

FAST in Europe

A White Paper from the **FAST4EU** Consortium

January 2026

FAST in Europe

The MIPCOM Edition - Forewords

MIP LONDON brings together buyers, platforms, distributors and digital-first players around the key shifts shaping today's content business, including FAST, AVOD and creator-led models. In that context, the **FAST4EU *FAST in Europe* white paper** provides valuable additional insight into the FAST ecosystem in Europe, echoing many of the topics explored through market intel sessions, discussions and Buyer-focused programme at MIP LONDON.



Lucy Smith

Director of MIPCOM CANNES,
MIP LONDON & MIP CANCUN -
RX FRANCE



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FAST in Europe

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Introduction



Introduction

About FAST4EU



Embracing the essence of European innovation, **FAST4EU** is a consortium dedicated to reshaping the streaming landscape. With a foundation rooted in European values and vision, we’re here to accelerate the growth of the FAST model across the continent.

OKAST partnered with **SECOM** and **Kinostar** to launch the FAST4EU Consortium, co-funded by the EU. Our goal is to spearhead the expansion of the FAST (Free Ad-supported Streaming TV) model throughout Europe, cultivating a platform that is carefully suited to the continent’s unique and rich cultural backdrop. Leveraging cutting-edge technology, we are building a strategy that not only caters to the European market but also possesses the potential to resonate globally. Through this effort, we hope to bring European storylines to the forefront, providing interesting and representative material while opening the path for a greater, global reach.

Europe’s unique mix of cultures and traditions deserves a global stage. Our mission, through the FAST model, is to amplify this diversity, making European content not only accessible but also influential. We envision a digital realm where a tale from one corner of Europe resonates in another, fostering cross-cultural appreciation and showcasing the continent’s narratives to the world.

Following the successful conclusion of the EU program in 2025, **FAST4EU** is entering an exciting second phase. Open to all European-based companies, it continues to champion innovation, share knowledge, and create new opportunities across the continent, bringing together the best of Europe’s FAST ecosystem. Check out [ASAP4EU](#), our next step in advertsiement.



Introduction

FAST explained

FAST has been a phenomenon over the last few years, growing from the margins of the industry to being front and centre in discussions with stakeholders. For those unfamiliar with FAST, it is a much used term (often incorrectly), but the basics are as follows: FAST stands for Free Ad-supported Streaming TV, it is a linear phenomenon, streamed over internet connected devices - hence the name FAST Channels.

Typically channels are more library-content based, have lower ad loads than traditional TV and lower content refresh - but this is evolving.

The market for channels was driven by aggregators and specialists in the early years, but more players have been launching channels, from all areas of the business. Simply speaking, there are three types of FAST channel: Single source IP, Single Genre and Multi Genre.

There is a wide landscape of Platform operators with different perspectives and strengths. Some are Original Equipment Manufacturers (OEMs) like Samsung and Vizio, offering FAST services embedded on their devices, with constrained distribution but with all the benefits that control of the user interface brings. Others are specialists, accessible through apps and browsers on most connected devices, with many of these owned by large media companies. Finally we are seeing traditional broadcasters increasingly entering this space and offering FAST channels adjacent to their digital offers.

Channel Types		
Single Source IP	Single Genre	Multi Genre
Channels devoted to one brand or programme only (e.g. Les filles d'à coté, Baywatch, Ardivision)	Channels focused on one genre of programming (E.g. Pluto Horror, True Crime, Movisphere)	Channels offering a mixture of programming and genres (E.g. Banijay Horizons, FilmRise Binge Watch)

Platform Operator (often working in multiple sectors)		
Media Conglomerate	OEM/OS Provider	Broadcaster Extensions
<div>pluto tv</div> <div>tubi</div> <div>peacock</div> <div>VIX</div>	<div><div>SAMSUNG TV Plus</div><div>Roku Channel</div></div> <div><div>LG Channels</div><div>WatchFree</div></div>	<div>itvX6play</div> <div>Specialists</div> <div>plexFreelyRUN:TIME</div>

The FAST Market in Europe

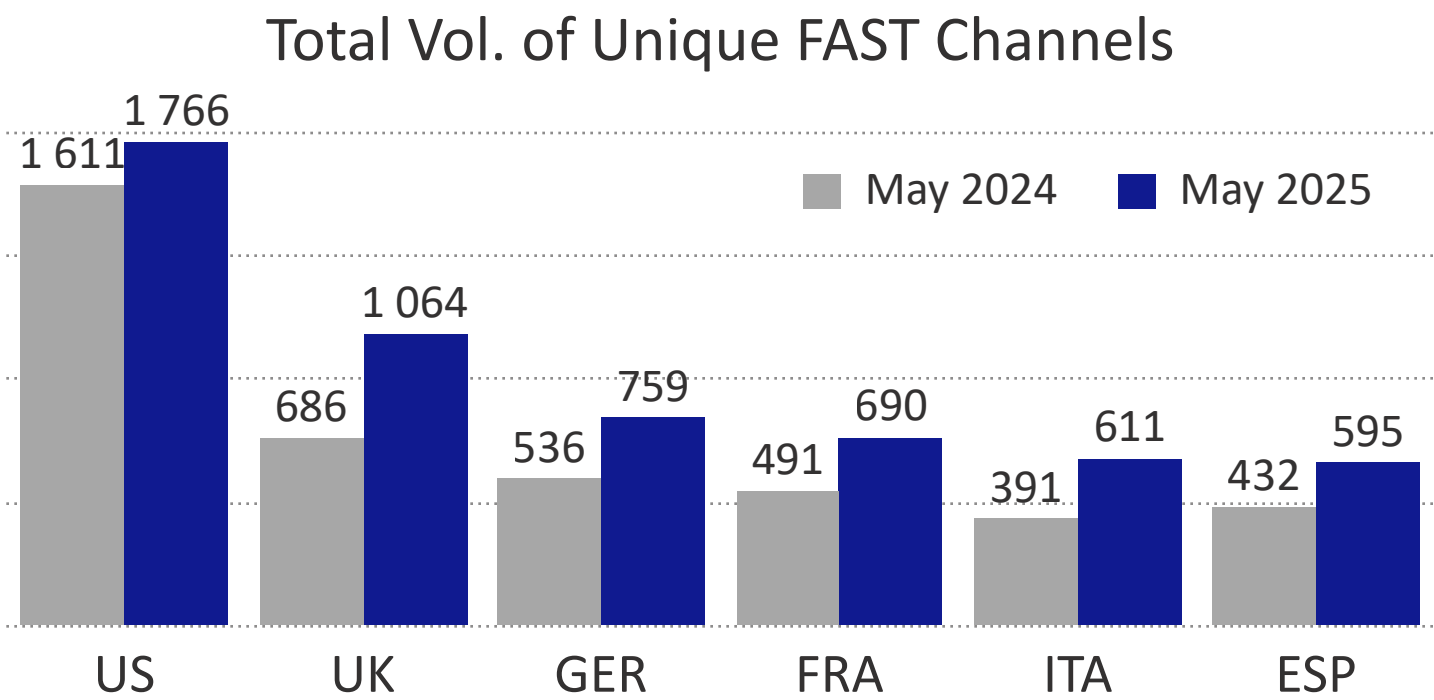


The FAST Market in Europe

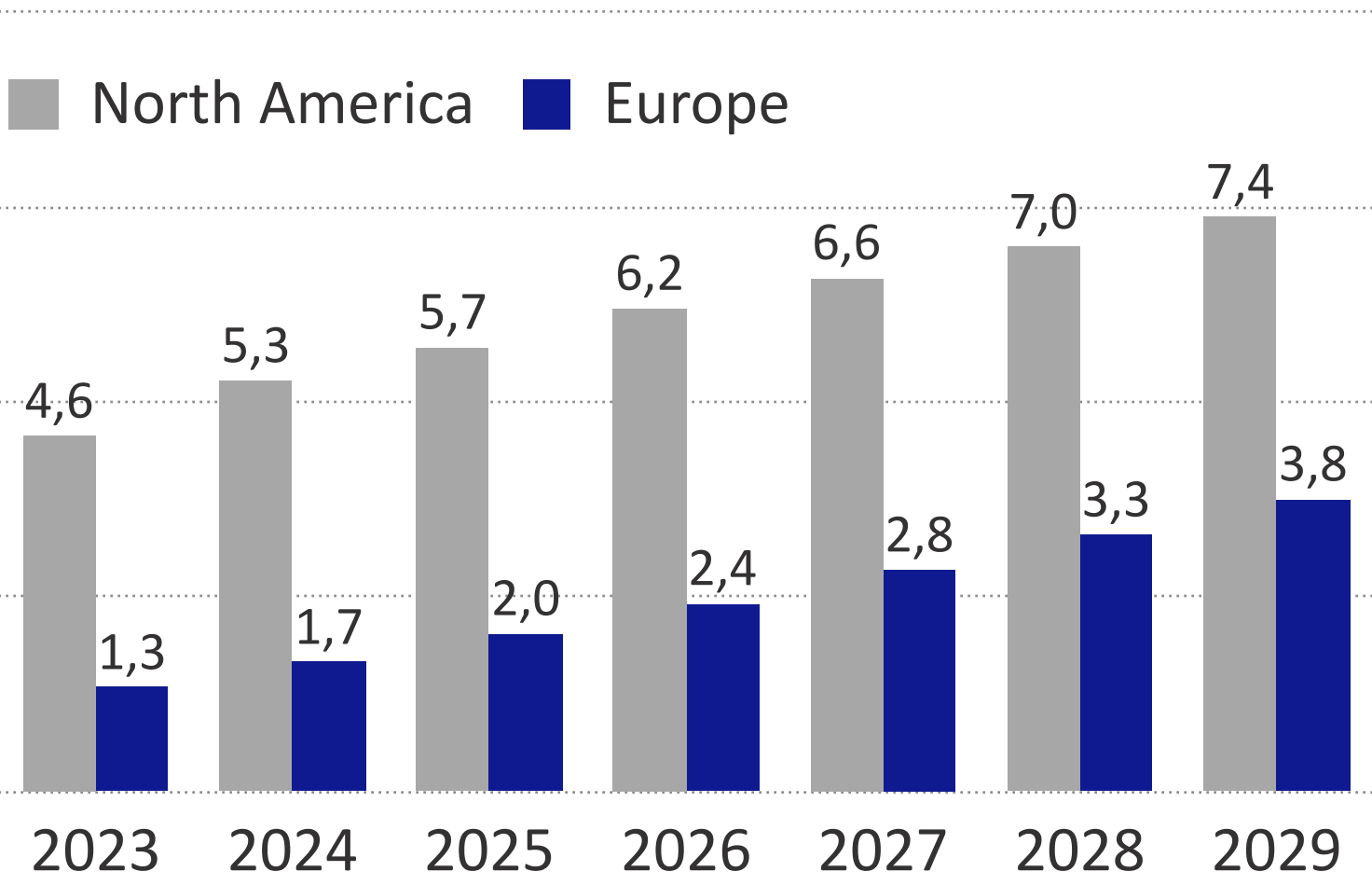
A growing market with the US leading the way

FAST Growth

FAST channels emerged into a world where the patterns of video consumption were rapidly changing. FAST is a type of video consumption that compares closely to traditional Free TV, but combines some of the benefits consumers get from a wide variety of online video services. Whilst FAST has its origins in early pioneers like Pluto (launching as far back as 2013) a key period in its development was when legacy media bought into the concept - with Viacom CBS buying Pluto in January 2019, Comcast buying Xumo in February 2020 and Fox Corporation buying Tubi in March 2020.



FAST Revenue Forecasts by Region (US\$B)



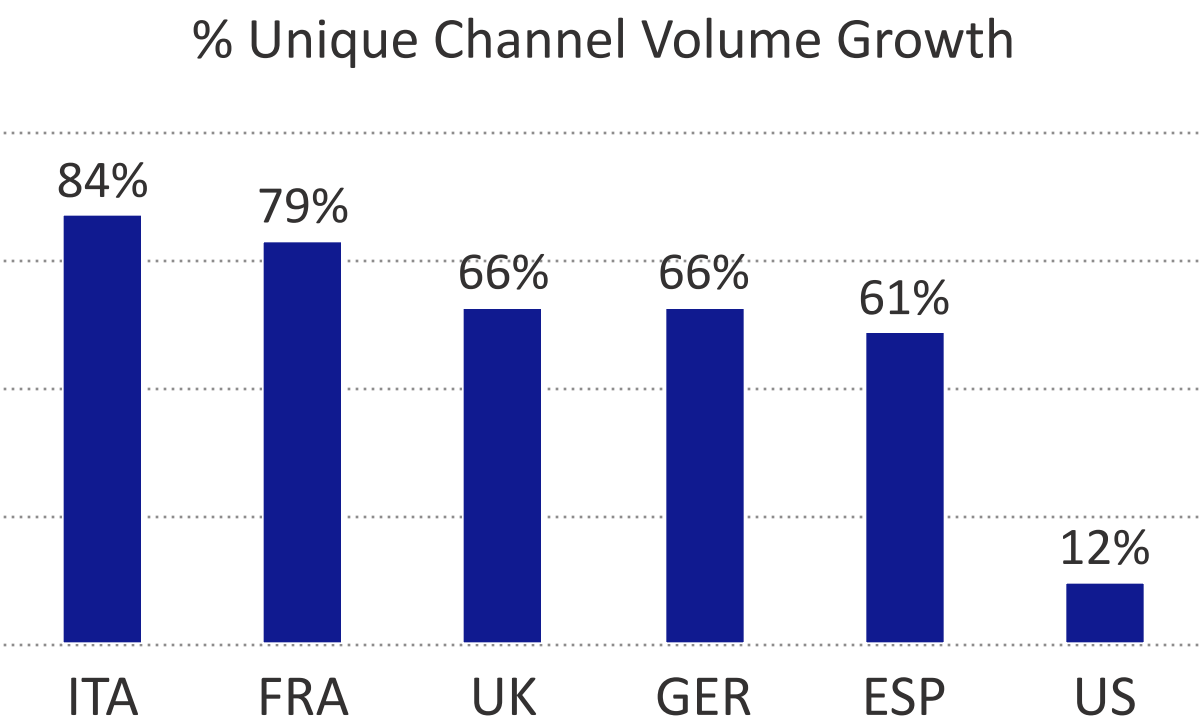
US Market has grown to dominate revenues but Europe is following

The US has seen rapid a growth in activity, with early tracking of channels identifying 100 unique channels in 2019 and numbers growing to over 1,700 in 2025. It represents a huge share of Global FAST revenues. Forecasts suggest global revenues will reach \$17 billion in 2029, up from \$8 billion in 2023.

