



Deliverable 3.3

Patterns in platform Video consumption in ten countries



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1. Introduction

According to a survey conducted by Ipsos European Public Affairs, at the request of the Public Opinion Monitoring Unit, Directorate-General for Communication, European Parliament, a majority of respondents in Europe use Facebook (67%), WhatsApp (61%) and YouTube (56%). Among the 15–24-year-olds, Instagram is the most used social media platform (79%). TikTok (49%) and Snapchat (43%) are also common among the young respondents.¹ Across all age groups, about half of respondents use social media to send direct messages to friends and family, and at least four in ten use social media to follow the news and current events (44%-46%), but there is a difference in posting habits: 28% of 15-24 year-olds post their own content on social media, compared to 15% of 55+ year-olds.²

There are differences in media usage between socio-demographic groups. Younger respondents are much more likely to use social media platforms and blogs (46% of 15-24-year-olds versus 15% of 55+ year-olds), but they are also more likely to use YouTube and other video platforms (34% and 8%, respectively). Older people make much greater use of traditional news media (TV, radio, and written press). The largest difference in terms of education is seen for the use of online news platforms (selected by 49% of the higher educated and by 30% of the lower educated respondents).³

One more difference between respondents is important for the analysis of the consumption trends: younger respondents are more likely than their older counterparts to say that a catchy title is important (30% of the 15-24-year-olds select this driver versus 22% of the 55+ year-olds). Younger people also more frequently get attracted by an interesting photo or video (15% of 55+ year-olds versus 25% of the 15–24-year-olds) and they more frequently look at news articles shared by a friend or relative (13% and 22%, respectively).⁴

On the question “Which of the following online social media or online platforms have you used in the last 7 days?”, YouTube gets 56% and is on the third place; Instagram gets 42% and is on the fourth place; and TikTok gets 17% and is on the seventh place. On the top in 2022 is Facebook with 67%.⁵

¹ Media & News Survey 2022, European Parliament, July 2022, <https://europa.eu/eurobarometer/surveys/detail/2832>, p. 4, 22.02.2023

² *ibid.*

³ *ibid.*, p. 12

⁴ *ibid.*, p. 25

⁵ *ibid.*, p. 30

Starting with this premise, this deliverable collects and assembles the following reports: Patterns in Platform Video Consumption in Bulgaria (NBU); Patterns in Platform Video Consumption in Italy (IULM); Patterns in Platform Video Consumption in Germany (HBI); Patterns in Platform Video Consumption in Spain (FUOC); Patterns in Platform Video Consumption in Belgium (UGent); Patterns in Platform Video Consumption in Turkey (Bilkent); Patterns in Platform Video Consumption in Greece (NKUA); Patterns in Platform Video Consumption in Portugal (ISCTE); Patterns in Platform Video Consumption in Sweden (IKED); Patterns in Platform Video Consumption in Czech Republic (CU).

On the consumption side, we provide disaggregated data, so as to understand the proportions among national, global, and European taste. In both cases, the goal is that of identifying national, global/American and European patterns in production and consumption. The catalogue of best practices includes cases from both the production and distribution (co-productions, virtuous recommendations, intra-European exportations) and the consumption side (intra-European successes).

For the above-defined purposes, we have collected data about the contents of three platforms over the period of one month. Each partner analyzed the main trends in video consumption, by means of both direct indicators (visualizations, like, downloads, statistics on most-viewed videos) and indirect indicators. We considered the data coming from both video platforms (Amazon, Google/YouTube Analytics, Amazon) and research agencies (HypeAuditor, We Are Social, Statista, and the Eurostat database). Our goal is that of understanding in which way platformization is impacting people's taste, and making it more national, more European, or more American.

2. Section 1 - The audience demographics of YouTube

According to Statista⁶, in the top 10 Leading countries based on YouTube audience size, as of January 2023, there are two countries represented in our project: Germany on 8th place with an audience of 70.9 million and on 10th place is Turkey with 57.9 million. On the Top is India with audience of 467 million.

For task 3.3, we have purchased the statistical reports from the private company HypeAuditor, as the demographics and the data breakdown are not publicly available, as all the market-related information (we will deal with this issue in the final recommendations report, and namely in deliverable D5.6). As HypeAuditor is a marketing agency, for each channel the data was available for the channels with more than 1,000 views in the most recent month, and related to July 2022.

The first category we studied is the nationality of the audience of each channel, or what HypeAuditor defines “Top Audience Country”. According to the description given by the company itself,

country rank is based on the number of real followers and authentic engagement from that country. All the users take part in several country rankings. If the majority of users' audience come from Germany, France or UK, then they would participate in the following countries' rankings respectively. Only one Country Ranking is highlighted in a report. Along with the country indication, we show other places where the audience might come from. If the vast majority of the audience comes from there - we show this country (it should exceed 30%).⁷

For the so-called “Top Audience Country 1” – that is to say, the more common nationality of the followers or subscribers of a given channel - we do not have data for Sweden. For most of the countries - Bulgaria, Czech Republic, Germany, Greece, Italy, Portugal, and Turkey - the top Audience country 1 is the country of origin itself. Italy is on the top with 97.3% of the total channels, followed by Czech Republic with 95% and Turkey with 94%. In Spain and Belgium, the Top Audience country 1 is not the nation itself. The Top Audience country for Spain is

⁶ Leading countries based on YouTube audience size as of January 2023, <https://www.statista.com/statistics/280685/number-of-monthly-unique-youtube-users/#:~:text=As%20of%20January%202023%2C%20India,around%20246%20million%20YouTube%20viewers.,19.02.2023>

⁷ Komok, Anna, How does Country Ranking work?, <https://help.hypeauditor.com/en/articles/2385922-how-does-country-ranking-work>, 19.02.2023

Mexico, with 45.5%, as the common language makes the content easily understandable to Mexican audience. For the same linguistic reason, Brazil is in top 3 audience countries of the top YouTube channels in Portugal, with 10%. For Belgium, Top Audience country 1 is USA with 45.45%. May be further analysis is needed to determine the kind of content from Belgium, which attract American audience. At the same time, the most followed channels in Belgium have the most scattered audience, coming from ten different countries. One of the explanations is based on the fact that The Kingdom of Belgium has three official languages: Dutch (Flemish), French, and German. The audience coming from France (21.82%) is higher than the one coming from Belgium – 14.55%. What these data tell us, in short, is to which extent the audiences of the most important social media channel overlap with each other; whether or not it is common for the Italians to follow the same influencer as in Germany, or Spain (for an aggregate statistical analysis, see D3.5).

