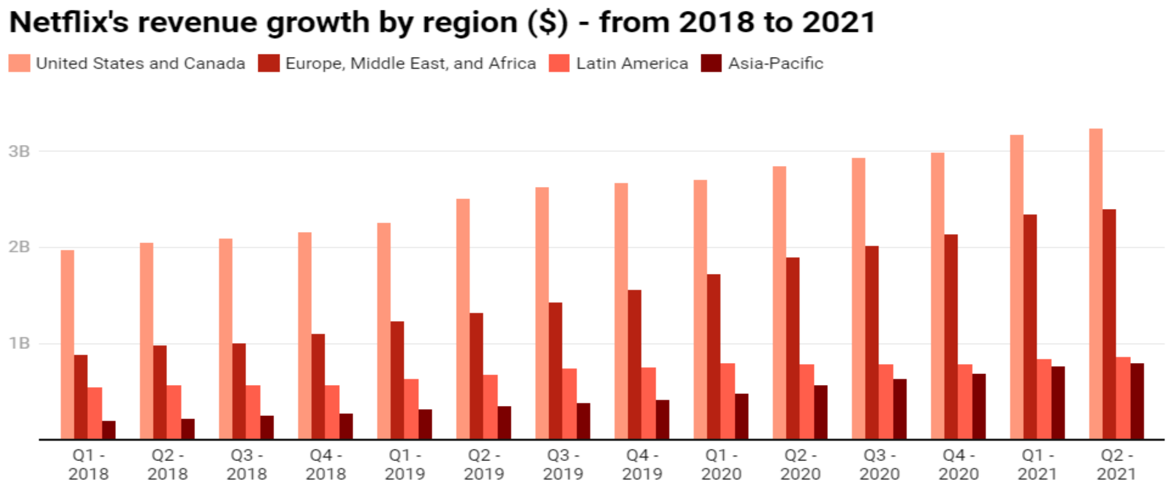
Figure 1: Netflix users in Hungary



Source: Netflix.com

In June 2021, Netflix had 209 million users worldwide. This grew to 260.28 million by December 31, 2023. The figure below shows the revenue growth in the regions below. This represents a significant increase of 5.3% compared to the previous quarter and an increase of nearly 13% compared to the previous year (Netflix.com). It is clear that revenue is growing year on year in all regions. This is not only due to price increases, but also to the service (Figure 2). Figure 3 below shows the Disney+ user base broken down by quarter.

Figure 2: Netflix revenue by continent



Source: Based on Netflix.com

The video streaming industry has become a significant economic factor, with a current market value of $544 billion. This data not only reflects the current success of the industry, but also highlights its potential for rapid growth in the future. Estimates suggest that by 2030, the streaming sector could be worth $1,902 billion, representing remarkable growth. Revenues in the streaming sector are showing dynamic growth. By 2024, industry revenues are expected to reach $43.97 billion, which is an important milestone in the market. However, this trend is only the beginning of an even faster period of expansion: by 2027, industry revenues are projected to reach $54.22 billion, representing an annual growth rate of 7.53% between 2024 and 2027. The forecasts reflect not only the industry's revenue growth, but also consumers' increasing willingness to spend on digital content, such as entertainment and information media. This trend shows a steady increase in investment in the production and distribution of digital content, which further strengthens the industry's long-term growth prospects (Barakabitze et al., 2019, Kálmán & Grotte, 2023; Berde et al., 2025; Keller & Gombos, 2025).

METHODOLOGY

The aim of the research was to explore consumer habits regarding television and streaming services in Budapest and the North Transdanubia region. The research focused on understanding preferences between traditional television and streaming platforms, as well as examining changes in media consumption. The analysis also identified correlations between demographic characteristics and consumer behavior, with a particular focus on the demand for ad-free content and willingness to spend on digital media. The aim of the research was to explore consumer habits related to television and streaming services in Budapest and the North Transdanubia region. The geographical unit under study is a contiguous area with a relatively high GDP per capita (Table 4). Relative prosperity promotes the use of innovative services.