North America currently takes over 50% of these revenues with this share set to fall as other regions catch-up. Europe is growing quickly, taking 17% of the global market at the moment but growing to 22% in 2029. Despite different characteristics there will be much to learn from the US - a market with a well developed advertising industry, huge choice, rapid Pay TV churn and a number of the world’s key FAST services. Arguably traditional European broadcasters are in a stronger position to exploit FAST, with better established digital services and a strong hold on key local content.

The FAST Market in Europe

The US is entering a new phase that Europe can learn from



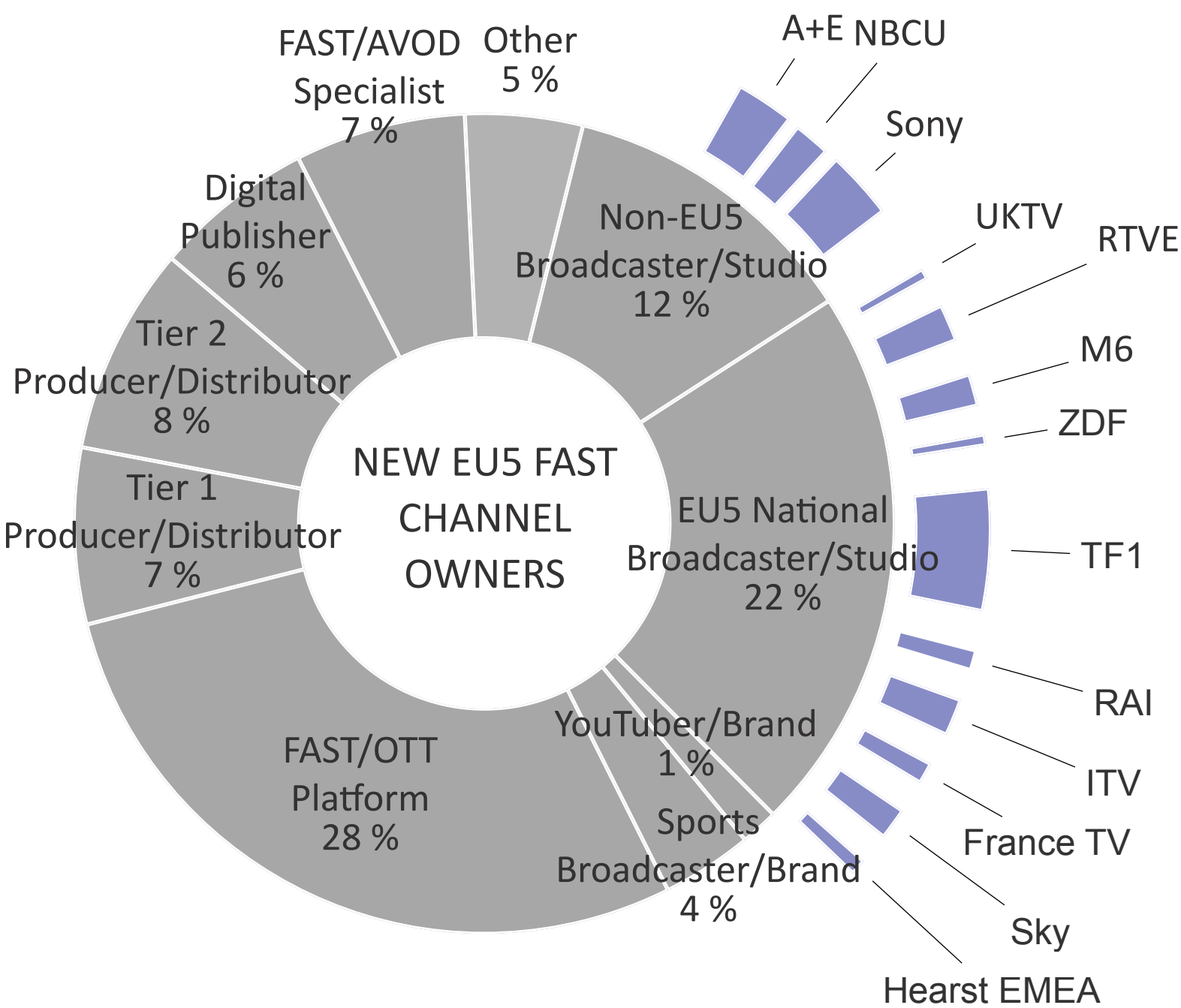
US stabilising whilst European Channel volumes continue to grow

Over the last few years, the US has moved through a new stage of development that has had implications for global markets and lessons for Europe. Throughout 2024 and early 2025, the number of unique channels in the market has largely stabilised, indicating a more mature and saturated market. However as growth has slowed, the channels entering are of a distinctly better quality. The market was driven in the early years by aggregators and specialists but now as premium content owners enter the market, many with traditional linear TV channels already, quality levels are going up.

Europe follows US as major players and brands move in

As the European market moves into a new phase of development, optimising channel line-ups is becoming the priority for services. This comes at a time when FAST is a corporate focus for major media companies (including Public Service Broadcasters and Studios) who themselves are under pressure to diversify more and monetise content in as many ways as possible.

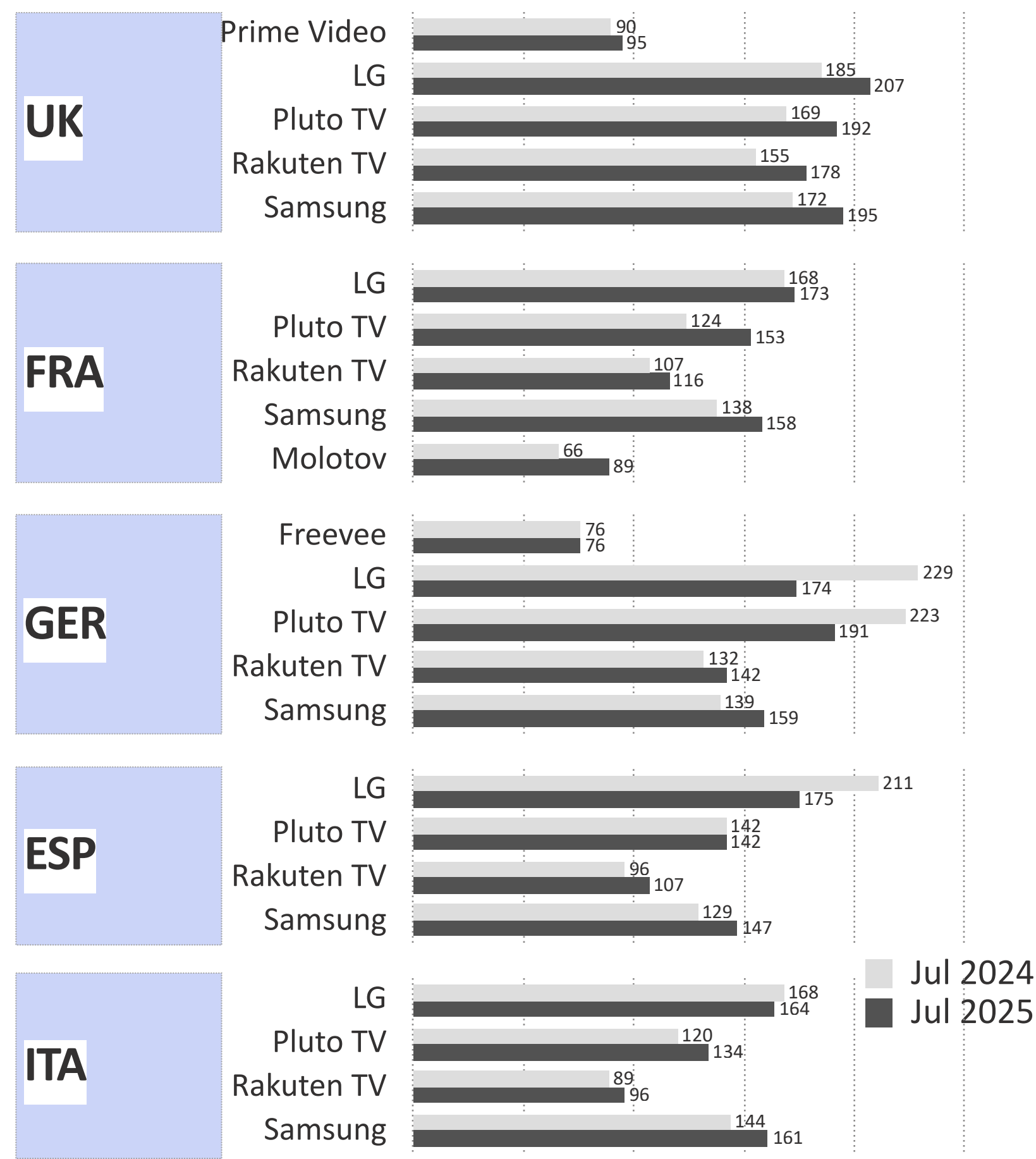
The types of owners launching channels are evolving, as larger media companies enter the market and improve their offers, launching more channels with quality content. Over 600 channels launched across Europe in the last 18 months, of which 22% came from major European Broadcasters and Studios, and 28% from FAST platforms, led by Pluto TV. US Studios have also started to expand their offering across Europe, while sports brands, such as DAZN, FC Barcelona, Real Madrid, PGA, and UFC have entered the market and improved the quality of sports related content.



The FAST Market in Europe

Europe is still growing

Channel Volumes by Platform and Country



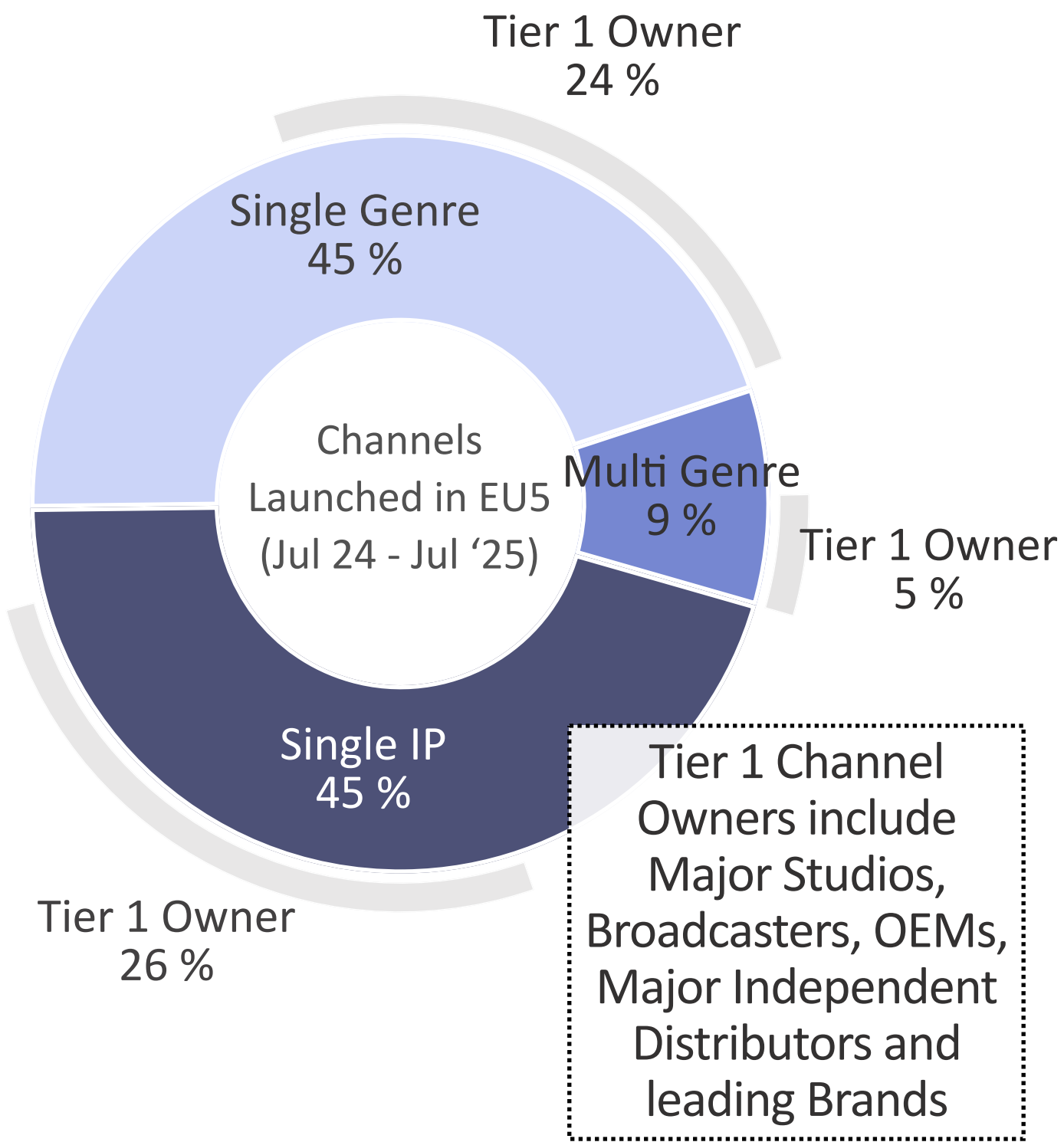
Major FAST Platforms in Europe taking a new more considered approach to channel launches

Throughout the latter stages of 2024 and early 2025, platforms across Europe generally slowed down their acquisitions of channels, with some actually decreasing the size of their EPGs as they prioritised quality over quantity.