TABLE S1_1 Frequency of Top Audience Country 1 on YouTube

	BE (55)	BG (68)	CZ (82)	DE (71)	GR (69)	IT (75)	PT (52)	ES (22)	SE	TR (53)
Country	%	%	%	%	%	%	%	%		%
Algeria			1							
Bulgaria		73,5								
Belgium	14,55									
Brazil	1,82						10			
Czech			95							
Colombia								9,1		

TABLE S1_1 Frequency of Top Audience Country 1 on YouTube

	BE (55)	BG (68)	CZ (82)	DE (71)	GR (69)	IT (75)	PT (52)	ES (22)	SE	TR (53)
France	21,82				1,4					
Greece					85,5					
Germany	3,64			60,5 6						
Hong Kong							2			
India	1,82			2,82			2			4
Iraq				1,41						2
Italy						97,3				
Mexico				1,41			2	45,5		
Portugal							63			
Poland							4			
Russia	3,64	3			1,4			4,5		
Slovakia			3							

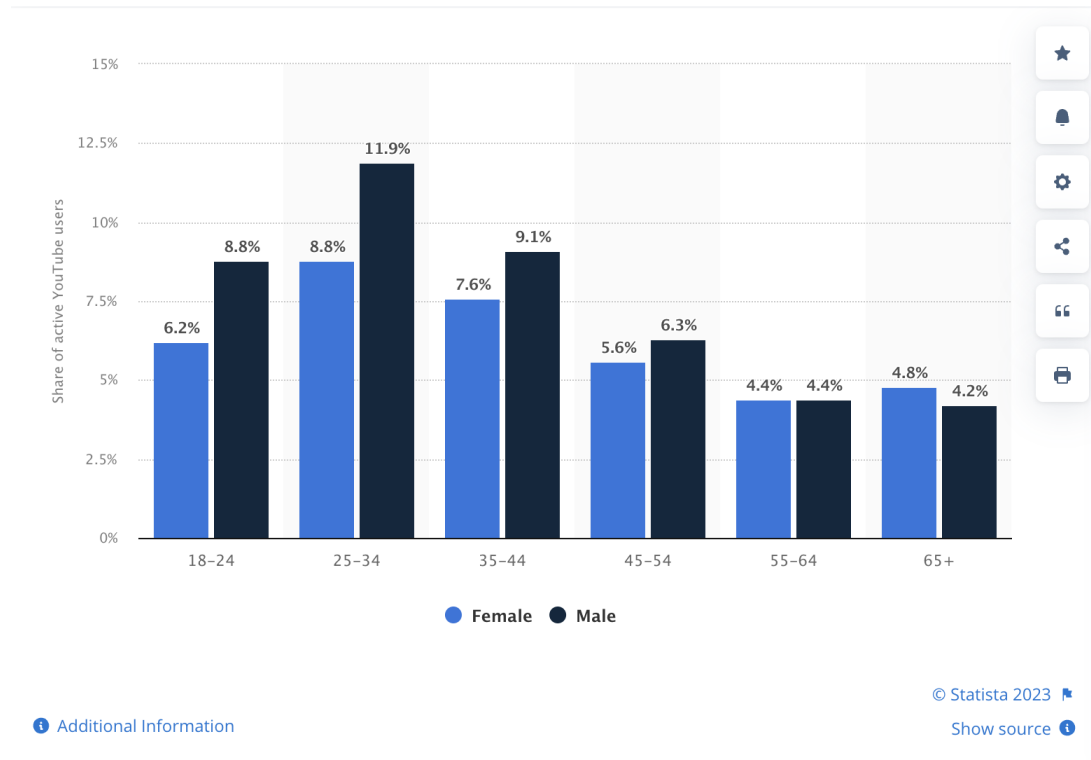
TABLE S1_1 Frequency of Top Audience Country 1 on YouTube

	BE (55)	BG (68)	CZ (82)	DE (71)	GR (69)	IT (75)	PT (52)	ES (22)	SE	TR (53)
South Africa					1,4					
Spain							2	36,4		
Turkey	3,64									94
The Netherlands	1,82		1							
USA	45,45	22		32,39	10,1	2,7	15	4,5		
UK	1,82	1,5		1,41						
N	100	100	100	100	100	100	100	100		100

According to the Pew Research Center, the popular YouTube channels produce a vast amount of content, much of it in languages other than English. Fewer than one-in-five videos from popular YouTube channels are in English, in actuality, but these videos received more views than videos in other languages.⁸ Although that conclusion is made in 2019, the trend is active nowadays too. It is possible that the recommendation algorithm comes to play, here, as when searching for a video, the descriptions in English are more likely to appear in search results.

⁸ A Week in the Life of Popular YouTube Channels, PRC, <https://www.pewresearch.org/internet/2019/07/25/popular-youtube-channels-produced-a-vast-amount-of-content-much-of-it-in-languages-other-than-english/>, 19.02.2023

TABLE S1_2 Distribution of YouTube users worldwide (Source: statista.com)



According to data from Statista⁹, the distribution of YouTube users worldwide, as of January 2023, shows that YouTube is most preferred by Female and Male between 25 and 34.

On table S1_3, we present the gender breakdown of the subscribers of the most influential YouTube channels. In six of the countries in the project, males are between 41 and 60% of the audience. The percentage is the highest in Portugal – 53.33% - and the lowest in Turkey – 34.48%. Males in Belgium, Czech Republic and Germany are between 61 and 80% of the total, of the platform with around 40 percent in that group. Data about Sweden is not available.

⁹ Ceci, L. YouTube: distribution of global audiences 2023, by age and gender, Feb 6, 2023, Statista, <https://www.statista.com/statistics/1287137/youtube-global-users-age-gender-distribution/#:~:text=YouTube%3A%20distribution%20of%20global%20audiences%202023%2C%20by%20age%20and%20gender&text=As%20of%20January%202023%2C%2012,users%20of%20the%20same%20age.,19.02.2023>