Table: Regional GDP

GDP [thousand HUF/capita]			
Area/Period	2021	2022	2023 estimate
Central Hungary	8,932	10,769	12,516
Komárom-Esztergom County	6,022	7,000	6,901
Győr-Moson-Sopron County	6,180	7,258	8,078
Borsod-Abaúj-Zemplén County	4,211	4,579	4,987
Heves County	4,081	4,885	5,700
Nógrád County	2,668	3,136	3,463

Source: Based on KSH

The analysis focused on preferences between traditional television and streaming platforms, as well as trends in media consumption habits. Data collection took place from September to December 2024 using an electronic questionnaire. Participants completed the questionnaire via an online interface, which ensured fast and efficient data collection. Respondents were able to provide anonymous answers, which increased their willingness to complete the questionnaire. A total of 487 respondents participated in the survey, who do not constitute a representative sample. The questionnaire was distributed electronically, mainly via social media platforms, email, and other online channels. The geographical distribution of respondents was concentrated in Budapest and the North Transdanubia region. The collected data was processed and analyzed using SPSS software. Demographic indicators such as gender, age, place of residence, income status, and education were examined in particular detail. The results were analyzed in percentage distribution to provide an easily interpretable picture of the composition of the respondents. The questionnaire covered several topics:

- Demographic data: Gender, age, place of residence, income status, and education.
- Television habits: Frequency of traditional television viewing and preferred content types.
- Streaming platform use: Which services are used, how often, and why they are chosen.
- Attitudes toward advertising: Importance of an ad-free experience and willingness to pay for ad-free content.
- Future habits: Preference for traditional television or streaming in the coming year.

The research provided insight into the media consumption habits and preferences of the region studied. The data offers valuable information about the current state of the television and streaming market, as well as future trends in consumer habits. Based on the literature and our experience, our hypotheses and the reasons for choosing them were as follows.

H1: There is a significant correlation between age and traditional television viewing, as well as between age and the use of streaming services, but the correlation is weaker in the case of traditional television viewing. One possible explanation for this is that some of the younger age group live with their parents and use the traditional television services that are customary in the family household. For the older age group, highlighting costs as an argument may be effective and may contribute to the spread of streaming services in this group in the long term.

The older generation is less open to technological innovations, and streaming services may be more challenging for them to use than traditional television. The habits of the older generation are deeply rooted in their attachment to traditional television programming, which reduces their interest in streaming services. The older generation is often more cost-conscious, and existing television subscriptions offer them a more convenient and affordable option, especially if they watch movies or series less frequently anyway. Traditional television can provide a communal experience within the family, which is particularly important to the older generation. This shared viewing experience is more difficult to achieve when using streaming services. For younger generations, streaming platforms are no longer just a means of consuming content, but also a social experience (e.g., watching movies together online), which reinforces the dominance of streaming among young people and the weaker correlation with age in the case of traditional television. The content offered by traditional television often better suits the interests of older age groups (e.g., news programs, classic films), while streaming services mainly target younger audiences.

These factors together contribute to the weaker correlation between traditional television and age compared to streaming services.

The majority of respondents prefer streaming platforms because of their flexibility, lack of advertising, and personalized content. The demand for ad-free content is higher among streaming platform users, and they are willing to pay a higher price for it.

H2: People aged 50-59 show the greatest willingness to pay for ad-free content, and age significantly influences willingness to pay.

People aged 50-59 are generally at the peak of their careers or in a stable financial situation, and they have the highest discretionary income, which allows them to incur extra costs for more convenient content consumption. This age group is likely to be less tolerant of advertising because they value their time more and are willing to pay to save time. People aged 50-59 are increasingly adapting to digital media consumption and appreciate the uninterrupted experience offered by ad-free platforms. Convenience is a higher priority for this age group, especially during leisure activities, which may motivate them to pay for ad-free experiences. Previous research and market data also suggest that older, affluent consumers are more willing to pay for premium services, especially if they improve the user experience. These reasons formed the basis for the hypothesis that the willingness to pay would be highest among 50-59 year olds.

H3: Education significantly influences willingness to pay for ad-free content, with those with lower levels of education (8 years of elementary school and high school) showing the highest willingness to pay.