With inherent differences between the US and European markets, one of which being the historic abundance of Free TV services, platforms are now reaching a potential ceiling. Instead, each additional channel’s marginal value is needing to be more rigorously evaluated.

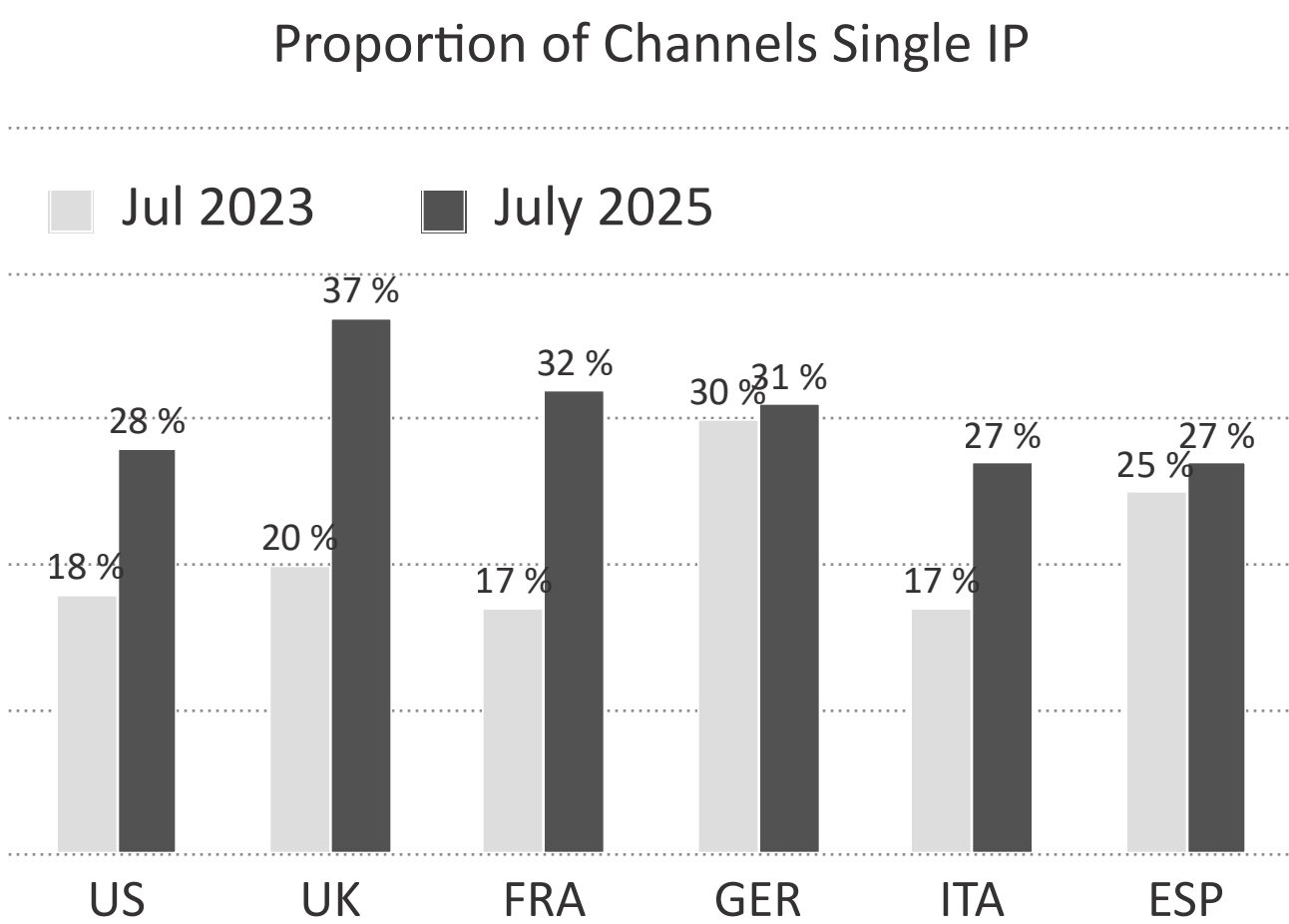
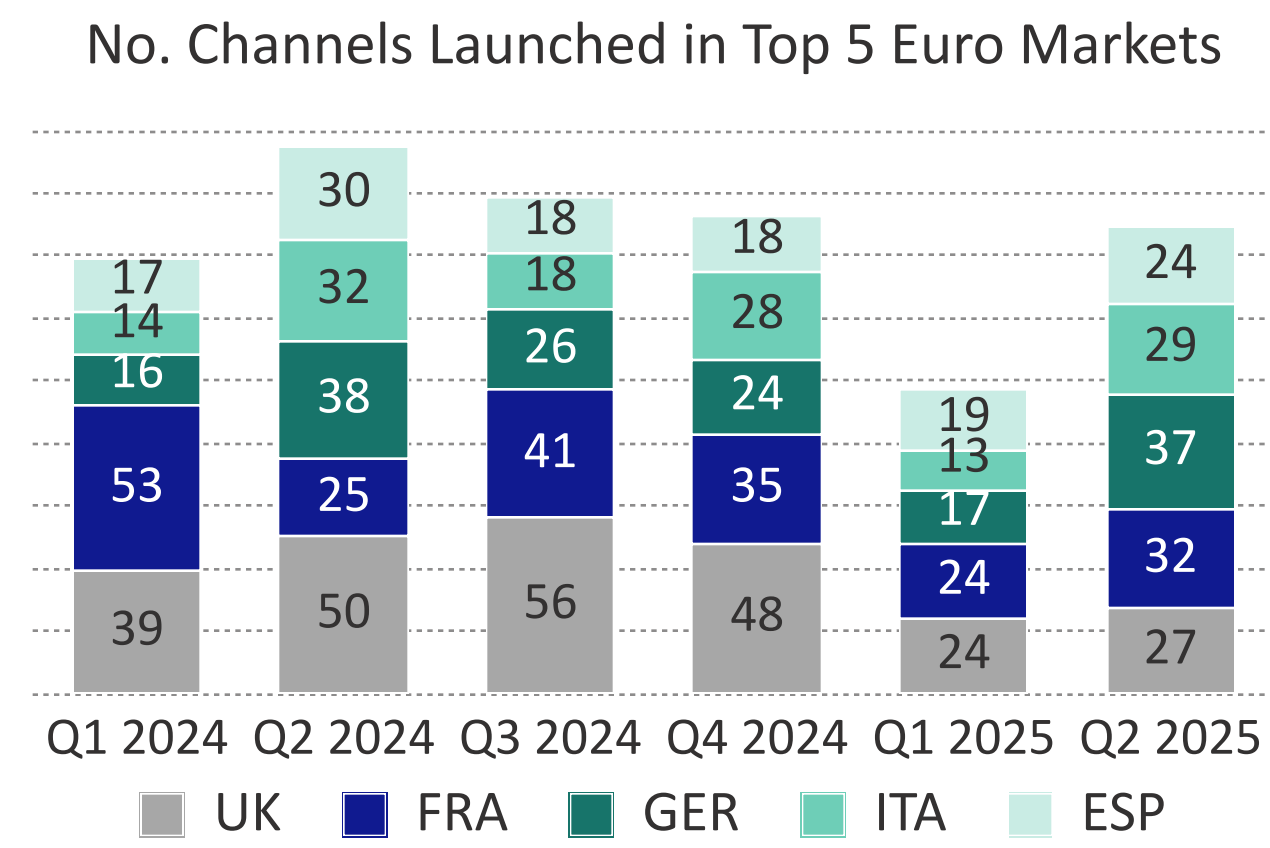
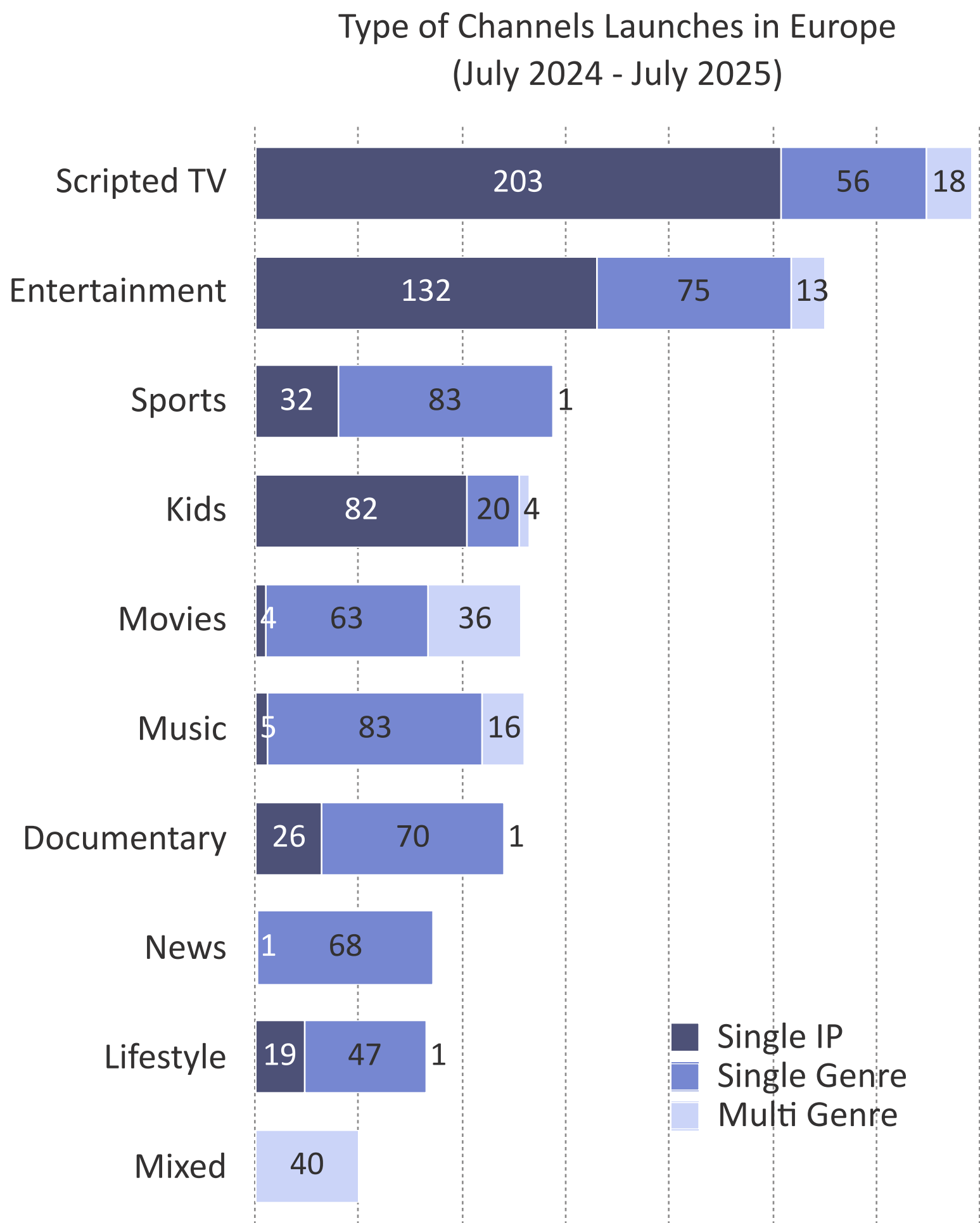
Major players launching in Europe

In the same way as the US market has seen an increased quality of FAST channels, so has Europe. Of the recent channel launches in Europe, 55% could be classified as coming from Tier 1 Owners, a clear sign that FAST is moving on from the early years of non-premium unbranded programming.



The FAST Market in Europe

Europe is still growing



The top five European markets launched on average 140+ channels per quarter since January 2024.

Single IP growth

Over the period, the increase in Single IP Scripted TV channels was the largest growth category, often with well established brands. The clarity of proposition that Single IP offers continues to support their growth, with the category increasing share in most markets and averaging 31% of channels. As more premium brands move into the market, the battle for attention with Single IP channels will undoubtedly grow.

Scripted & Sports content

The increase in Scripted and Sports channels is also notable and points to the greater level of investment being made with these types of content, specifically within the FAST ecosystem.