TABLE S1_3 MALE preferences for YouTube in 10 countries

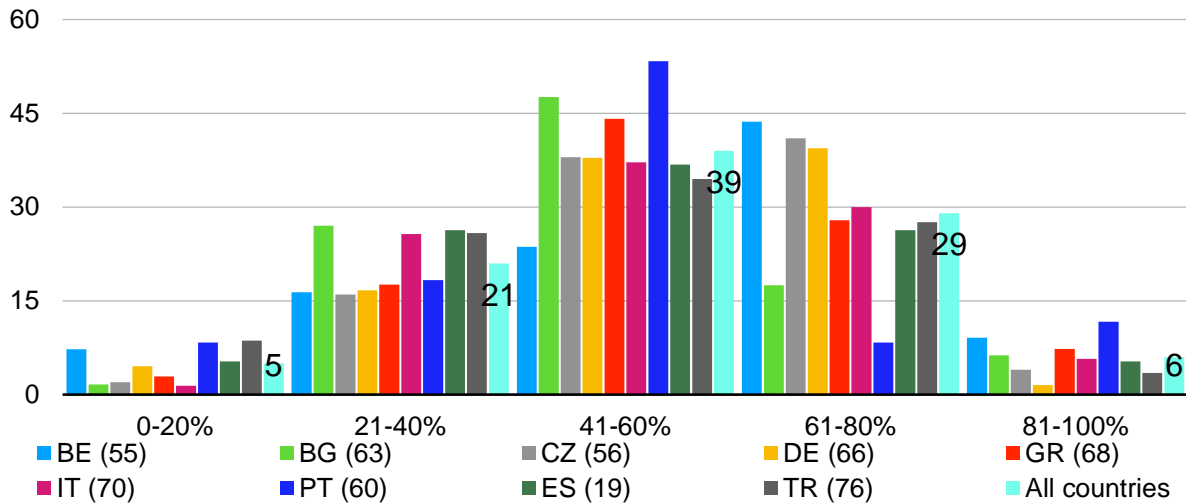
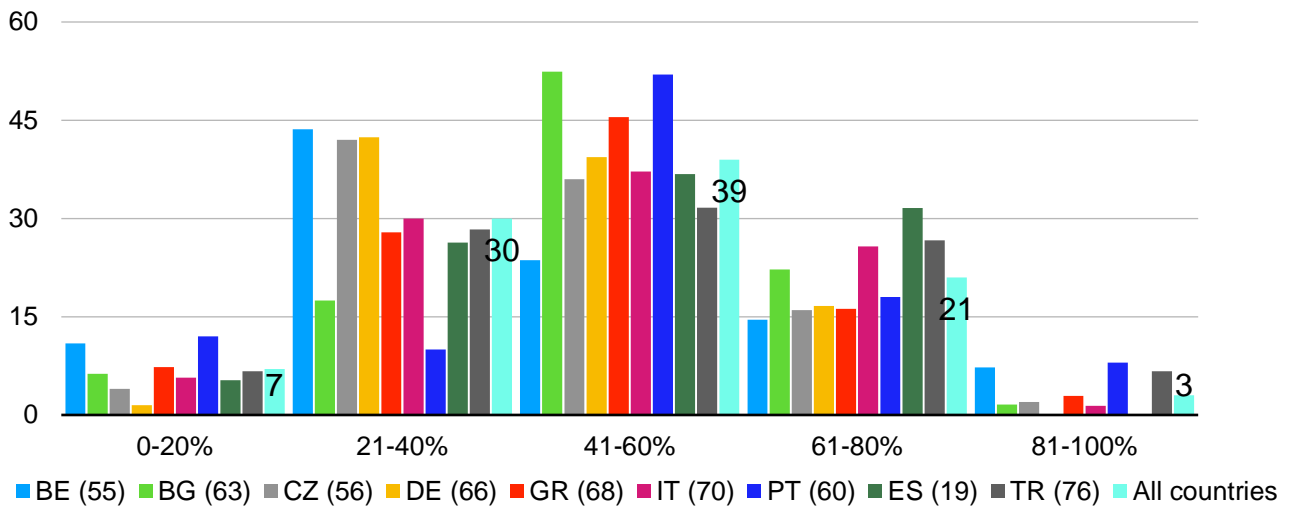


TABLE S1_4 FEMALE preferences for YouTube in 10 countries



Female audience from Belgium, Czech Republic and Germany is between 21 and 40%. In all the other countries, female users are between 41 and 60 percent. Data for Sweden is not available.

On TABLE S1_5-1 and TABLE S1_5-2 we showcase the detailed data, with the already mentioned exception of Sweden, where the gender breakdown is not available.

TABLE S1_5-1 Frequency of Gender (M/F) on YouTube Channels

	BE (55)		BG (63)		CZ (56)		DE (66)		GR (68)	
Sex	M	F	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%	%	%
0-20%	7,27	10,91	1,6	6,3	2	4	4,54	1,51	2,9	7,4
21-40%	16,36	43,64	27	17,5	16	42	16,68	42,42	17,7	27,9
41-60%	23,64	23,64	47,6	52,4	37	36	37,88	39,39	44,1	45,5
61-80%	43,64	14,55	17,5	22,2	41	16	39,39	16,68	27,9	16,3
81-100%	9,09	7,27	6,3	1,6	4	2	1,51	0	7,4	2,9
N	100	100,01	100	100	100	100	100	100	100	100

TABLE S1_5-2 Frequency of Gender (M/F) on YouTube Channels

	IT (70)		PT (60)		ES (19)		TR (76)		All countries
Sex	M	F	M	F	M	F	M	F	
	%	%	%	%	%	%	%	%	%
0-20%	1,43	5,71	8	12	5,3	5,3	8,62	6,67	6
21-40%	25,72	30	18	10	26,3	26,3	25,86	28,33	25
41-60%	37,14	37,14	53	52	36,8	36,8	34,48	31,67	39
61-80%	30	25,72	8	18	26,3	31,6	27,59	26,67	25
81-100%	5,71	1,43	13	8	5,3	0	3,45	6,67	5
N	100	100	100	100	100	100	100	100,01	100

In Belgium, the highest percentage – 43.66 - is for males in the group of 61-80%, and for females in the group from 21-40%. In Bulgaria and in Greece females and male are with highest percentage in the 41-60% range, and in both of the countries in that range females are with higher percentage than males. In Germany, there is zero percentage females in the highest group - 81-100%. In Turkey in the highest range 81-100 the female audience percentage is higher than the one for males – 6.67%.

As to the breakdown by age, the HypeAuditor data are organized in seven age groups. The youngest audience is on average between 11 and 20%, in most of the countries. The highest

percentage of users aged 13-17, on the total of the followers, in Portugal, 50%, and the lowest in Turkey, 28% (TABLE S1_6-1).

TABLE S1_6-1 % of Audience age 13-17 on YouTube

	BE	B G	CZ	DE	GR	IT	PT	ES	TR	
Age	% of audience age 13-17									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	33	21	9	33	47	62	34	11,1	26	30
11-20%	49	47	44	37	35	38	50	38,9	28	41
21-30%	18	32	47	30	18		16	50	47	29
N	100	100	100	100	100	100	100	100	100	100

For the 18-24 age group, data are shown in table S1_6-2.

TABLE S1_6-2 % of Audience age 18-24 on YouTube

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%18-24 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	2	21		2	2	29	2	5		6
11-20%	15	47	9	9	10	44	9	5	2	17
21-30%	25	32	24	27	38	25	24	5	31	26
31-40%	42		47	44	41	2	37	32	35	31
41-50%	11		18	18	7		26	42	29	17
51-60%	5		2		2		2	11	3	3
N	100	100	100	100	100	100	100	100	100	100

The highest percentage of 18-24 users is in Bulgaria and Czechia, with 47% of the audience.

In five of the ten countries, the incidence of that age group (18-24) is low or very low - Belgium, Germany, Greece, Portugal, and Spain. The percentage in Italy and Bulgaria is relatively high, over 20%.

In the age group 25-34, most of the audience in the countries of the project are between 31-40%. In Belgium, this cohort accounts for 64% of the total; in Spain for 63%.

TABLE S1_6-3 % of Audience age 25-34 on YouTube

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%25-34 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%			2		1,5	20			3	3
11-20%	5,45	5	3	3,03		36,93	5		9	8
21-30%	20	34	40	42,43	26,5	29,23	26	63,2	33	35
31-40%	63,64	43	42	33,33	44,1	12,30	50	36,8	38	40
41-50%	9,09	15	13	21,21	26,4	1,54	14		17	13
51-60%	1,82	3			1,5		5			1
N	100	100	100	100	100	100	100	100	100	100

As we see in table S1_6-4, and as expected, the age group 35-44 is less represented in the YouTube audiences of the most influential channels. Usually, it is between 0 and 10%, while Greece is the only country in which this group is in the range 11-20%.