People with higher education (higher education graduates) generally have higher incomes, but this group is often more conscious of their spending. Many people with higher education avoid watching TV altogether, preferring to go to the theater and social events instead. Many people with lower levels of education are more willing to spend money on everyday entertainment, such as ad-free content. For those with lower levels of education, television and streaming often represent a significant source of entertainment, so they are more willing to pay for more convenient content consumption. Alternative technologies (e.g., ad blockers or premium packages) are more prevalent among those with higher education, allowing them to avoid advertising without paying, so their willingness to pay may be lower. Those with lower levels of education may be more likely to focus on immediate benefits (ad-free entertainment), while those with higher education tend to invest in long-term goals. For those with lower levels of education, most of their free time may be spent watching television or streaming, so ad-free entertainment may be more valuable to them.

Hypothesis H3 is based on the assumption that the sociodemographic characteristics of those with lower levels of education—their income, lifestyle, and priorities—may explain their higher willingness to pay for ad-free content. The Chi-Square test shows a significant correlation, confirming that education influences decisions. The data in Table 5 reveal several important demographic trends: The majority of respondents, 43% (211 people), live in Budapest. This reflects the central role of the capital and its greater accessibility. Large cities (over 20,000 inhabitants) also represent a significant proportion, 23%, which points to the importance of rural urbanization. Smaller towns and villages together account for less than 33%, suggesting the dominance of media consumption in larger cities.

Table: Demographic distribution

Place of residence	%	Population	Income	%	Number
Capital	43	211	Average	63	295
Large city (more than 20,000 inhabitants)	23	11	Well below average	14	65
Small town (less than 20,000 inhabitants)	20	96	Above average	11	53
Village	13	65	Below average	9	44
Education	%	Number	Well above average	2	10
8 average	39	191	No	%	Total
Higher education	36	174	Female	58	280
High school diploma	22	106	Male	42	205
Skilled worker	3	15	No comment	0	1

Source: own compilation

63% of respondents have an average income, which represents 295 people. This suggests that a significant portion of the sample belongs to the middle class. Presence of low-income individuals: The proportion of those with incomes well below average is 14%, which is 65 people, compared to 2% with incomes well above average. This highlights income disparities and the dominance of the middle class. Nearly 39% of respondents had only completed 8 years of primary school, which represents 191 people. This high proportion may be a unique feature of the research sample. The proportion of those with higher education is 36%, which is almost equal to the proportion of those with basic education, indicating the participation of the more educated strata. Those with vocational training account for only 3%, which shows that this group is underrepresented. 58% of respondents are women, which is 280 people, compared to 42% men, which is 205 people. This ratio suggests that women were more willing to complete the questionnaire. Only one respondent chose not to disclose their gender. The data clearly shows that the research is dominated by larger urban areas, average income groups, and those with higher education, while the participation of women was slightly higher.

RESULTS

The study examined the relationship between traditional television viewing, streaming channel consumption, and age. The aim was to map the relationship between the use of different types of media and demographic characteristics, with a particular focus on age differences. Below, we summarize three key findings based on the results of the analysis:

1. **Traditional television viewing and streaming channel viewing**: Based on the data, there is no significant correlation between the two variables (r = -0.032; p = 0.540), which means that traditional television viewing and the use of streaming platforms do not significantly influence each other.
2. **Streaming channel viewing and age**: The study revealed a weak but significant positive correlation (r = 0.258; $p < 0.01$), suggesting that older age groups use streaming services less.

3. **Traditional TV viewing and age**: The correlation in this case is not significant (r = -0.028; p = 0.594), so age is not statistically related to the frequency of traditional TV viewing.

Our first hypothesis is only partially fulfilled, as we assumed a significant but weak relationship between age and traditional television viewing, which cannot be confirmed based on the analysis. At the same time, the expected significant but weak relationship between age and streaming channel viewing appears (Table 6).

Table 6 Age and television viewing habits

			How often do you watch traditional television?	How often do you watch streaming channels?	Your age?
Spearman's rho	How often do you watch traditional TV?	Correlation Coefficient	1.000	-0.032	-0.028
		Sig. (2-tailed)		0.540	0.594
		N	366	366	366
	Do you watch streaming channels?	Correlation Coefficient	-0.032	1.000	.258**
		Sig. (2-tailed)	0.540		0.000
		N	366	366	366
	Age?	Correlation Coefficient	-0.028	.258**	1.000
		Sig. (2-tailed)	0.594	0.000	
		N	366	366	366
**. Correlation is significant at the 0.01 level (2-tailed).					