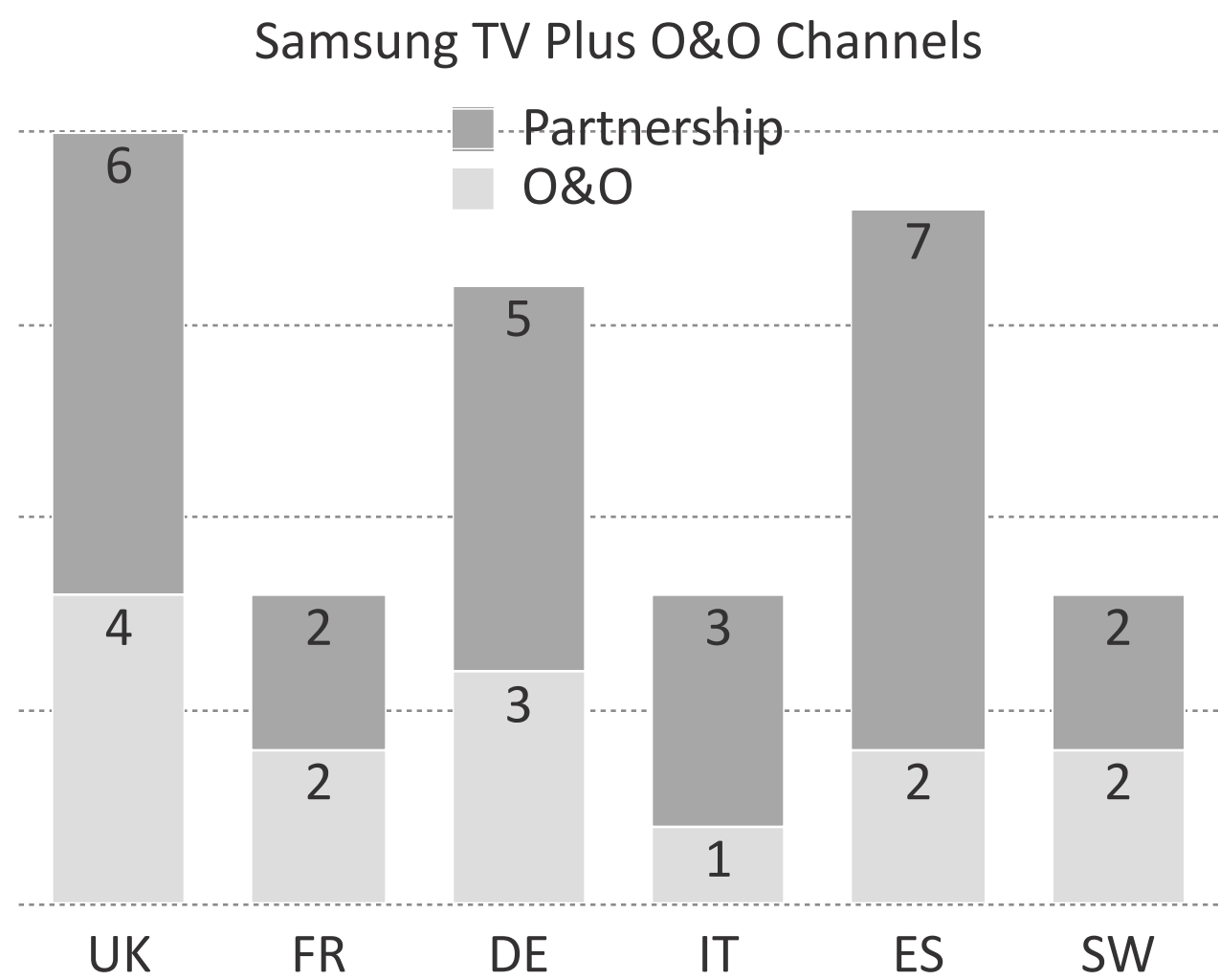
The FAST Market in Europe

Local content and platform partnerships

Local content will always be the key

With quality improvements comes a focus on local, both in terms of locally originated content and the correct versioning of content from global markets. Both come at a cost that Platforms will need to control, with the quality and breadth of a service’s local content offer clearly a priority for the major platforms.

Throughout history, emerging services of all type have improved local offers over time, appreciating that the most popular content in any country is local. This is a key factor considering the diversity Europe offers. Access to local content may be challenging for some, but by working with local channel providers and in some cases developing their own channels through local partnerships and licensing, their proposition will undoubtedly strengthen in the eyes of viewers.

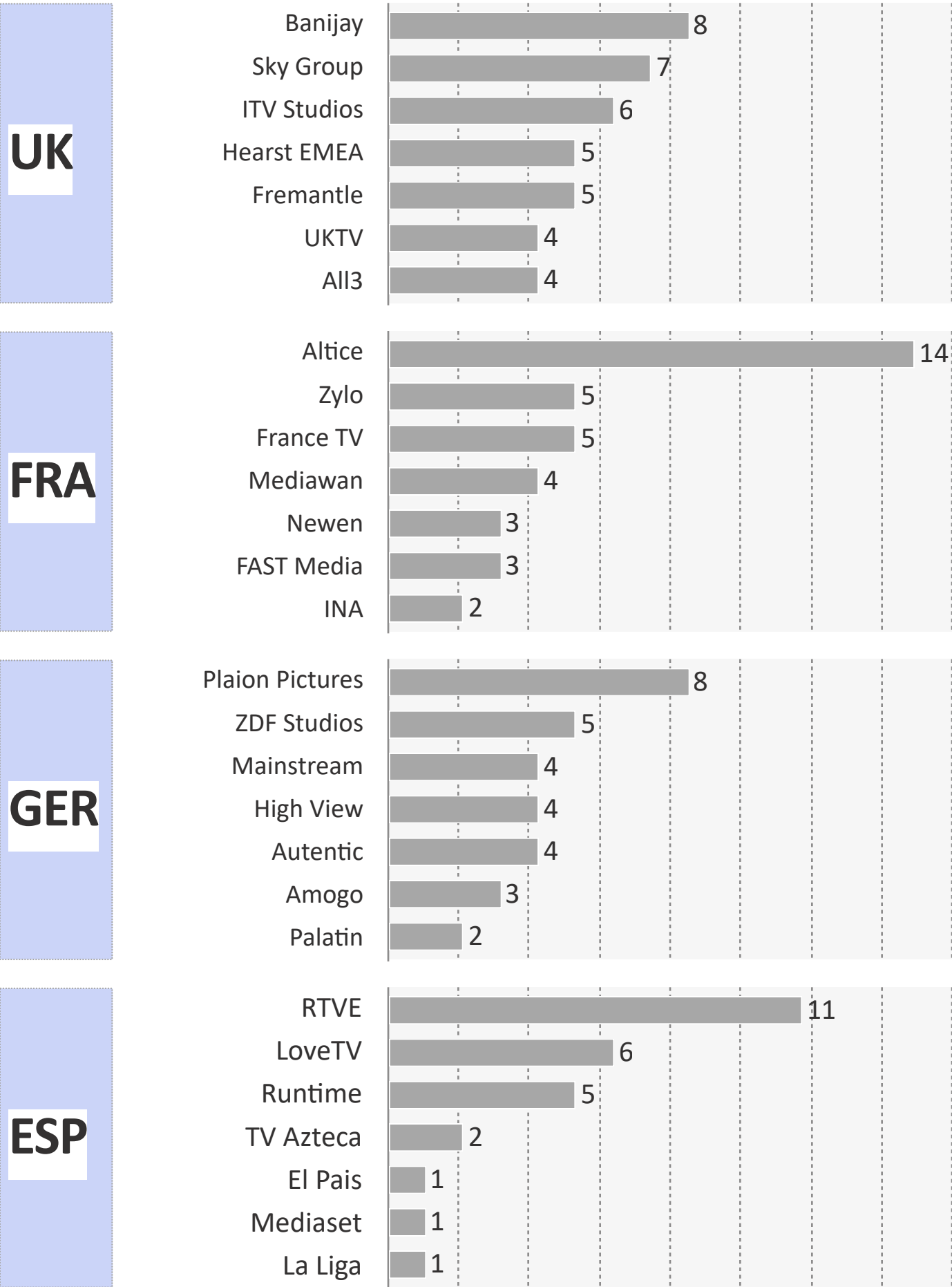


Platform partnerships

Samsung continues to grow its line-up of Owned and Operated (O&O) channels, choosing to license content in some places and partner in others. This includes working with leading local players, such as ZDF Studios and RTVE, enabling the market to grow as content familiar to local viewers can drive viewing at a faster level than most imported.

Rakuten TV has significant volumes of localised O&O channels, hosting a collection of over 100 channels, with a curated array of content sourced from top European Broadcasters, Major Studios, and reputable local distributors.

Top Local Channel Owners by Market (Samsung TV+)



The FAST Market in Europe

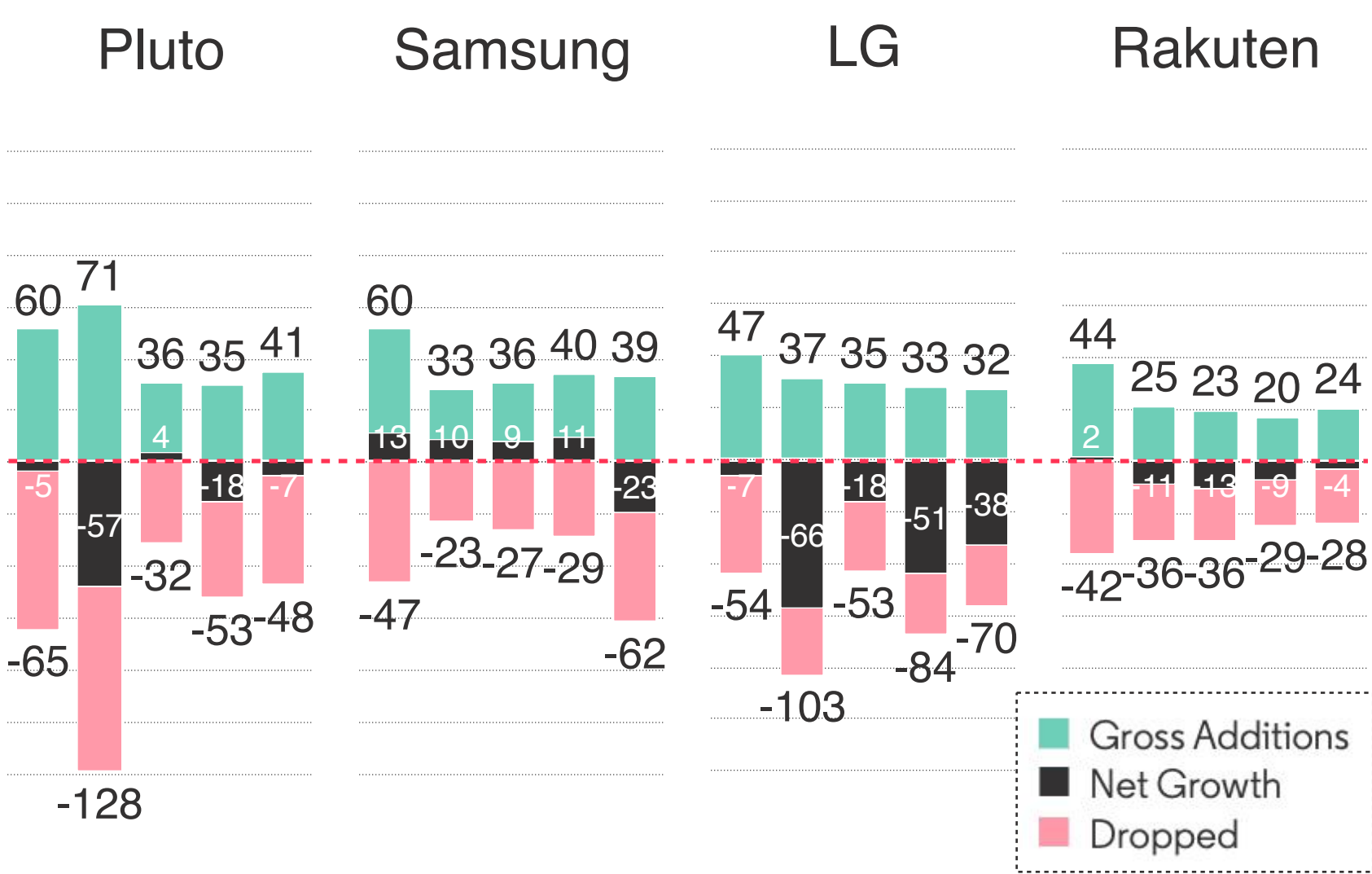
Quality is improving

With market maturity comes churn

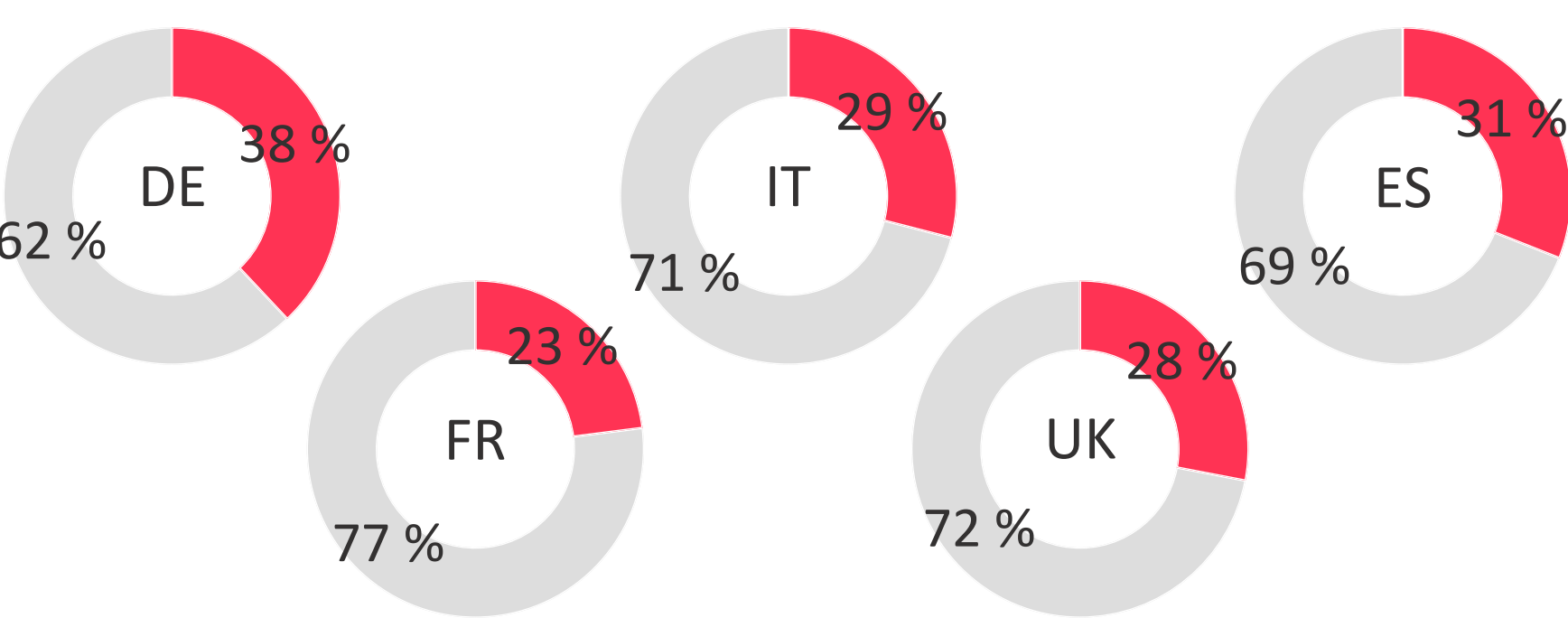
Another sign of positive FAST development is the removal of channels. As the market continues to mature, platforms will be required to remove under-performing channels in favour of the newer (and higher quality) channels launches - in particular the new channels coming from the local players.