TABLE S1_6-4 % of Audience age 35-44 on YouTube

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%35-44 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	49,09	65	55	48,49	30,9	81,03	50	78,9	60	57,5
11-20%	36,36	21	42	43,94	57,3	17,24	47	15,8	40	35,5
21-30%	14,55	14	4	7,57	10,3	1,73	2	5,3		6,60
31-40%					1,5		2			0,4
N	100	100	101	100	100	100	101	100	100	100

Not surprisingly, as the age of the subscribers increases, their percentage decreases. According to the breakdown of YouTube users by age, the platform is not frequented as much by older consumers. Just 11.9% of the subscribers are aged 45-54. The age group between 45 and 54 accounts for a low percentage the total in all countries. Nearly the total audience in the age

group from Italy is in the range 0-10%. The two oldest age groups, 55-64 and 65 and above, make up just 8.8% and 9% of all YouTube subscribers of the popular channels, respectively.¹⁰

TABLE S1_6-5 % of Audience age 45-54 on YouTube

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%45-54 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	93,10	93	96	92,43	89,7	98,9	94	84,6	60	89
11-20%	6,90	5	4	6,06	10,3	1,1	3	15,4	40	10
21-30%		2		1,51			3			1
N	100	100	100	100	100	100	100	100	100	100

Bulgaria is the only country in which 2% of the age group 55-64 is in the range 11-20% of the audience. In all other countries, the group aged 55-64 is below 10% of the audience of the channels. The age group 55-64 in all of the countries is in the lowest percentage - 0-10.

TABLE S1_6-6 % of Audience age 55-64 on YouTube

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%55-64 audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	100	98	100	100	100	100	100	100	100	99,78
11-20%		2								0,22
N	100	100	100	100	100	100	100	100	100	100

TABLE S1_6-7 % of Audience age 65+ on YouTube

	BE	BG	CZ	DE	GR	IT	PT	ES	TR	
Age	%65+ audience									Average
	%	%	%	%	%	%	%	%	%	%
0-10%	100	100	100	100	100	100	100	100	100	100
N	100	100	100	100	100	100	100	100	100	100

¹⁰ YouTube age Demographics, <https://www.oberlo.com/statistics/youtube-age-demographics>, 22.02.2023

In a more general stance, we know that many changes happened. Since Google acquired YouTube for \$1.65 billion in 2006. YouTube generated \$28.8 billion revenue in 2021, a 46% increase year-on-year bases, and over 2.5 billion people monthly access the platform. YouTube's most subscribed channel was T-Series, however another YouTuber - Mr. Beast - earned the most revenue in 2021. YouTube Premium reached 80 million subscribers in 2022. These are key statistics about YouTube.¹¹ YouTube has more than 2.6 billion active users as of 2023.¹² Interesting fact is that YouTube is the world's largest video-sharing platform and at the same time the second-largest social media. Technically, YouTube is also the second biggest search engine after Google,¹³ besides being part of the same financial conglomerate, Alphabet. As stated, YouTube is a platform, on which users daily consume 1 billion hours of video, and the majority of users is aged 25-34. Consequently, we need to press more attention on how Europe is presented on this platform (see deliverables D2.2 and D2.3). YouTube is home to all types of content and in times of disinformation and misinformation, in times of Post-truth the presence in such an influential channel is a must in all communication efforts - for a politicians, organizations and continents.

¹¹ Iqbal, Mansoor, YouTube Revenue and Usage Statistics (2023), businessofapps.com/data/youtube-statistics/, Business of Apps, 19.02.2023

¹² YouTube Statistics (2023), <https://www.demandsage.com/youtube-stats/>, 19.02.2023

¹³ YouTube Statistics (2023), <https://www.demandsage.com/youtube-stats/>, 19.02.2023

3. Section 2 - The audience demographics of Instagram

Based on the same demographics collected by HypeAuditor, we can say that the audience of the most popular Instagram happens to be nationally bound, even though the largest number of top-accounts is predictably based in the USA (137). The followers of the top100 accounts in the researched countries, on aggregate, are distributed in 33 countries. Once again, we recall that the main goal of this elaboration is to visualize the overlapping between the national audiences of the most followed channels in the ten countries.

TABLE S2_1 Frequency of top audience country 1 on Instagram

		BE (90)	BG (91)	CZ (99)	DE (98)	GR (100)	IT (136)	ES (40)	PT (98)	TR (92)
N	Country	%	%	%	%	%	%	%	%	%
1	Bulgaria		82.4							
2	USA		4.4		60.42		50	12.5		2.17
3	Brazil	1.11	2.2	13	8.33		11	22.5	4	5.43
4	Turkey		2.2		1.04	1	1.4			67.4
5	Poland		2.2		1.04					
6	Russia		2.2				2.2			5.43
7	France	4.44	1.1			1	1.4	5	1	
8	Iran		1.1		3.12		1.4			3.26
9	Iraq		1.1							
10	Spain		1.1	1			3.6	17.5	1	
11	Belgium	90								
12	Congo	1.11								
13	Czech Republic			66						
14	Slovakia			15						
15	UK			2	2.08	3	1.4	2.5		
16	Australia			1						
17	Azerbaijan			1			0			
18	Greece			1		95				
19	Netherlands	3.33								1.09
20	Germany				15.62		1.4	5	1	1.09

21	India				3.12		5.8	10		7.61
22	Italy				2.08		13.2	5		2.17
23	Indonesia				1.04		1.4	7.5		
24	Albania				1.04					
25	Saudi Arabia				1.04					1.09
26	Mexico						1.4	5		1.09
27	Colombia							2.5		
28	Angola								4	
29	Portugal								89	
30	Argentina							2.5		
31	Ivory Coast									1.09
32	Syria									1.9
	N	100	100	100	100	100	100	100	100	100

It appears that women have a preference for Instagram. Almost in all countries, the female audience is larger than the male, with exception of Spain and Turkey. In Germany, the use is almost evenly split between male and female audience, with slight domination of male. Overall, based on the followers of the researched 860 accounts, we see that the ladies make up the majority of users on this popular social platform.

TABLE S2_2-1 Frequency of sex (M/F) on Instagram

	BG (95)		BE (100)		CZ (99)		DE (99)		GR (100)	
Sex	M	F	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%	%	%
0-20%	14,8	5,3	13	11	7	4	5	13	32	10
21-40%	50,5	8,4	51	14	54	17	29	24	33	14
41-60%	22,1	22,1	13	13	18	18	28	29	12	12
61-80%	8,4	48,4	14	51	17	54	24	30	13	33
81-100%	4,2	15,8	9	11	4	7	13	3	10	31
N	100	100	100	100	100	100	100	100	100	100

TABLE S2_2-2 Frequency of sex (M/F) on Instagram

	IT (136)		PT (97)		ES (40)		TR (94)	
Sex	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%
0-20%	11	12	23	4	0	0	0	10,64
21-40%	44	17	39	19	12,5	42,5	35,11	24,47
41-60%	16	19	15	15	10	30	29,79	32,98
61-80%	18	46	19	41	22,5	15	24,47	31,91
81-100%	10	6	4	21	55	12,5	10,64	0
N	100	100	100	100	100	100	100	100

As to the breakdown by age group, the 25-34 cohort is the most relevant in Instagram, very closely followed by the 18-24 years old. Instagram channels remain a largely untapped territory for those in older age brackets, as mainly 0-10% of the users fall into the 55+ categories. An interesting observation allowed by our data, is that in Greece and Portugal users aged 35-44 are more familiar with Instagram, compared to the rest of the countries in the sample. Maybe surprisingly, minor interest for the platform (with exception of Czech Republic) is shown by the group of the youngest in the survey – the aged 13-17.