Source: own compilation

The Pearson Chi-Square value is 370.220, p=0.000, which shows a significant correlation between age and willingness to pay.

- The willingness to pay for ad-free content is highest in the 50-59 age group (54.5%).
- In older age groups (over 60), willingness to pay decreases significantly.
- Among younger age groups (e.g., 20-29 years old), willingness to pay is lower than among those aged 50-59.

Hypothesis H2 is fulfilled, as willingness to pay for ad-free content is highest among the 50-59 age group. This age group is probably more financially stable and willing to spend more on more convenient media consumption. Age has a significant influence on willingness to pay, which is also supported by the Chi-Square test (Table 7-8).

Table Age and willingness to pay

Age? * Would you be willing to pay for ad-free content? Crosstabulation					
			Yes	No	Total
Age?	Under 20	Count	78	96	174
		% within Age?	44.8	55.2	100.0
	20	Count	10	58	68
		% within Age?	14.7	85.3	100.0
	30	Count	14	30	44
		% within Age?	31.8	68.2	100.0
	40	Count	13	15	28
		% within Age?	46.4	53.6	100.0
	50	Count	12	10	22
		% within Age?	54.5	45.5	100.0
	60 or older	Count	8	22	30
		% within Age?	26.7	73.3	100.0
Total		Count	135	231	366
		% within Age?	36.9	63.1	100.0

Source: own compilation

Table Testing age and willingness to pay

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	370.220[a]	8	0.000
Likelihood Ratio	17.014	8	0.030
N of Valid Cases	367		
a. 7 cells (46.7%) have expected count less than 5. The minimum expected count is .00.			

Source: own compilation

The data analysis and the results of the Chi-square test can be evaluated as follows to support hypothesis 3. The data show that the level of education can influence the proportion of people willing to pay for ad-free content. Among those with higher levels of education, there is a higher proportion who are unwilling to pay. Higher education: 67.2% are unwilling to pay. 8 years of elementary school: 56.0% are unwilling to pay. Chi-square test results (Pearson Chi-Square test: Value: 493.182 (df = 8), P-value: 0.000) The p-value is less than the accepted significance level of 0.05, so the correlation between education and willingness to pay for ad-free content is statistically significant. Based on the results, it can be stated that there is a statistically significant relationship between education and willingness to pay for ad-free content. Hypothesis 3 stated that education influences people's willingness to pay for ad-free content. Based on the results, this statement was confirmed, as education has a significant effect on willingness to pay. A higher proportion of people with higher education are unwilling to pay, while the willingness to pay is more balanced among those with lower levels of education.

Table Education and willingness to pay

Your level of education? * Would you be willing to pay for ad-free content? Crosstabulation					
			Yes	No	
Education	8 years of elementary school	Count	84	107	191
		% within Your level of education?	44.0	56.0	100.0
	High school diploma	Count	47	59	106
		% within Your level of education?	44.3	55.7	100.0
	Higher education	Count	57	117	174
		% within Your qualification?	32.8	67.2	100.0
	Skilled worker	Count	6	10	16
		% within Your education?	33.	66.7	100.0
Total		Count	194	293	487
		% within Your educational background?	39.8%	60.2%	100.0

Source: own compilation

Table Testing educational attainment and willingness to pay

Chi-Square Tests			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	493.182[a]	8	0.000
Likelihood Ratio	20.608	8	0.008
N of Valid Cases	487		

Source: own compilation

DISCUSSION

The rise of streaming services has had a significant impact on traditional television and media consumption habits worldwide. Numerous studies have addressed this topic, confirming the growing dominance of digital platforms and the declining popularity of linear television. According to a 2021 report by PwC, traditional television remained the largest entertainment and media consumption segment, with revenues of $219 billion; however, it is expected to decline by 1.2% annually over the next five years (PwC. 2021). In contrast, streaming services and online content consumption are showing steady growth, which can be attributed to changes in consumer demand. Similar trends can be observed in Hungary. According to a 2022 survey by the NMHH, nearly half of households—44 percent—watched movies or series on streaming platforms such as Netflix, HBO Max, or Disney+. This growth has led to a decline in television subscriptions over the past two years (National Media and Infocommunications Authority). HBO Max, or Disney+; this growth has led to a decline in television subscriptions over the past two years (National Media and Infocommunications Authority. 2022). A 2024 study pointed out that the media consumption habits of Generations Y and Z are changing dynamically, favoring mobile devices and streaming services over traditional television (Mikis & Tessényi, 2024). This generational shift further reinforces the dominance of digital platforms. The rise of streaming services is not only transforming consumer habits, but also the way content is produced and distributed. Netflix and HBO GO, for example, have had a significant impact on movie-viewing habits in Hungary, posing new challenges for traditional television channels (Balaskóová, 2024). Overall, research consistently confirms that the rise of streaming services is transforming media consumption habits and the role of traditional television, both globally and in Hungary.