Channel churn also brings into focus the importance of monetisation. While platforms may have previously prioritised scale and channel owners maximum distribution, they will now be more discerning of which opportunities will generate the most commercial value.

Despite net growth in channels across the region, Pluto, Samsung TV Plus, LG Channels, and Rakuten TV have removed a considerable number of channels over the last year. On average across the top five European markets 29% of channels have been dropped from at least one platform.



% of Unique Channels Dropped Off From at Least One Platform



FAST Platforms are increasingly discerning about channels

Platforms are operating in a market with more channel choice as they themselves have developed and implemented minimum standard requirements for channels. New channels will need to meet these standards immediately and old channels will undoubtedly be reviewed on that basis when being considered for renewal.

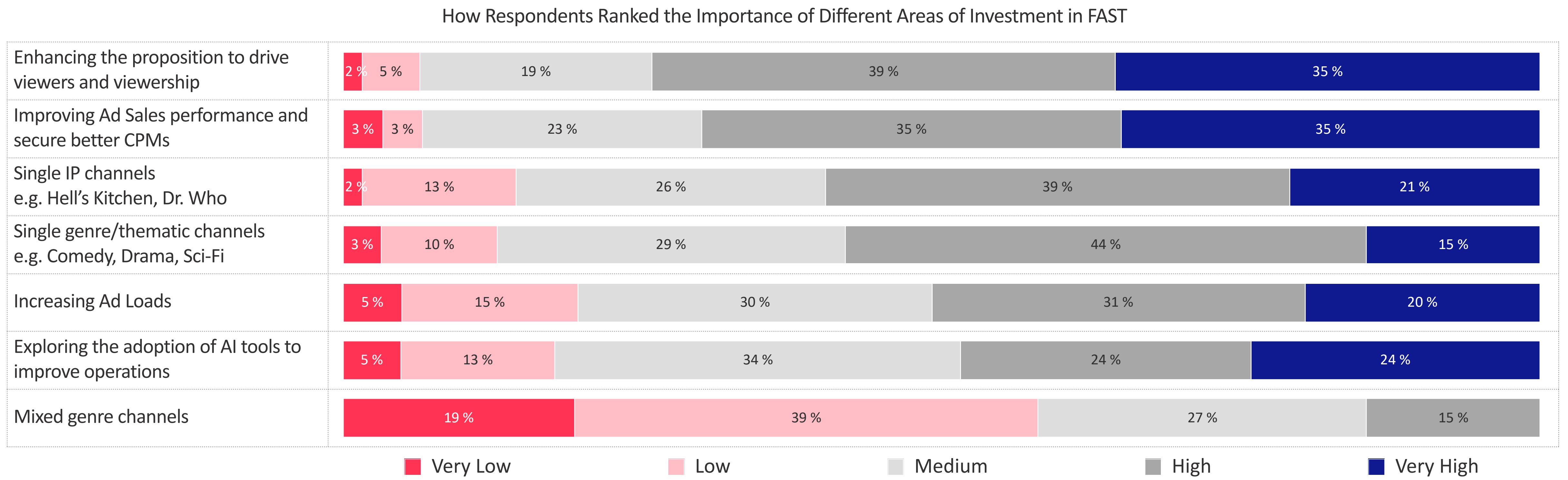
Tracking removals and churn will not be straightforward as activity around single IP channels will overstate removals. Content owners are already swapping out one single IP channel for another - no doubt as they optimise lifetime values - and certain titles will be surfaced as seasonal (e.g Christmas) initiatives, much in the same way as Pop-up channels work in some markets already.

The FAST Market in Europe

What's Next

Operational improvements are key to improve financial returns

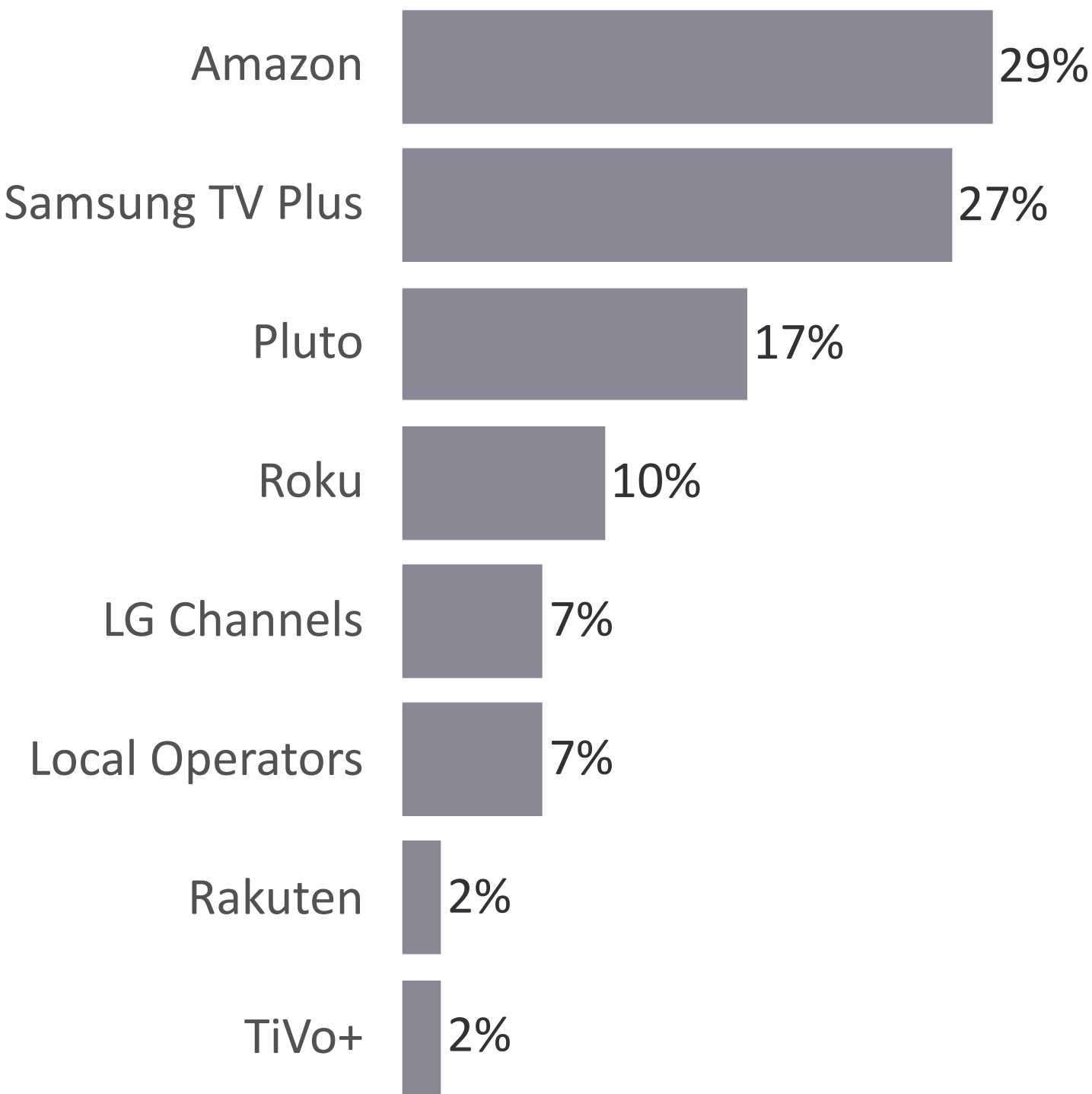
When surveyed on the key areas of investment in FAST, media industry executives pointed towards operational improvements that support driving an improved proposition being a key driver of viewers and viewership, along with the need to improve Ad Sales performance. The evolution of AI and other programatic tech advancements will undoubtedly have a positive effect on this side of the market, increasing Ad loads and personalisation.



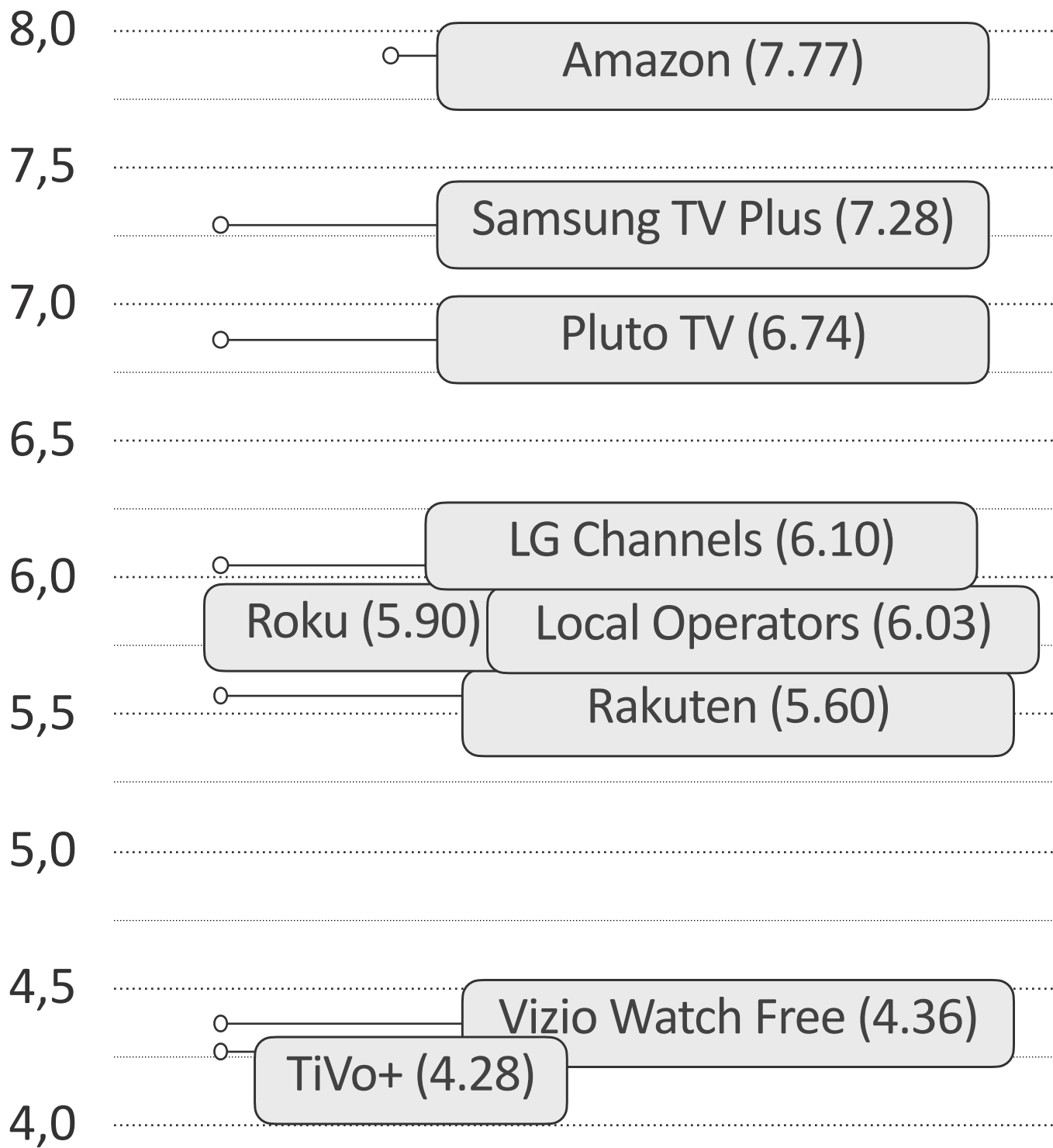
The FAST Market in Europe

What's Next

% Respondents Ranking FAST Services as having the highest growth potential



FAST Service Score outside-US (#10 as highest)



Global FAST Prospects

FAST has seen strong growth in the US, but with widely different market characteristics it shows a very different pattern of development in the rest of the world.

Understanding the relative merits of different services is complicated by the varied nature of global markets, but Amazon, Samsung and Pluto are considered to have the highest prospects, in terms of their presence outside of the US.

The Connected TV OS

The CTV OS market also looks to be a key area of development for the future of FAST, with the likes of Samsung, LG, and Roku having some of the most prominent platforms as well as control of the user interface.

The market is currently very fragmented, with newcomers like TiVo, Titan, and WhaleTV all launching their own services. However, they all have powerful control over the TV UI, which may prove to be a key advantage in raising the prominence and discoverability of their FAST EPGs.

The FAST Market in Europe

Wrap-up



Conditions for FAST growth are strong

As the wider streaming wars enter a new phase, the conditions for FAST remain strong. Increased TV set connectivity, digital advertising growth, improving advertising technology, accelerating reach, awareness and usage are all contributing to a positive environment for FAST to grow. Regulation is likely to have some impact on how the sector develops in the coming years, as always needing to catch up with the reality of the market, but the opportunity is strong.

Quality levels are improving quickly

Switching on FAST in the early years meant you often found yourself looking at poor quality video of archive programming that had little or no appeal. This has changed significantly, with high budget scripted shows appearing (e.g. Narcos, Star Trek: Discovery, Bosch, Schitt's Creek), Studio movies (Hunger Games, John Wick), more popular entertainment shows (American Idol, Paradise Hotel) and an increasing number of Sports channels (e.g. DAZN, FIFA, PGA Tour, etc.).

Challenges for Europe

Two clear trends are emerging: channel quality is rising, while the race for sheer volume is slowing. As major media groups and global consumer brands enter the FAST market, this shift is having a profound impact on Europe. Visibility is becoming increasingly challenging for local European players, even though they often hold the most recognizable and in-demand content that will ultimately drive growth.

At the same time, the FAST ecosystem remains difficult for consumers to navigate, with content discovery emerging as a critical challenge. Combined with still-fragile economics in a relatively small but expanding market, this creates a tough environment for local players—who must already contend with fragmentation while facing growing competition from large global entrants.