TABLE S2_3-1 Frequency of % of age 13-17 Audience on Instagram

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (134) (male)	Italy (134) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	69	42,1	45	63,64	87	93,3	81,6	74	25	49
11-20%	24	34,7	21	29,28	12	5,1	10,2	23	72,5	50
21-30%	4	9,5	25	7,07	1	0	6,6	3	2,5	1
31-40%	3	10,5	9	0	0	0	0	0	0	0
41-50%	0	3,2	0	0	0	0	0	0	0	0
51-60%	0	0	0	0	0	0	0	0	0	0
Total	100	100	100	100	100	100	100	100	100	100

TABLE S2_3-2 Frequency of % of age 18-24 Audience on Instagram

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (136) (male)	Italy (136) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	0	42,1	0	0	0	44	15,4	1	0	0
11-20%	5,3	34,7	6	6	30	35,3	44,1	22	0	3

21-30%	12,6	9,5	25	23	40	17	25	34	7,5	24
31-40%	43,2	10,5	30	44	24	3,7	16,9	35	65	36
41-50%	36,8	3,2	38	26	6	0	0	8	27,5	36
51-60%	2,1	0	1	0	0	0	0	0	0	0
Total	100	100	100	100	100	100	100	100	100	100

TABLE S2_3-3 Frequency of % of age 25-34 Audience on Instagram

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (136) (male)	Italy (136) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	3	0	0	0	0	18,4	33	0	0	1
11-20%	2	10,5	4	2	0	40,4	22	0	2,5	0
21-30%	13	13,7	33	9	1	23,5	30,8	4	2,5	4
31-40%	53	38,9	19	41	19	16,9	13,9	42	55	54
41-50%	27	33,7	42	42	63	0	0	54	40	39
51-60%	2	3,2	2	5	17	0	0	0	0	1
Total	100	100	100	100	100	99,2	100	100	100	100

TABLE S2_3-4 Frequency of % of age 35-44 Audience on Instagram

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (136) (male)	Italy (135) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	30	64,2	54	53	15	83,4	88,2	22	75	60
11-20%	42	28,4	33	43	55	16,6	11	54	25	37
21-30%	27	7,4	13	3	29	0	0	25		3
31-40%	1	0	0	0	1	0	0			0
Total	100	100	100	100	100	100	100	100	100	100

TABLE S2_3-5 Frequency of % of age 45-54 Audience on Instagram

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (107) (male)	Italy (96) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	75	100	98	100	98	78,7	70,5	88	100	99
11-20%	24	0	2	0	2	0	0	12	0	1
21-30%	1	0	0	0	0	0	0	0	0	0
Total	100	100	100	100	100	78,7	100	100	100	100

TABLE S2_3-6 Frequency of % of age 55-64 Audience on Instagram

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (107) (male)	Italy (96) (female)	PT (97)	ES (40)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	100	100	100	100	100	100	100	100	100	100
Total	100	100	100	100	100	100	100	100	100	100

TABLE S2_3-7 Frequency of % of age 65+ Audience on Instagram

	BE (100)	BG (95)	CZ (99)	DE (99)	GR (100)	IT (136) (male)	Italy (136) (female)	PT (97)	ES (37)	TR (94)
	%	%	%	%	%	%	%	%	%	%
0-10%	100	100	100	100	100	100	100	100	100	100
Total	100	100	100	100	100	100	100	100	100	100

According to global-scale research on the demographics of the Instagram users, most Instagrammers fall within the 25-to-34 age range. In fact, nearly half (48.63%) of all Instagram users are in this age group.¹⁴ This research also shows that there are more females using Instagram than males in the 13-to-17, 18-to-24, and 24-to-35 age groups. This tendency, however, reverses for users aged 35 and older, with more males on Instagram than their female counterparts.¹⁵

The income scale of the Instagram users is a reflection of two major factors. Firstly, we have to consider the overall economic state of the country; and secondly, the young age of the users, which may cause the low-income group to be overrepresented. Based on our dataset, we can observe that most of the users are with annual income between 10,000 and 25,000 €. There is a clear difference in Belgium, where the most common income of Instagram users is 25-50K; whilst Turkey and Italy are on the other end, with the largest group only earning 0-5K. At the same time in Germany, we have the biggest group of 100+K annual income, possibly due to the stronger economy of the country, compared to Bulgaria, Turkey, and Portugal.

¹⁴ Instagram Age Demographic, <https://www.oberlo.com/statistics/instagram-age-demographics>, 22.02.2023

¹⁵ Ibid.

TABLE S2_4-1: Frequency table of income scale ok-5k on Instagram

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	62	7,5	79	41	93	39	37	10	5
11-20%	22	62,7	8	33	7	29,4	54	22,5	51
21-30%	8	27,6	11	16	0	14	6	30	22
31-40%	7	1,1	2	5	0	8,9	3	22,5	11
41-50%	1	0	0	2	0	5,1	0	7,5	4
51-60%	0	1,1	0	2	0	2,2	0	7,5	4
60+	0	0	0	0	0	1,5	0	0	2
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-2: Frequency table of income scale 5k-10k on Instagram

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	79	4,3	3	43	7	24,2	14	5	2
11-20%	21	5,3	83	45	92	46,3	67	42,5	22
21-30%	0	69,1	1	8	1	26,5	18	47,5	74
31-40%	0	21,3	13	3	0	1,5	1	5	2
41-50%	0	0	0	0	0	0	0	0	0
51-60%	0	0	0	0	0	0	0	0	0
60+	0	0	0	0	0	0	0	0	0
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-3: Frequency table of income scale 10k-25k on Instagram

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	2	1,1	0	8	0	2,2	0	0	2
11-20%	94	5,3	0	66	1	42,6	3	37,5	9
21-30%	4	3,2	5	23	8	49,2	79	57,5	20
31-40%	0	78,7	66	2	75	5,9	18	5	55
41-50%	0	11,7	29	0	16	0	0	0	14
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-4: Frequency table of income scale 25k-50k on Instagram

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	0	39,3	13	15	0	17	4	27,5	28
11-20%	39	53,2	0	60	1	58	41	60	63
21-30%	61	7,5	78	24	99	25	51	12,5	9
31-40%	0	0	9	0	0	0	4	0	0
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-5: Frequency table of income scale 50k-75k on Instagram

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	5	93,6	85	33	89	55,1	58	75	96
11-20%	95	6,4	15	66	11	44,9	42	25	4
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-6: Frequency table of income scale 75k-100k on Instagram

	BE	BG	CZ	DE	GR	IT	PT	ES	TR
	%	%	%	%	%	%	%	%	%
0-10%	37	96,8	100	78	100	94,1	99	97,5	99
11-20%	63	3,2	0	21	0	5,9	1	2,5	1
N	100	100	100	100	100	100	100	100	100

TABLE S2_4-7: Frequency table of income scale 100k+ on Instagram

	BE (100k-150k)	BG	CZ	DE	GR	IT	PT	ES (100k-150k)	TR
	%	%	%	%	%	%	%	%	%
0-10%	28	98,9	100	21	97	75,8	95	97,5	98
11-20%	72	1,1	0	50	3	21,3	4	2,5	2
21-30%	0	0	0	26	0	2,9	1	0	0
31-40%	0	0	0	2	0	0	0	0	0
N	100	100	100	100	100	100	100	100	100

Table S2_4-8: Frequency table of income scale 150k-200k on Instagram

Country	BE	ES
%	%	%
0-10%	100	100
N	100	100

Table S2_4-9: Frequency table of income scale 200k+ on Instagram

Country	BE	ES
%	%	%
0-10%	100	100
N	100	100

Based on the Statista data, we compare the composition of the European audiences with that of the American audiences. In the US, roughly 42% of people with a household income of over \$75,000 are Instagram users. In other words, the richest are more likely to enjoy the photo-sharing platform. Just under 40% of those with a household income of between \$30,000 and \$74,999, on the other hand, do use Instagram. For those with an income under \$30,000, the number drops down to 35%.