During our research, we identified several limitations that may affect the generalizability of our findings. First, our analysis of the growth of streaming services relies primarily on global data, while local markets may exhibit significant differences. For example, technological infrastructure, internet access, and consumer purchasing power may vary from country to country, which affects the popularity of streaming services. Second, the research did not examine in depth the different preferences of demographic groups, particularly the media consumption habits of older generations. This may be an important consideration, as traditional television still plays a significant role among the over-60s. Another significant limitation is that the analysis did not go into detail about the competitive environment of the streaming industry, which is dynamically shaped by continuous innovation and new entrants. Furthermore, due to time constraints, the research did not examine the competition between advertising-based streaming models (AVOD) and subscription models (SVOD), which may be decisive for market development in the coming years. However, these limitations also create opportunities for future research. One significant opportunity is to explore regional differences in more detail, which could help optimize the localization strategies of streaming providers. In addition, it would be worthwhile to analyze demographic differences in greater depth to better understand how the consumption habits of different generations are shaping the future of streaming services. Comparing advertising-based and subscription models could also offer new perspectives for examining the industry's profitability and sustainability.

The rise of smart devices and artificial intelligence is also a promising area for further research. Personalized content recommendation systems, for example, are fundamentally changing the user experience, and examining their effects can help us understand how to make streaming services even more effective. In conclusion, we can say that the streaming industry is not only influencing media consumption habits, but also social interactions and cultural consumption. As technology advances and the market continues to expand, streaming services are becoming increasingly important in the digital economy, while opening up new opportunities for more personalized and accessible forms of content consumption. streaming services will play an increasingly important role in the digital economy, opening up new opportunities for more personalized and accessible forms of content consumption. The key question remains how traditional media can adapt to this new reality and remain relevant in a changing digital world.

CONCLUSION

The results of the research clearly support the fact that a profound transformation of consumer habits is also taking place in the Hungarian media market: traditional television is gradually being pushed into the background, while streaming services—especially international platforms—are playing an increasingly dominant role in content consumption. The study confirmed that age, educational attainment, and willingness to pay are significant factors in platform use, but that media choices are influenced not only by demographic differences, but also by differences in lifestyle and values. The most important conclusion of the research is that streaming services do not merely offer a technological alternative, but create a new kind of media culture based on flexibility, personalization, and user experience. The willingness to pay for ad-free content reflects a desire for digital comfort and consumer autonomy, which will also determine the future of media consumption. The survival of linear television may be limited to a shrinking, older audience, while the shift towards hybrid models (e.g., smart TV-based applications, platform aggregators) is already clearly noticeable.

The study was based on a geographically limited sample (Budapest and the North Transdanubia region), so the results cannot be generalized to the entire Hungarian population. The sampling is not representative, and the data collection was based on a self-reported questionnaire, which may distort actual consumption patterns. Furthermore, the research did not examine in detail preferences by content type (e.g., movies, series, documentaries) or differences between individual streaming platforms. Despite these limitations, the research contributes to the exploration of domestic patterns of digital media consumption and can serve as a basis for further empirical and market studies.

Future studies could usefully extend the sample to rural regions and other demographic groups, with a particular focus on exploring in greater depth the differences in media use between young adults and older age groups. It would be worthwhile to analyze the relationship between ad-free content and price sensitivity, the development of platform loyalty, and the competitive dynamics of the domestic and international streaming markets. Another key area of research could be the impact of artificial intelligence-based recommendation systems on user decisions and the psychological and social dimensions of content consumption. The results of the research are relevant from several practical perspectives. On the one hand, they can help service providers in the planning of media and marketing strategies to target specific age groups and income segments more accurately. On the other hand, they can provide guidance for streaming platforms in the development of ad-free, personalized services and in increasing consumer satisfaction.