The variation within the European market, and all the cultural diversity that it offers, means local FAST activity will need support as it looks to find its place in a fragmented ecosystem. US Studios are entering the market at brisk pace whilst Platforms continue to operate in a market whose regulation is very different from traditional television environments. Distribution across the multitude of Platforms remains somewhat of a “Wild West”, as the many different markets of Europe work to ensure regulation catches up with developments.

Launching a FAST Channel



Launching a FAST Channel

Build and Distribute

Launching a FAST Channel

Once you have established your channel proposition there are a number of key steps to launching a channel. Programming needs to be planned and the content rights cleared, then the channel needs to be scheduled to optimise the experience for viewers. Quickly this becomes a requirement for a technology solution. There are many solution providers available to content owners, they can help content owners build a 24/7 channel from their catalogues, add advertising and distribute it across the leading Platforms.

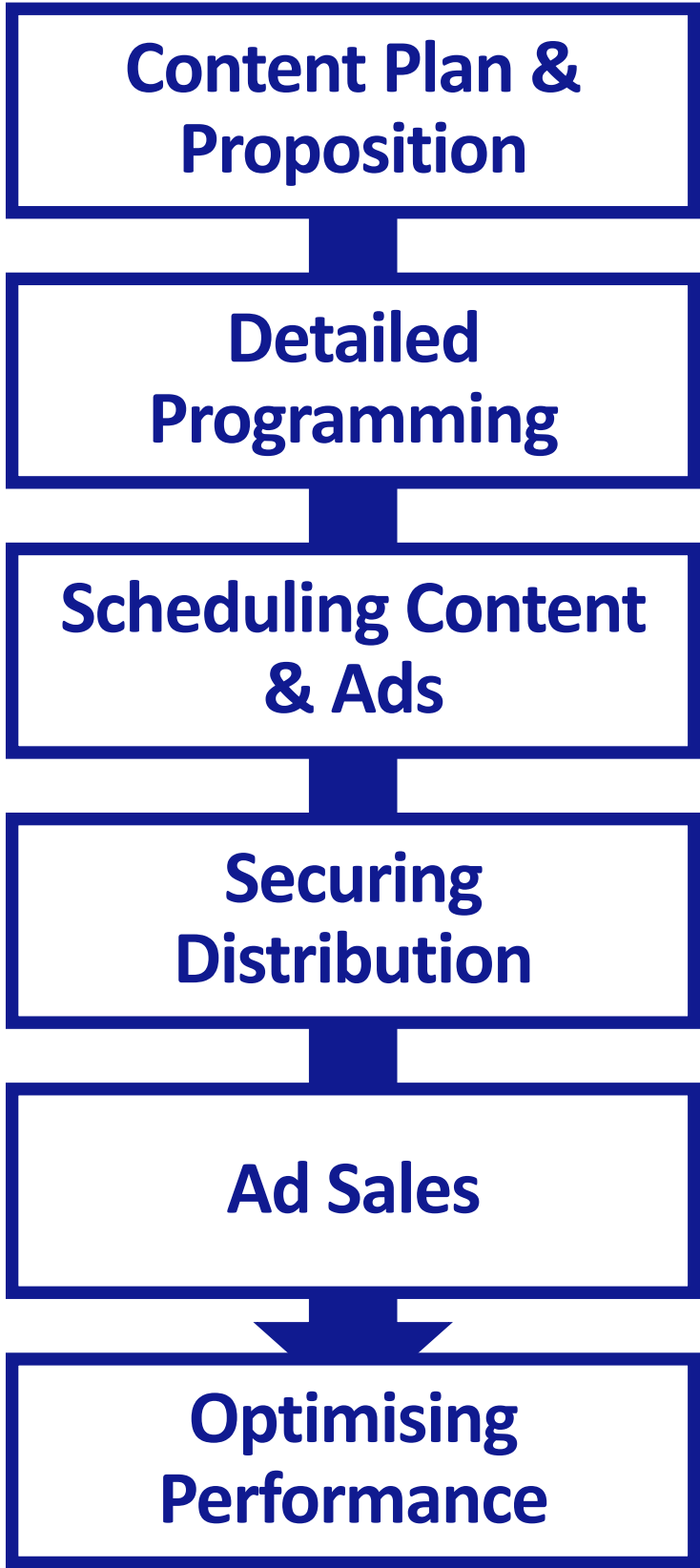
Systems will be in place to process content (ingesting, formatting files, enhancing metadata etc.), prepare for advertisements, create the on-screen identity (branding and graphic overlays), offer data analytics and deliver channels to Platforms. The very next challenge is how to optimise the operations of a channel, with revenue directly linked to performance.

Secure Distribution

There is a wide landscape of FAST Platforms, each with their own strengths. Channels are faced with the challenge of securing distribution across Platforms and then finding ways to maintain prominence on the services. Different platforms have different strengths, which can also vary by country, but at its most basic level without distribution there is no business for a FAST channel.

Distribution deals are typically based on a revenue share between the channels and the service. There are sometimes other components (such as minimum guarantees) but fundamentally it is about the share of advertising revenues. This share can be in the format of revenue share or inventory share.

With revenue share deals the Platform sells 100% of the inventory and then shares these revenues with the channel. With inventory share the Platform shares the advertising inventory with the channel and each one is tasked with selling its own portion of the inventory, keeping the corresponding advertising revenues.



Launching a FAST Channel Monetisation

Basic monetisation model

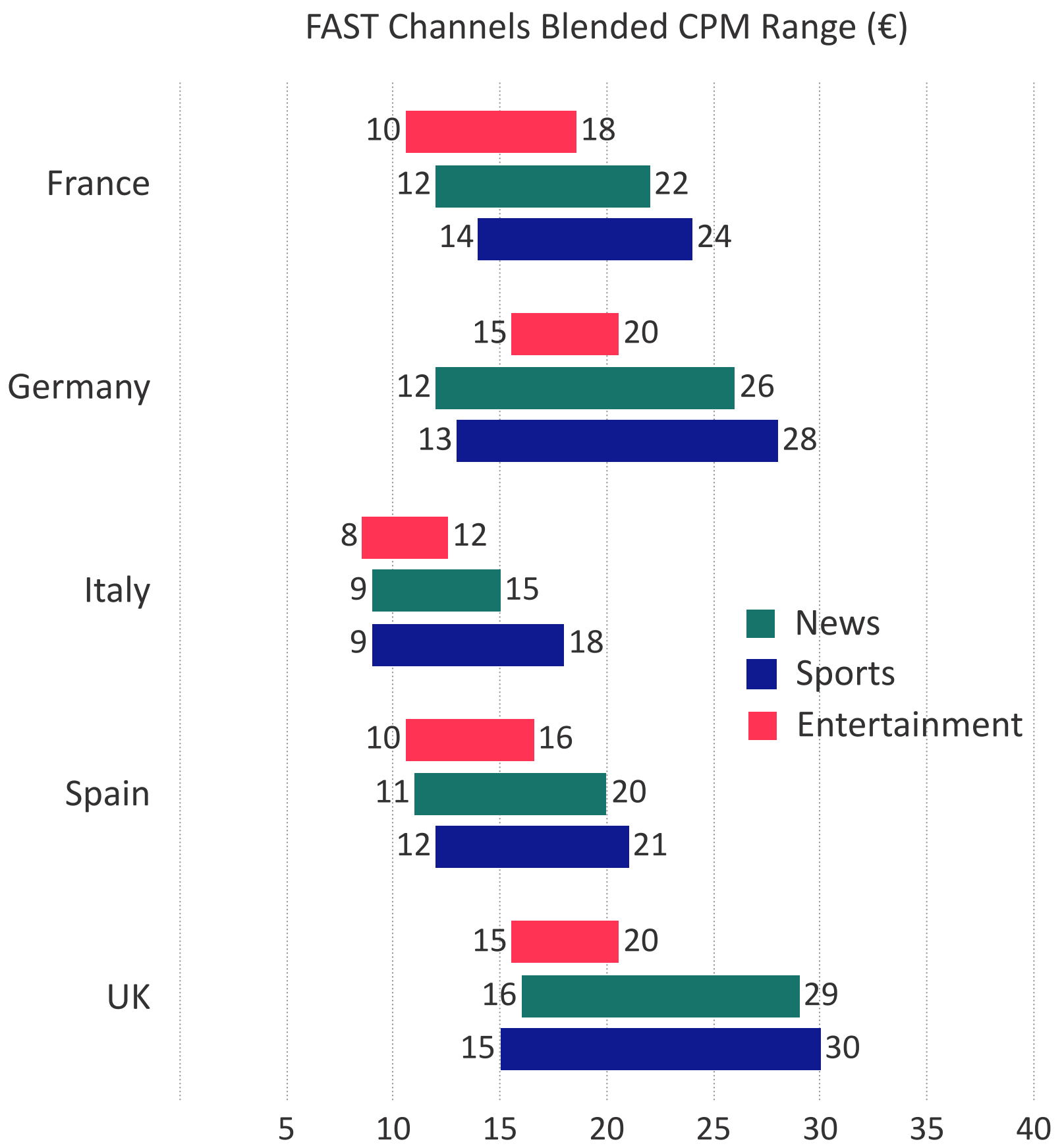
A global cost of living crisis and economic downturn has coincided with a challenge to the SVOD model and a resurgence of the advertising model in the OTT video space. The simplicity of the FAST model is that it is free to consumers and there are no proposition challenges related to pricing. As viewers watch FAST channels they are served advertisements, with channels building Ad inventory for their channels that is sold to generate revenues.

CPMs and Ad Loads

Stakeholders report that the variation of both Cost per Thousand (CPM) rates (the price of 1,000 advertising impressions) and Advertising Fill Rates (how much of your Ad Load is filled) is significant which has a straightforward impact on resultant revenues.

Ad loads and Fill Rates vary by platform and across the time bands and are influenced by numerous advertising market characteristics as well as the content type, genre and target audience. CPM variation starts on a country level (at their most basic it is driven by local conditions) but then structural characteristics of the Ad sales markets, along with the leverage each channel has, influence the rates.

Across the EU5 the average range for FAST CPMs can be wide. By blending feedback across multiple FAST platforms operating in the EU5 across 3 types of FAST channel we can illustrate this range. This illustrates another clear challenge for FAST Channel platforms - accessing better CPMs to optimise revenues.



Revenue Share versus Inventory Share

Channels have two main ways to handle their Ad inventory, which is typically dependent on the distribution deal that they secure with the Platform: revenue share and inventory share.

Although many smaller operators may see advantages in allowing Platforms to handle the advertising sales, it denies them the control and insight they would get by selling their own advertising (which could itself be outsourced). This lack of control in turn may weaken overall leverage when it comes to securing the best advertising rates (CPMs) and an effective advertising load.

Revenue Share

FAST platform retains all Ad inventory that the channel programmes

FAST platform aggregates all inventory and sells it

Ad revenue from your channel is shared according to distribution deal

Channel has no control or oversight to how advertising is being sold

Platform is in control of the data

Inventory Share

FAST Platform and FAST channel share Ad inventory from the channel

Inventory is shared according to the distribution deal

Each are responsible for selling their share of the inventory

Channels control how their advertising is sold

Channels keep hold of more data

Launching a FAST Channel

Monetisation through different levels of involvement

Involvement with FAST can come in a number of ways. Fundamentally FAST channels, by their very nature, generate revenues through advertising (with some having additional strategic objectives typically revolving around promotion of brands and services). However there are essentially four different ways European content owners can generate revenue through FAST, all of them depending on the success of a FAST channel, but each representing a different position in the value chain.

Content Owner routes to FAST

Aggregator	Owned & Operated	Partnership	Launch own FAST Channel
Content licensing model	Content licensing model	Channel operation model	Channel operation model
License content to 3rd party aggregator for use on their channel	License content to 3rd party Platform for use with their O&O channel	Partner with 3rd party Platform to launch a channel together	Create own channel and distribute it to 3rd party Platforms
Channels created by aggregation businesses (e.g. Filmrise, Cineverse)	Channel created/managed by the Platform (e.g. Samsung, Pluto)	Channel created/managed by the Platform with shared responsibilities	Channels created and managed by the content owner themselves
Receive license fees for content	Receive license fees for content	Share in advertising revenues with some guaranteed license fees possible	Receive a share of advertising revenue through revenue or inventory share
Limited risk to launch but no upside to success	Limited risk to launch Strong channel position through operator ownership No upside to success	Shared risk to launch Strong channel position through operator ownership Shared upside to success	High risk due to upfront costs Dependent on distribution deals and successful operation High upside from success

Launching a FAST Channel

Wrap-up



Launching a FAST channel comes with many considerations with different issues and challenges needing to be overcome to ensure the channel maximises revenues to the best of its ability. There are many areas of focus, from getting the content proposition right, technically optimising the operation of the channel to securing distribution deals and maximising your return from advertising.

Challenges from optimising advertising revenues

There are different stakeholders available to sell advertising on your behalf, structurally different advertising markets by country, different Ad loads and fluctuating possibilities when it comes to securing the best advertising rates (CPMs). The increasingly significant issue for channels is how to maximise your return in a market - leverage is important and without it channels can secure viewers without getting a fair return from the advertising market.

In order to monetise your inventory in the best way, control is vital. Without control of your inventory there is a data deficit that prevents ongoing optimisation of channels and there is a lack of leverage that enables you to secure better CPMs and fill your advertising load.

Distribution challenges

There is a wide landscape of FAST Platforms each with their own strengths. Channels are faced with the challenge of securing distribution with the right services and then finding ways to maintain a prominent position on these services. With Platforms offering very different levels of data to channel owners - in many cases there is a significant lack of any insight - this presents an ongoing challenge for channels even when they have overcome the trouble of securing distribution.

Regulation will start to play a bigger role with FAST, especially as FAST services operate under a completely different regulatory environment to traditional TV providers. The imbalance between how traditional Electronic Programme Guides (EPGs) and the channels made available through them and the FAST environment needs to be addressed. ARCOM (France), OFCOM (UK), ACMA (Australian Communications and Media Authority) have already expressed their concerns and willingness to keep the market fair. This itself will not solve all the challenges around distribution but it may stabilise some of the issues channels are facing.