At the same time, by January 2023, in the list of leading countries based on Instagram audience size, we find two countries represented in the consortium, along with the USA: Turkey is on the fifth place with 48.65 million; and Germany is on the ninth place with 27.45 million (while Italy is on the tenth place with 26.2 million).¹⁶

¹⁶ List of leading countries based on Instagram audience size, Statista, <https://www.statista.com/statistics/578364/countries-with-most-instagram-users/>, 22.02.2023

4. Section 3 - The audience demographics of TikTok

In the case of TikTok too, we collected disaggregated data from HypeAuditor, related to the month of July 2022. Not in all countries, and due to the different practical issues, the data was available for all the top100 channels, as it was planned in the research protocol (see D3.1). Table S3_2 presents the data about Top Audience Country 1 – that is to the say, the most common nationality of the followers of the most influential TikTok channels in the ten countries.

TABLE S3_1 Number of profiles on TikTok

	BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
Number of profiles country	97	94	96	97	96	98	97	36	99	79

As we see, in Belgium and Bulgaria all subscribers (technically, Top Audience Country 1) of the most influential TikTokers are from the country itself. For the other nations, that percentage is between 98% in Sweden and 67.03% in Germany. American audience is present in seven of the countries - with the highest percentage in Germany (TABLE S3_2).

This national embedding of TikTok is a more relevant finding, when one considers that the format of the video allows users to watch the content without necessarily knowing the language - especially in the cases of music and dance.

TABLE S3_2 Top Audience Country 1 on TikTok

		BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
	Country	%	%	%	%	%	%	%	%	%	%
1	Belgium	100									
2	Bulgaria		100								
3	Sweden									98	
4	Czech Republic			97							
5	Greece					96,88					
6	Italy						93,9				
7	Turkey				2,06						84,81

		BE	BG	CZ	DE	GR	IT	PT	ES	SE	TR
8	Portugal							74,23			
9	Spain								69,4		
10	Germany				67,03						1,27
11	United States			1	13,40	1,04	6,1	6,19	8,3	1	
12	Brazil				2,06			13,40	5,6		2,53
13	Mexico				1,03			1,03	13,9		
14	Iraq				3,09	1,04					7,59
15	Philipine			1	3,09			1,03			
16	Pakistan				2,06	1,04					
17	UK				3,09						
18	Argentina								2,8		
19	Azerbaijanl										2,53
20	Indonesia				1,03			1,03			
21	Egypt										1,27
22	Angola							1,03			
23	Bangladesh				1,03						
24	Romania				1,03						
25	Saudi Arabia							1,03			
26	Ukraine							1,03			
27	Russia			1							
28	UAE									1	
	Total	100	100	100	100	100	100	100	100	100	100

If we look at the whole picture, as of January 2023, the United States was the country with the largest TikTok audience by far, with approximately 113 million users engaging with the popular social video platform. Indonesia followed, with around 110 million TikTok users.¹⁷ According

¹⁷ Countries with the most TikTok users 2023, <https://www.statista.com/statistics/1299807/number-of-monthly-unique-tiktok->

to a market forecast released by Statista, by 2027 it is estimated that TikTok users in Europe will amount to around 281 million users.¹⁸ The language is certainly one of the factors in attracting audiences, but in a particular way. For instance, 13.4% of the followers of the top-TikTokers in Portugal are from Brazil, and 13.9% of the followers of the top-TikTokers in Spain is from Mexico (see D3.5 for the wide-scale, aggregate analysis of these data). When the national language is not commonly spoken abroad, the TikTok audiences – at least at this level of observation – are rather bound to the national dimension.

In most of the countries, in fact, the most popular TikTok channels are mainly attracting national audience - over 67% in all the ten countries. German audiences share their favorite TikTok pages with the highest number of countries – 12 - followed by Portugal with 9, and by Turkey, 6. The other countries, except Belgium and Bulgaria, have between 2 and 5 top countries.

As to the gender breakdown, we can recall here that at the global level - according to the Statista data - as of January 2023, approximately 54 percent of TikTok users were women.¹⁹

TABLE S3_3 % of Audience gender on TikTok in the ten countries

	BE		BG		CZ		DE		GR		IT		PT		ES		TR	
% Audience by gender	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F	M	F
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
0-20%	35,71	3,13	11	0	35	0	21,65	4,12	16,7	4,2	27,95	1,03	25	2	0	42,5	7,89	1,32
21-40%	41,84	8,33	69	6	56	3	43,30	13,40	42,7	8,3	59,14	3,09	47	6	12,5	30	40,79	19,73
41-60%	13,27	12,5	16	18	9	8	18,56	21,65	28,1	28,1	9,68	11,34	20	21	10	15	32,89	34,21
61-80%	7,14	44,79	3	67	0	57	15,46	46,39	9,4	42,7	3,23	63,92	6	49	22,5	12,5	18,43	43,42
81-100%	2,04	31,25	1	9	0	32	1,03	14,44	3,1	16,7	0	20,62	2	22	55	0	0	1,32
Total %	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100

users/#:~:text=Countries%20with%20the%20most%20TikTok%20users%202023&text=As%20of%20January%202023%2C%20the,around%20110%20million%20TikTok%20users, 20.02.2023

¹⁸ Dixon, S., Digital Market Outlook: TikTok users in Europe 2017-2027, <https://www.statista.com/forecasts/1334355/tiktok-users-europe>, 20.02.2023

¹⁹ Global TikTok user distribution by gender 2023, Statista, <https://www.statista.com/statistics/1299785/distribution-tiktok-users-gender/#:~:text=TikTok%3A%20distribution%20of%20global%20audiences%202023%20by%20gender&text=As%20of%20January%202023%2C%20approximately,46%20percent%20of%20the%20total>, 20.02.2023

Among the countries covered by our study, only Spain is an exception to such global trend, with the highest quota of male audience between 81-100%. In six of the countries the highest percentage is that of the Female audience between 61-80%: Belgium, Czech Republic, Germany, Italy, Portugal, and Turkey. In Bulgaria the highest percentage is male audience between 21-40%, in Greece the highest percentage is the same for male between 21-40% and Female between 61-80%. In short, and beyond the technicalities due to the way HypeAuditor aggregate the data, female users easily account for more than 60% of the followers of the top-TikTokers (for other information about the gender breakdown of the media audiences in Europe, see deliverable D1-2).