Thirdly, it is also important information for content producers and advertisers that, with declining reach in linear television, appearing on digital platforms will be a more effective investment in the future. Finally, the research also contributes to the social understanding of digital media use, pointing out that, in addition to technological developments, user attitudes, values, and cultural factors also play a decisive role in shaping the future of media consumption.

REFERENCES

Accenture. (2022). Media and Entertainment Industry Trends. Retrieved from https://www.accenture.com

Arthur D. Little. (2024). State of the Media Market. 2024. Retrieved from https://www.adlittle.com/en/insights/report/state-media-market-2024

Balaskóová. C. (2020). The impact of Netflix and HBO GO as streaming providers on movie viewing habits

Balassa, B. E., Nagy, N. G., & Gyurian, N. (2024). Perception and social acceptance of 5G technology for sustainability development. Journal of Cleaner Production, 467, 142964. https://doi.org/10.1016/j.jclepro.2024.142964

Barakabitze, A. A., Ahmad, A., Mijumbi, R., & Hines, A. (2019). 5G network slicing using SDN and NFV: A survey of taxonomy, architectures, and future challenges. IEEE Access, 7, 74432–74463. https://doi.org/10.1109/ACCESS.2019.2917695

Berde, É., Kuncz, I., Németh, P., Remsei, S., & Szabó-Bakos, E. (2025). GDP per capita and human capital investment in five countries after exhaustion of the first demographic dividend. Regional Statistics, 15(5), 908–929. https://doi.org/10.15196/RS150504

Bitport. (2023). Streaming is spreading in Spain and traditional television is dying. Retrieved from https://bitport.hu/itthon-is-terjed-a-streaming-es-pusztul-a-hagyomanyos-tevezes

Deloitte. (2023). Digital Media Trends: Insights into Streaming Behaviors. Retrieved from https://www2.deloitte.com

Digital TV Research. (2021). Pay TV forecasts update. Retrieved from https://digitaltvresearch.com/wp-content/uploads/2021/11/Pay-TV-Forecasts-Update-1021-TOC_toc_336.pdf

Flayelle, M., Maurage, P., Di Lorenzo, K. R., Vögele, C., Gainsbury, S. M., & Billieux, J. (2020). Binge-Watching: What do we know so far? A first systematic review of the evidence. Current Addiction Reports, 7(1), 44–60. https://doi.org/10.1007/s40429-020-00299-8

GSMA Intelligence. (2021). Super-aggregators rise to the challenge of video services fragmentation. Retrieved from https://data.gsmaintelligence.com

Hayee. N. U.. Khan. M. A.. & Raza. S. H. (2024). Impact of streaming services on traditional television viewership and advertising avenue. International Journal of Social Science Archives. 7(3). 631–645. https://doi.org/10.47315/ijssa.v7i3.474

Horowitz Research. (2021). As fragmentation of the streaming ecosystem continues. consumers demand managed. consolidated services. Retrieved from https://www.horowitzresearch.com

Horváth, Zs. I., Kupi, M., & Kundi, V. (2025). Digitalization and tourism: How X, Y, and Z generations make travel decisions in the online era. GeoJournal of Tourism & Geosites, 60(Special Issue), 1302. https://doi.org/10.30892/gtg.602spl26-1502

https://doi.org/10.31181/dmame8120251371

Ingham. T. (2023). Music revenues overtake cinema's pre-pandemic peak on back of streaming boom. Financial Times. Retrieved from https://www.ft.com

Ipsos. (2020). The impact of the pandemic on online user habits. Retrieved from https://onlineplatformok.hu/files/0ea4a498-3115-4a4b-a997-947613a1e44d.pdf

Kálmán, B. G., & Grotte, J. K. (2023). The impact of travel and tourism sustainability on a country's image and as the most important factor in the Global Competitive Index: Building brands based on Fogel, Schultz, and Schumpeter. Sustainability, 15(22), 15797. https://doi.org/10.3390/su152215797