Market Commentary

Freevee

ON NOW

bravo
the
Real
Housewives



Bethenny Getting

bravo
TOP CHEF



Top Chef

MILLION DOLLAR
LISTING



Million Dollar Li

vs
play FULL THROTTLE



Scrapyard Super

UK
TV
play HEROES



Inside the Amb



Hurricane Ma



Benedikt Frey
Country Lead DACH
Samsung TV Plus



Pauline Coghlan
European Licensing Lead
Samsung TV Plus



Kasia Jablonska
Director of Digital and On-Demand EMEA
BBC Studios



Mathias Guille
Vice President Cloud Platform
broadpeak.io



Teresa Alonzo López
Vice President
Whale TV+



Teresa Lopez
CEO, Co-Founder
Love TV Channels



Emmanuel Bonnet
General Manager
CFRT.TV



Cédric Monnier
CEO & Co-Founder
OKAST.TV



Antonella Dominici
SVP, Streaming Southern Europe, ME, and Africa
Pluto TV



Zhifu Yan
Director , Global Business Development, Xiaomi Internet Business



Marcos Milanez
Chief Content Officer
Rakuten TV



Maxime Carboni
Chief Growth & Innovation Officer
Euronews



Linette Zaulich
Director Unscripted
ZDF Studios



Antoine Bayet
Editorial Director
INA



Stephen Byrne
VP Partnership Development
RTL AdAlliance

Market Commentary

Samsung TV Plus



Describe your involvement with FAST

Pauline; Samsung TV Plus is Samsung’s Free Ad Supported streaming video service. It’s available on all Samsung devices, including Smart TVs from 2016. It’s also available on tablets and mobiles, no login subscription, additional device or credit card needed. Currently we have around 2,000+ channels on 500 million devices globally.

As of today we have over 40 channels across Europe that we either schedule or license content for. We seek premium content that will resonate with the viewer in each country. As a content provider, if you have only a small library of content, we can still license your content to be scheduled in to one of our compilation channels. Example O&O channels include Todo Crimen in Spain which is a true crime and scripted channel. In the UK the Jamie Oliver channel and things like America’s Got Talent and American Idol.

Benedikt; For third party channels we are trying to get the biggest brands and the biggest broadcasters, the single-IPs out there. From classical broadcast but also the big Studios. We will further expand in the sports genre, it is very important, we see this in all our countries where we have premium sports live.

Where have you had success?

Benedikt; Mainstream contents are working very well, like news, movies, series. Also cooking, sports and kids channels. We also see Single-IP working very well in Germany, for example the Baywatch channel. We also have some quality

niche contents which work well and we have opened up completely new genres in regions – for example fully localised Bollywood channels in Germany and an anime one.

Pauline; We can tune in to our dataset from across 24 countries to inform our decision on what to acquire. It's a rich source of data for us, very valuable enabling us to maximise our efforts across acquisitions, editorial, even the scheduling of the channel, and also marketing. So we're looking at varying programming types and genres, which will keep the FAST audiences engaged and drawn in.

What are your biggest challenges?

Pauline; Programming holds the inherent challenge of striking the balance between constantly surprising and delighting our viewers while also being reliable: we want to be the “go-to” for genre channels such as comedy or crime, where users can expect fresh new content, of consistent quality; this is what keeps audiences engaged. So we strive to acquire the breadth and depth of content that will appeal to different segments of our audience, and schedule them to meet our users expectations, prime time vs daytime, weekends, etc.



**Samsung
TV Plus**



Benedikt Frey
Country Lead DACH
Samsung TV Plus



Pauline Coghlan
European Licensing
Lead
Samsung TV Plus

Market Commentary

Samsung TV Plus (continued)

Benedikt; One of the most challenging elements of the job is to predict what the consumer wants to see - it's not always intuitive, and the same series or content that is performing really well in a different European country might not be all that popular in the DACH region, and vice versa. We rely heavily on our own viewership data, as well as some market research, to make those decisions. But sometimes if you're planning on launching something that is totally different or new, you just have to take the risk. Luckily, our bets have been very successful so far, the Anime content for example was immediately adopted by a large audience, and big (read: expensive) partnerships have paid off and drawn a whole new audience into our Samsung TV Plus service.

What is the most important factor for growing the European FAST market?

Pauline; Content has to be acquired that resonates with local audiences. Whether acquired in local language, subbed or dubbed – all of our O&O channels will resonate with local audiences as they are localised. We are seeing growth as TVPlus is preinstalled on devices – and adoption is increasing in terms of monthly active users.

Benedikt; (on the importance of Free TV broadcaster content) On a pan-European level that is already happening. La Sexta is live in Italy and RTVE in Spain. In Germany we have a partnership with ZDF Studios – TerraX is very popular. But broadcasters have different strategies and can work at different speeds – they have their own BVOD services, so it's a difficult situation.

More and more people however are moving to FAST, the majority of audiences are no longer spending time in linear environments and prefer streaming so broadcaster strategies

need to account for this. The incremental reach and revenues broadcasters can drive through FAST are really there and pretty high. So it will happen and is already happening.

Pauline; in 2026 it's about improving and strengthening our existing portfolio of compilation and single IP channels, and adding more and more channels. We have a soft ceiling, and that's across the whole of Europe, of a certain number of channels per market, to avoid overwhelming audiences and ensure the content is also still easy to navigate through.

About BBC Studios

BBC Studios is a commercial subsidiary of the BBC Group. The business is built on two operating areas: the global Content Studio, which produces, invests, and distributes content globally, and Channels and Streaming, with BBC branded channels, services, and joint ventures in the UK and internationally. Around 2,500 hours of award-winning British programmes are made by the business every year, with over 80% of total BBC Studios revenues coming from non-BBC customers including Discovery, Apple, and Netflix. BBC.com is BBC Studios’ global digital news platform, offering up-to-the-minute international news, in-depth analysis and features.

Describe your involvement with FAST

BBC Studios operates 16+ feeds in EMEA across France, Italy, Germany, Spain, Nordics and Benelux.

We have 6 channel brands which are a combination of single IP channels: Doctor Who and Top Gear and multi-genre channels: BBC Drama, BBC Food, BBC Travel, and BBC History.

Where have you had success?

Our FAST channels showcase some of the best, well-known, and beloved BBC shows, serving them in the format and on the platforms which our viewers chose to consume content. They have been highly successful across all the EMEA markets where they have launched, regularly appearing in the top 5 best performing channels on our partner platforms. In some markets, regularly delivering 1M+ average monthly HOV.

We have also seen that viewers embrace niche content with open arms.

What are your biggest challenges?

Relative lack of clarity around local compliance for FAST products. We are vigilant and ensure we follow the best practice regulations in each market to provide our viewers with the best possible viewing experience.

What is the most important factor for growing the European FAST market?

High-quality premium content and close collaboration between FAST platforms and content owners to ensure a high level of satisfaction from both, viewers and advertisers. We are focused on working with both, our viewers and our business partners to deliver high-quality products, which are enjoyable to watch whilst providing premium inventory to monetize.



Kasia Jablonska
Director of
Digital and On-
Demand EMEA
BBC Studios

Market Commentary

Pluto TV

About Pluto TV

Pluto TV, a Paramount Company, is the leading free streaming television service delivering hundreds of live linear channels and thousands of titles on-demand to a global audience. The Emmy[®] award-winning service curates a diverse lineup of channels, in partnership with over 400 international media companies, offering a wide array of genres, languages and categories featuring movies, television series, sports, news, lifestyle, kids and much more. Pluto TV can be easily accessed and streamed across mobile, web and connected TV devices. Headquartered in Los Angeles, Pluto TV’s growing international footprint extends across four continents and over 35 markets.

Describe your involvement with FAST

FAST is thriving across international markets, but the reality is that FAST is a global phenomenon, and this is what we understood from the beginning at Pluto TV and the reason why we decided to believe so much in it – even if people thought we were fools at that time. Launched back in 2014, a bet on the FAST business when on-demand was dominant, and its recent successes prove that this was the right move. The marketplace is becoming increasingly crowded as more players are drawn to the opportunities in FAST. Pluto TV was one of the first and remains a leader in the industry, and we see this increase in competition as a positive trend (it means that the model is working!) and a positive challenge for us.

Pluto TV’s success lies primarily in the strength of its content library, and in the way we curate the content. Secondly, its success is also rooted in the fact that it was the first streamer to believe in an ad-supported model for premium streaming. This strategic foresight has contributed to Pluto TV’s recent growth alongside an overall

rise in viewership for ad-supported platforms, demonstrating its prominent position. With a significant international footprint, operating in more than 35 markets and more than 2,200 channels globally, Pluto TV continues to expand its reach and influence.

To meet the demands of our growing audience, we have been quietly revolutionizing the way programming and programmers operate across streaming. By marrying the passion and expertise of our curators with data, measurement and speed, we have created a world of programming that continues to entertain audiences around the globe. And all of this with an added bonus: our premium access to Paramount Global library. Ease of access is also a cornerstone for Pluto TV, as users can simply drop in and stream for free.

Where have you had success?

We have the flexibility to host an unlimited number of themed and editorially curated channels and on-demand content, which means we can offer users a truly broad and diverse range of options. But what matters most is keeping the experience personal. We want every viewer to feel something when they decide what to watch. When we think about our content mix, we always keep the full spectrum of “need states” in mind.

Our goal is to strike the right balance between local relevance and global appeal. We have 124 Channels in Italy, 137 in France, and 143 in Spain, with a high refresh rate aimed to meet the audience's needs (through seasonal moments like Halloween channels or special events like Twin Peaks), and keeping the user’s interest high so they’re encouraged to return to the platform.



Antonella Dominici
SVP of Streaming in Southern Europe, Middle East, and Africa

Pluto TV Italy

Market Commentary

Pluto TV (continued)



Pluto TV brings together live, linear channels and VOD, with our live offering split across three main types: our Owned & Operated Original channels, Branded Partner channels, and Signature Channels. Speaking about local content, in Italy, we’ve seen real success with titles like Carabinieri; in France, Faites Entrer l’Accusé resonates particularly well; and in Spain, it’s El Comisario that draws audiences in. We collaborate with over 450 content partners globally, including some of the biggest players in the industry like BBC, Sony, and Lionsgate.

Our content scheduling is hand-made: it’s all managed in-house and tailored per country, using data to make smart decisions and ensure our partners’ content delivers the right visibility at the right time to the right audience. We are used to launching temporary channels tied to major events, maintaining the focus on rights for beloved old series, local sitcoms, and classic films.

What are your biggest challenges?

As mentioned before, we emerged during the SVOD boom, succeeding as a free, intuitive alternative to premium paid services. This gave users instant access to content and also unlocked a new market for advertisers in a space previously dominated by subscription platforms. With SVOD now adopting ad-supported models, FAST platforms must compete for advertisers' attention.

The key to staying ahead is offering a rich, well-curated mix of content that speaks to an increasingly diverse audience. We build highly relevant, contextual ad experiences based on what viewers are watching, often tapping into the momentum of specific themes or cultural moments to stay close to what our users care about most. Yet, there’s still a need to educate advertisers on FAST’s unique benefits—brand-safe environments, non-skippable ads, and high-quality user engagement.

Across all devices — web and mobile — our fans spend the most time engaged on CTVs: most of our viewers access Pluto through Connected TVs, and this has been key in expanding our distribution partnerships—with brands like Philips, Hisense, LG, Amazon Fire TV, Sony Playstation, Amazon Fire TV Live among others.

Advertisers in South Europe are still learning the value of FAST: it is mandatory to educate local media buyers through events, whitepapers, and workshops, positioning Pluto as a safe and premium option.

What is the most important factor for growing the European FAST market?

FAST business as we created it, completely evolved within the years and developed a new market in the entertainment industry.

Growth reflects the rise of ad-supported platforms as better content and more cost-conscious viewers keep driving demand for alternatives to subscription-based streaming. More players are now betting on FAST/ AVOD. We believed in this model before anyone else, and time has proven us right.

What we see as the real key to success and long-term growth is building even stronger partnerships: they allow platforms to collaborate with local players and bring exclusive, relevant content to local audiences. In France, for example, we partnered with M6+ (combining their strong local presence with our FAST expertise) and Bouygues which is unlocking their audience to our platform. Together, we built something dynamic and innovative, not just for the French market but as a blueprint for how this model can scale across other regions and with other partners. In Italy, we are closing similar agreements “to be everywhere the audience already is”, maximizing the opportunity in an environment ready for a curated content fruition.

At the same time, we know a younger audience is ready to be engaged: we also need to get closer to them through a dedicated marketing approach. With a median age of 39–40, our audience is significantly younger than traditional TV viewers and represents a demographic with strong buying power. At a time when linear television skews older, we are uniquely positioned to offer advertisers access to a highly attractive and valuable target group.

Describe your involvement with FAST

OKAST commenced in 2016 by introducing a white-label OTT streaming service. In 2018, we expanded our offerings to include AVOD support, and in 2019, we ventured into the development of linear channels. Subsequently, as the popularity of FAST grew substantially in the United States and poised to make its way into Europe, we initiated the design of our FAST services and established the FAST4EU consortium in collaboration with some of our key OTT customers.

Where have you had success?

Since the inception of FAST4EU, our primary emphasis has been on constructing the three foundational pillars of a comprehensive European ecosystem:

- **Channel Building:** We have developed a solution that enables the rapid design and construction of channels within a few weeks. Presently, we have successfully launched over 70 premium channels across all major platforms in Europe.
- **Distribution:** As certified partners with more than 40 platforms in Europe and the Americas, we have established robust partnerships that facilitate our channels in securing optimal business deals. This extensive network ensures widespread distribution and accessibility.
- **Monetisation:** we have introduced an ad network that spans across 18 countries in Europe. Additionally, we have implemented inventory share agreements with major platforms, fortifying our monetisation strategy and maximising revenue potential.