When it comes to the breakdown by age group, the highest percentage of the youngest audience, the aged 13-17, is in Bulgaria (26%) and in Czech Republic (29%). In five of the countries, the youngest audience is between 31-40% of the total. In Spain, that percentage is 72% for the range between 11-20%, and in Turkey is 34% between 21-30%. If we compare these data with the age breakdown related to the American TikTok audience, we will see that in the USA the highest percentage is 25% for the age group 10-19 years, which is the single most represented group in the composition of the overall audiences²⁰. TikTok is clearly appreciated by the young audiences and by the so-called generation Z, even more than Instagram – respectively 37.3 million and 33.3 million users - with this trend probably reinforcing in the near future.²¹

TABLE S3_4 Frequency % of Total Audience at age 13-17 on TikTok

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	8	0	0	2	12	6	25	3
11-20%	20	16	3	16	32	13	72	25
21-30%	20	21	21	35	39	25	3	34
31-40%	23	26	37	36	12	39	0	26
41-50%	19	26	29	10	5	11	0	12
51-60%	10	11	10	1	0	6	0	0
N	100	100	100	100	100	100	100	100

²⁰ Howard, Josh, TikTok User Age, Gender, & Demographics (2023), <https://explodingtopics.com/blog/tiktok-demographics#tiktok-users-age>, 20.02.2023

²¹ Howard, Josh, TikTok User Age, Gender, & Demographics (2023), <https://explodingtopics.com/blog/tiktok-demographics#tiktok-users-age>, 20.02.2023

On TABLE S3_4 we can see that Bulgaria and Czech Republic have zero percentage in the lower range (0-10%), and that Greece, Spain and Turkey have zero percentage in the highest range for the youngest age group.

On TABLE S3_5 we compare percentage of audience for the next age group - 18 to 24 years old. Half of the countries have zero percent for that group in the lowest range 0-10% audience - Bulgaria, Czech Republic, Germany, Portugal, and Spain – which confirms how the youth is usually a strong user of this platform. Portugal is the only country with the highest percentage for that group between 41-50%.

TABLE S3_5 % Total Audience at age 18-24 on TikTok

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	4	0	0	0	1	0	0	1
11-20%	2	0	0	0	1	1	0	0
21-30%	15	8	7	14	10	12	8	14
31-40%	42	58	46	46	44	34	65	43
41-50%	30	34	42	36	40	48	27	37
51-60%	7	0	5	4	4	5	0	5
N	100	100	100	100	100	100	100	100

As it was in the case of Instagram, the quota of TikTok followers on the total constantly decreases when the age increases. In the age group 25-34 four of the countries - Belgium, Bulgaria, Czech Republic, and Portugal - have the highest percentage of audience in the range between 11-20%. Germany, Greece and Turkey have the highest percentage between 21-30%. In this age group Spain have the highest percentage (55%) in the range between 31-40%.

TABLE S3_6 % Total Audience at age 25-34 on TikTok

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	15	12	5	1	4	3	0	3
11-20%	41	37	69	39	17	52	2,5	30
21-30%	34	30	22	42	42	26	2,5	36
31-40%	7	19	4	16	30	14	55	25
41-50%	3	2	0	2	7	5	40	5
51-60%	0	0	0	0	0	0	0	1
N	100	100	100	100	100	100	100	100

For the age group 35-44, nearly all countries have percentages between 0 and 20%: which means, in all cases the 35-44-year-old are a small fraction of the TikTok followers. The two exceptions are Greece and Portugal with thin percentage in the range between 21-30%.

As we can see on TABLES 8, 9 and 10, for age groups above 45, all countries have audience between 0-10%. Spain is the only country with zero percentage for the oldest audience group 65+. To sum up, the incidence of the mature and old age group on the composition of the TikTok audience is, as expected, very low (if indeed there is any statistical incidence).

TABLE S3_7 % Total Audience at age 35-44 on TikTok

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	94	95	99	94	82	89	75	89
11-20%	6	5	1	6	17	8	25	11
21-30%					1	3		
N	100	100	100	100	100	100	100	100

TABLE S3_8 % Total Audience at age 45-54 on TikTok

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	100	100	100	100	100	100	100	100
N	100	100	100	100	100	100	100	100

TABLE S3_9 % Total Audience at age 55-64 on TikTok

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	100	100	100	100	100	100	100	100
N	100	100	100	100	100	100	100	100

TABLE S3_10 % Total Audience at age 65+ on TikTok

	BE	BG	CZ	DE	GR	PT	ES	TR
	%	%	%	%	%	%	%	%
0-10%	100	100	100	100	100	100	0	100
N	100	100	100	100	100	100	0	100

Without any doubt, TikTok is the platform preferred by the younger generation all over the world. According to the Google data, almost 40% of young people, when looking for a place for lunch, do not even use Google Maps or Search - they directly consult TikTok or Instagram.²² TikTok analysts are well-aware of that trend, and the company is already testing a new feature to identify keywords in comments and link them to search results.²³ The other major sphere for TikTok is music. Not only does the platform host music contents, but according to the *Year on TikTok 2021 Music Report*, 63% of users discover new kinds of music exactly on TikTok, before hearing about that in any other platform.²⁴

Some practitioners in the field of social media called TikTok the game-changing platform²⁵. For sure, as observed, TikTok is a platform able to attract young generations of users, actually everywhere in Europe. This would not come with some complications, as we know: legal and ethical arguments are at stake, in the case of TikTok, to which we will shortly refer here (as this report is focused on the analysis of social media audiences, whilst the externalities of video

²² Peres, Sarah, Google exec suggests Instagram and TikTok are eating into Google's core products, Search and Maps, <https://techcrunch.com/2022/07/12/google-exec-suggests-instagram-and-tiktok-are-eating-into-googles-core-products-search-and-maps/>, 20.02.2023

²³ Neves, Alina, Everyone Wants To Be TikTok, But What Can We Expect From TikTok In The Future?, <https://rockcontent.com/blog/tiktok-future/>, 20.02.2023

²⁴ Year on TikTok 2021 Music Report, <https://newsroom.tiktok.com/en-us/year-on-tiktok-music-report-2021>, 20.02.2023

²⁵ Year On TikTok 2022 - Audible Treats, https://audibletreats.com/tiktok_pr164/, 20.02.2023

platformization, and the possible countermeasures, are partially discussed in deliverable D3.4, and will be the core part of D5.6).

A major political issue is connected to the Chinese origin the platform. Today TikTok is forbidden from being installed on the devices owned by the federal government in USA²⁶, and the European Commission is going in the same direction.

As to the impact of TikTok on the mental equilibrium of the teenagers, which is a much-discussed topic in academic research, we can observe something similar. On 1 March, 2023, TikTok announced²⁷ the setting of a 60-minute daily screen-time limit, specifically for users aged under 18. Parents of children using the Family Pairing option on the app will also be able to set screen time limits, as well as to access a dashboard, which would give a breakdown of app usage. If young people hit the new limit, they will have to enter a passcode to continue to use the service that day. Only the future can say whether in the future we will “TikTok” things instead of googling them.