Kálmán, B. G., Bárczi, J., & Zeman, Z. (2021). The impact of the first wave of Covid-19 on the financial security of students in higher education. Pénzügyi Szemle / Public Finance Quarterly, 66(3), 368–389. https://doi.org/10.35551/PSZ_2021_3_3

Kálmán, B. G., Malatyinszki, Sz., Bárczi, J., & Zeman, Z. (2024). Corruption and financial inclusion in Hungary and Mexico. Revista Mexicana de Economía y Finanzas, 19(2), 1–28. https://doi.org/10.21919/remef.v19i2.1015

Keller, V., & Gombos, S. (2025). Household Food Waste Reduction Determinants in Hungary: Towards Understanding Responsibility, Awareness, Norms, and Barriers. Foods, 14(5), 728. https://doi.org/10.3390/foods14050728

Kozma, T., Almelhem, M., Balogh, A., & Kurucz, A. (2025). Statistical analysis of companies' logistics systems. WSEAS Transactions on Business and Economics, 22. https://doi.org/10.37394/23207.2025.22.172

Kőmíves, C., Kupi, M., Mazurek, M., & Lebrun, A. M. (2024). TASTING TRADITIONS: THE IMPACT OF DEMOGRAPHICS AND GASTRONOMIC KNOWLEDGE IN GYŐR-MOSON-SOPRON COUNTY, IN HUNGARY. Geojournal of Tourism and Geosites, 56(4), 1708-1717. DOI 10.30892/gtg.56426-1340

Media Future. (2024). The battle between streaming and television has become a battle between generations. Retrieved from https://mediafuture.hu/media/2024/01/17/streaming-tevezesi-szokasok-media/

Mikis, M. L., & Tessényi, J. (2024). Content consumption preferences of the digital generation. Gradus, 11(2), 1–7. https://doi.org/10.47833/2024.2.ECO.006

Montpetit, M., Klym, N., & Mirlacher, T. (2011). Internet protocol television: A key driver for convergence. IEEE Communications Magazine, 49(2), 172–179. https://doi.org/10.1109/MCOM.2011.5706366

National Commission on Markets and Competition (CNMC). (2023). Report on the penetration of streaming services in Spain. Retrieved from https://www.cnmc.es

National Media and Infocommunications Authority. (2022). Television subscriptions are declining. Streaming is growing stronger. Retrieved from https://nmhh.hu/cikk/241952/Megindult_a_televizioelofizetesek_lemorzsolodasa_erosodik_a_streaming

National Media and Infocommunications Authority. (2023). NMHH publishes this year's Media Market Report. Retrieved from https://nmhh.hu/cikk/242948/Az_NMHH_kiadta_az_idei_Mediapiaci_Jelenteset

Ofcom. (2024). Younger UK viewers turn away from traditional TV channels. Financial Times. Retrieved from https://www.ft.com/content/bffd62d2-5e5f-4df3-bd8a-ef4596eabbe4

PwC. (2021). Global entertainment & media outlook 2021–2025. Retrieved from https://www.pwc.com/hu/hu/sajtoszoba/2021/global_entertainment_and_media_outlook_2021-2025.html

Sanusi, B. O., & Ola, O. I. (2023). Impact of streaming services on traditional broadcast television. Scientific Federation Journal of Education and Social Science, 5(3), 45–60. https://doi.org/10.45678/sfjesgs.2023.453

Smith. A. N.. & Telang. R. (2016). Streaming. Sharing. Stealing: Big Data and the Future of Entertainment. MIT Press.

Szabó-Szentgróti, E., Kézai, P. K., & Rámháp, S. (2025). A Study of Unmanned Store Adoption among University Students: A Control Variable Perspective. Decision Making: Applications in Management and Engineering, 364-379. DOI:

Századvég. (2020). The impact of coronavirus on internet use and digital services. Retrieved from https://www.origo.hu/gazdasag/2020/11/szazadveg-tanulmany-a-koronavirus-hatasa-az-internethasznalatra-es-a-digitalis-szolgaltatasokra

Telekom. (n.d.). TV channels and packages. Retrieved from https://www.telekom.hu

Világgazdaság. (January 17, 2024). Streaming comparison: these are the most popular providers. Retrieved from https://www.vg.hu/extra/2024/01/streaming-osszehasonlitas-ezek-a-legnepszerubb-szolgaltatok