²⁶ Why TikTok's future has never been so cloudy, <https://www.theverge.com/2023/1/4/23538658/tiktok-spying-us-government-ban-threat-biden-china>, 20.02.2023

²⁷ TikTok sets 60-minute daily screen time limit for under-18s, <https://www.bbc.com/news/technology-64813981q>, 4 March 2023

5. Conclusion

Video production and consumption in the new platforms can be considered against the backdrop of traditional TV and movie systems. In the case of VSP, the difference between age group is the most obvious factor at stake. Online news platforms, social media channels and influencers are more frequently trusted by younger respondents. For instance, 7% of 55+ year-olds select online news platforms (including blogs and podcasts) as a media source they trust; this figure increases to 16% for 15-24-year-olds. Similarly, 2% of 55+ year-olds trust influencers on social media, compared to 13% of the 15-24-year-olds.²⁸

Every day, people watch over a billion hours of video and generate billions of views. A fact to be considered is that more than 70% of YouTube watching time comes from mobile devices. There are around 250 million hours of videos watched on YouTube every single day. 79% of all internet users own a YouTube account (Facebook is sitting at 85%). However, the video and streaming platform has the most active users — 86% of all people on the Web.²⁹ Instagram users are spending a monthly average of 11.7 hours on the platform, or a daily average of 29 minutes.³⁰ Apps like TikTok and Instagram are already the GenZ's and the Millennials' favorites. By the beginning of 2022, kids and teens were daily watching 91 minutes on average on TikTok, compared to just 56 minutes watching YouTube. We have to keep in mind that data for TikTok is available only for users aged 18+. Considering that the kids spend most of their online time on TikTok, its actual audience is likely much larger between the youngest audience.

There is no doubt that the global Gen Z is turning to TikTok for entertainment purposes, but not only for that. The top three adjectives the European Zoomers use to describe the platform are “fun” (38%), “addictive” (37%) and “entertaining” (33%).³¹ TikTok is known for its viral dance videos and pop music. But for Generation Z, the video app is increasingly a search engine, too. And that is a fact, even acknowledged by the major search engine company, Google itself.³²

²⁸ Media & News Survey 2022, European Parliament, July 2022, <https://europa.eu/eurobarometer/surveys/detail/2832>, p. 35, 22.02.2023

²⁹ How Much Time Do People Spend on Social Media in 2023?, <https://techjury.net/blog/time-spent-on-social-media/#gref>, 22.03.2023

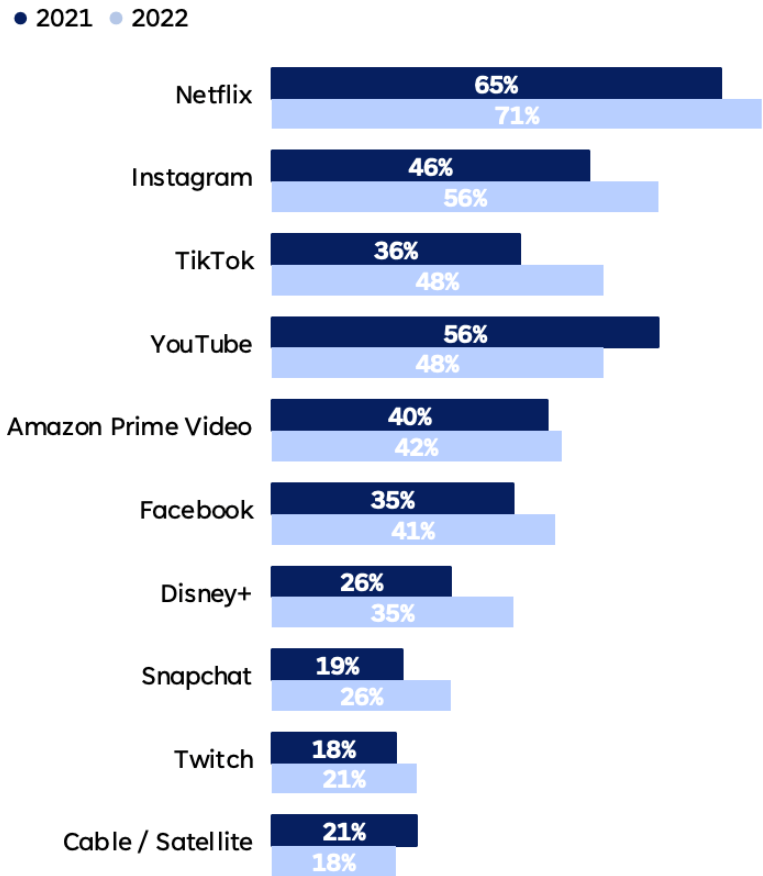
³⁰ *ibid*

³¹ Gomes, Ronnie, Social media in Europe, <https://sproutsocial.com/insights/social-media-in-europe/>, 22.02.2023

³² Huang, Kalley, For GenZ TikTok is the New Search Engine, NYT, <https://www.nytimes.com/2022/09/16/technology/gen-z-tiktok-search-engine.html>, 22.03.2023

As to our aim to figure out whether new platforms – YouTube, Instagram and TikTok – have been making European culture more European, more local, or perhaps even more American, we can certainly say that they are stabilizing it as being American or national.

A final consideration about the big picture of VSP and VOD in Europe. Data produced by the “WE Media Consumption” research shows that young Europeans’ consumption of video content is not dropping down – as it could be expected - after the end of the restrictions connected with Covid-19. And as we see on the graphic – more predictably - Cable/Satellite is not the preferred channel of your generations. That is to say, that the future of video content is in platforms, and dealing with platformisation should be a priority for the EU, as online content - movies, TV series, music, games - are an important part of the culture and they take



integral part in forming the culture of young generations. The top three platforms - Netflix, Instagram and TikTok have even registered an increase in consumption after the lifting of Covid-19 measures. Which is to say, again, that young people prefer those platforms and they spend significant time on them. Based on the data we have collected and analyzed, we can say that TikTok is the platform with the highest percentage of national audience – which is also from the country of origin of the channel.

YPulse Survey Data | Media Consumption Report | n=1300 13-39-year-olds | March 2022

That opens new opportunities for European contents and go in favor of the diversity of languages and cultures. On the other hand, the sharing of contents among the audiences of different European countries proved to be more than expected.

Data about consumption on platforms is not available for all countries and that is a gap we need to fill. Reliable data is the first step for making analyses and predictions. As a European Union we need to have data about the consumption habits on platforms if we want to be in position to plan effective action for better presence on those platforms. We will discuss this major problem – already touched on in the first EUMEPLAT Policy Scoping Document - in deliverable D5.6.

VSP are global by origin, but the consumption of content on these platforms is rather *national*, due not only to language, but also to the sharing of a local culture of daily life (see D3.4). By and large, where *global trends* are the most popular contents, it is more common for European audiences to follow the same channels as in other countries, within or outside the EU. Despite the widely discussed affordance of social media for participation, finally, we have to notice that *hard* topics – and namely political issues - are not a core content in VSP and they actually hardly exist, at least at the level of most-followed accounts.

For VOD platforms it was impossible to find data about the profiles of consumers in the countries of the project, while we could only find for-pay reports in the case of VSP users. One more time, question arises about the need of reliable data. Generally speaking, the predictions go that consumption on platforms will grow in the near future. Platforms of a European origin compete with international platforms, mainly from the US. Two of the most popular European platforms - Storytel and Spotify - are from Sweden. There is a place on the market for more European platforms. Spotify is on the top of Music Streaming Services in Europe in 2023, ahead of Apple and YouTube. This an example we have to study and to use as an example for the future platforms which might be supported by Creative Europe.

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