What are your biggest challenges?

Upon our inception in 2021, the European market was dominated by American-based technology providers and platforms predominantly featuring channels built

with non-European content. Establishing ourselves as a European technology and channel provider encountered initial challenges. However, there has been a gradual acceptance, particularly as platforms increasingly prioritize sourcing local content. While there has been notable progress in gaining acceptance for our channels, some almost monopoly situations persist.

Monetisation stands as the next significant challenge: advertisers are only beginning to tap into this market, and performance outcomes vary widely. The lack of comprehensive data from platforms turns the monetisation process into, in some cases, a blind test, further complicating the endeavour for advertisers.

As the market continues to evolve towards a premium landscape, the scope for low-quality channels diminishes. Launching a channel in 2026 demands a heightened level of expertise, spanning from editorial craftsmanship to strategic advertisement break planning.

What is the most important factor for growing the European FAST market?

The already crowded landscape diminishes the initial 'unfair' advantage of FAST channels being free. It is crucial for platforms to prioritise discoverability and invest in personalisation tools. This strategic approach is necessary to amplify audience engagement and achieve the necessary volume for the ad market to fully embrace this evolving distribution model.

To maintain the quality of offerings and prevent the depletion of the production economy, implementing regulations becomes essential. These regulations would serve to balance the power dynamics between platforms and broadcasters, ensuring a fair and sustainable ecosystem for content creation.

OKAST



Cédric Monnier
CEO
Co-Founder
OKAST

Founder and
Coordinator
FAST4EU

Market Commentary

Rakuten TV



About Rakuten TV

Rakuten TV is one of the leading streaming platforms in Europe that combines TVOD, AVOD and FAST channels providing users with a universe of content and making the whole entertainment experience easier. The TVOD service offers an authentic cinematic experience with the latest releases to buy or rent in high audio and video quality. The advertising-supported offering comprises AVOD and FAST services.

The AVOD service features more than 10,000 titles available on-demand, including films, documentaries and series from Hollywood and local studios, as well as the catalogue with Original and Exclusive content. The FAST service consists of an extensive line-up of over 500 unique channels among which 100 Owned & Operated (O&O) across Europe, including free linear channels from global networks, top European broadcasters and media groups, and the platform’s own thematic channels with curated content. Rakuten TV is available in 43 European territories and currently reaches more than 140M households via its branded remote-control button and pre-installed app in Smart TV devices.

Describe your involvement with FAST

Rakuten TV was launched in 2013 as a Transactional VOD service, but since 2019 the platform has broadened its content offering scope by also adding AVOD and FAST. Today we offer thousands of AVOD movies and 500 unique FAST channels.

We’re proud to be able to offer our FAST proposition across all 43 countries in Europe. It also solidifies how important FAST has become to our business model, on which Rakuten TV not only acts as platform, but also as a channel producer and distributor. We have approximately 100 branded Rakuten TV FAST channels fully localised for our key markets such as Western Europe, Nordics, Netherlands, and Poland. Our own & operated channels comprise of various genres such as Hollywood and European movies, Crime (Scripted and True Crime), Reality, Lifestyle Entertainment, Documentaries and Kids.

FAST has become a cornerstone of our business and a valuable addition for our content ecosystem, whereas our customer has the freedom to choose if they’d rather buy, rent or watch for free with ads.

Where have you had success?

From a business perspective, we believe FAST has been extremely successful for our business due to 3 key pillars: (i) scale: the 10+ years of partnership with TV manufacturers and other device partners, with a dedicated branded remote control button and pre-installed app has allowed us to reach millions of households on both RTV and 3rd party platforms across all of Europe; (ii) Ad monetisation: we have an in-house ad sales team, led by our sister-company Rakuten Advertising who distinguishes themselves as a specialist on the CTV landscape, supported by our local sales rep teams based in each of our key markets with established connections with agencies and brands; and (iii) content experts: we produce, license, and schedule content. It’s in our DNA.

Our existing relationship with Major Hollywood Studios and key content distributors across the globe have facilitated this leap from TVOD to AVOD & FAST, as we’re familiar with what are the relevant local content expectations from each market.

What are your biggest challenges?

There is still lots to do on user segmentation and customisation, which I think will be a key tool for us to tackle the challenge that all platforms face across content discoverability, but also help explain/guide our users to their preferred form of access.

What is the most important factor for growing the European FAST market?

We need to continue seeing top tier Content IPs transition to FAST, as it will help boost the ongoing growth of the sector and appeal to more mainstream audience. Meanwhile, the advertising market also needs to continue shifting budget to CTV, hence why we also welcome the entrance of the recent SVOD services into AVOD (or also newcomers to the European market) on CTV as it also supports educating and incentivising this transition.



Marcos Milanez
Chief Content
Officer
Rakuten TV

About Whale TV

Whale TV believes that smart TVs should provide every viewer with a smarter, more personalized and intuitive viewing experience. That’s why Whale TV’s simple TV operating system makes finding, discovering and enjoying TV infinitely better. Over 43M households around the world actively use Whale TV for their daily entertainment needs. On Whale TV consumers can stream from hundreds of free and paid apps, including our owned & operated ad-supported TV service Whale TV+.

Describe your involvement with FAST

Whale TV+ is available globally on both the Whale TV operating system as well as other connected TV platforms like Android TV and Fire TV. On Whale TV+ consumers can watch 1000s of hours of free TV, both live and on demand.

Whale TV+ was meticulously crafted as a video streaming service that authentically caters to viewers' passions, offering a premium niche and local content portfolio while maintaining traditional TV quality. We spend a lot of time on the ease of use and discoverability of entertainment on Whale TV+, consumers get to enjoy a great TV experience.

Where have you had success?

While Whale TV+ is available globally we do see more uptake in certain countries, especially in those where we have a great entertainment slate that caters for local needs. Local language programming makes a huge difference, and of course recognizable channel names. Countries where Whale TV+ excels in are for example Germany, Spain, the United Kingdom, Brazil, Mexico and Colombia.

Although a rich and diverse portfolio is key for user engagement, we see that content in the local language(s) resonates with viewers, representing at least 60%

of the total effective viewing time in each of these countries. We have also seen that viewers embrace niche content with open arms. Content genres such as niche sports and cooking or K-entertainment.

What are your biggest challenges?

With an ever-expanding array of content available on the platform, ensuring that users can easily discover new and relevant content is a persistent challenge. Implementing advanced recommendation algorithms, intuitive user interfaces, and clear content categorisation are essential strategies to enhance discoverability and keep viewers engaged.

In terms of advertising, one notable challenge is managing frequency capping efficiently. Ensuring that viewers are not overwhelmed with the same ad creative repeatedly is crucial for providing a positive user experience that replicates the traditional ad breaks from linear TV. In many cases the ad experience is much better compared to broadcast TV with ad loads being lower and ads are better targeted.

What is the most important factor for growing the European FAST market?

A lot of the local language programming is being created by local broadcasters, who are tipping their toe in the FAST world now. Platforms like ours are a great way for anyone who doesn’t have their own streaming infrastructure to drive additional monetization for a content slate that was already there.

A crucial catalyst for growth though, is the cooperation between different platforms and competitors from the video streaming industry. By fostering collaborative relationships within the value chain, we seek to create a more unified and expansive streaming ecosystem that benefits both users and industry players. In addition, from a marketing perspective, it's great to partner with renown content providers and TV broadcasters to boost user acquisition.

whale tv



Teresa Alonzo López
Vice President
Whale TV+

Market Commentary

Xiami TV+



About Xiami TV+

Xiami TV+ is Xiaomi’s FAST service. It is pre-installed on Xiaomi Smart TVs, set-top boxes, and TV sticks. Leveraging Xiaomi’s large device footprint and global userbase, Xiami TV+ enables audiences to enjoy high-quality content with no registration or subscription required.

Today, Xiami TV+ features over 600 channels worldwide, covering genres such as news, movies, music, sports, and lifestyle. We operate independent localized versions across Europe, Latin America, and Southeast Asia, and have launched a global English-language version for international audiences. Looking ahead, we plan to expand more localized editions in Europe to better align with local viewing habits and cultural preferences.

From a content perspective, Xiami TV+ brings together a rich selection of global and local FAST channels to ensure that households in different regions can easily find content that matches their interests. Through partnerships with major international studios and local broadcasters, we use Xiaomi’s extensive device distribution to deliver high-quality content instantly to millions of users.

In Europe, we place strong emphasis on local-language channels — including French, Spanish, Italian, and German — and collaborate closely with regional producers to build a free TV ecosystem that blends global quality with local cultural relevance. Our goal is to position Xiami TV+ as the intuitive “smart TV entry point” for every Xiaomi TV user.

Describe your involvement with FAST

Xiaomi recognized the potential of FAST early on and made it a core pillar of our global TV strategy. I lead the worldwide rollout of Xiami TV+, including system integration, channel expansion, and ecosystem collaboration. Beyond platform development, we actively engage with industry organizations to help advance the FAST landscape in Europe. My team oversees global business development and distribution strategy, and Xiami TV+ is now localized in major markets such as Spain, France, Italy, and Germany, with tailored strategies for each region.

Where have you had success?

Our success in content partnerships comes from our deep understanding of European viewing preferences. Channels launched with partners such as BBC Studios, Euro news, Rakuten, and Pluto have shown strong early performance. Single-IP channels — focused on iconic shows or brands — have also proven highly appealing to European audiences. We’ve additionally

observed that genres with minimal language barriers, such as music, lifestyle, and documentaries, tend to perform well across borders. When content resonates culturally and access is frictionless, audiences naturally gravitate toward FAST platforms.

What are your biggest challenges?

Europe’s linguistic and cultural diversity creates complexity. Each market has its own audience preferences and regulatory requirements. We must balance a unified global brand experience with deeply localized content operations. As a relatively new entrant in Europe, Xiami TV+ also needs to strengthen awareness through marketing, preinstallation, and user education.

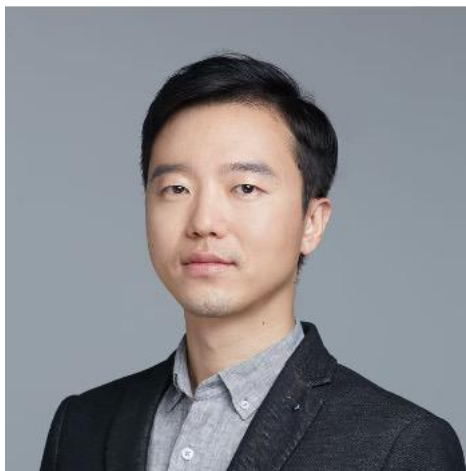
In a competitive FAST environment, our approach focuses on curation rather than sheer volume — helping users “find and watch faster” through improved content organization and interface design. From a content and monetization perspective, one of the ongoing challenges is ensuring a steady pipeline of high-quality localized programming while also enhancing content discoverability. As FAST adoption grows, competition for user attention intensifies. Improving visibility through curation, recommendations, and localized editorial efforts remains a key priority.

What is the most important factor for growing the European FAST market?

A user-centric approach is essential. For FAST to achieve sustainable growth in Europe, deep localization is key — not only in language and content, but also in programming choices, ad cadence, and user experience design. Viewers expect instant access without friction. With pre-installed entry points and intelligent content discovery, Xiami TV+ helps users quickly find what they want to watch. When high quality content, seamless access, and smart discovery align, FAST can achieve longterm growth in Europe.

Industry collaboration is another crucial driver. Europe’s FAST ecosystem relies on cooperation among platforms, content owners, advertisers, and device manufacturers. Co-developing channels with local broadcasters enhances credibility and accelerates user adoption. We also see transparent data and unified viewing metrics as essential for boosting advertiser confidence.

Ultimately, FAST’s success in Europe depends on building a positive feedback loop: audiences enjoy free high-quality content, content owners expand their reach, and advertising partners obtain measurable value. Collaboration, alignment, and continuous user experience optimization will be critical to growing the ecosystem.



Zhifu Yan
Director, Global Business Development, Xiaomi Internet Business

Describe your involvement with FAST

Broadpeak is powering and enhancing FAST services for content providers, aggregators, and operators. Together with OKAST, the two companies enable the “FAST 2.0” experience.

broadpeak.io, Broadpeak’s video API SaaS platform, powers some of those unique capabilities. With regards to FAST, the platform brings 4 types of capabilities:

- Monetisation: the Dynamic Ad Insertion application makes inventory monetisation simple and efficient with SSAI.
- Variants: this feature provides the capability to stream different pieces of content based on categories such as audience segments, platform, or geography. As an example, a single news channel provisioned with regional news variants will allow viewers to automatically get local news based on their location.
- Cost reduction: when content is already prepared, our Virtual Channel application can create FAST channels for a fraction of the cost typically associated with traditional playout technology.
- Personalisation: This capability enables the “Personal FAST channel” experience with content fully and dynamically tailored to viewers’ tastes.

Where have you had success?

Our FAST clients have had great success with broadpeak.io platform. This includes an operator, a Tier one broadcaster in Southern Europe, a Tier one CTV publishing platform and a new media client offering a pop-up channel.

What are your biggest challenges?

The first big challenge is knowing how to leverage personalization best to improve monetisation. In the absence of first party data, we typically work with recommendation engines to overcome this challenge.

The second issue is diversity and fragmentation of content types and formats. Some old devices such as early CTV models have difficulty interpreting and decoding streams where ads have been inserted. This results in poor user experience. We have been working on our platform to make this experience more seamless.

Finally, there is scalability. The need to insert targeted ads is skyrocketing. It is now necessary to have scalable and elastic services.

What is the most important factor for growing the European FAST market?

Europe has several specificities when it comes to the FAST market.

Content must be localised before it can be streamed. The capability to perform such content adaptation in an automated way would be a significant added value.

Editorial resources are an essential cost factor. The capability to partially automate scheduling should help accelerate the growth of FAST in Europe.

We are anticipating the increase of what we call PFAST (Premium FAST Channels), powered by strong brands in the broadcast world.

Nevertheless, this comes with specific requirements such as blackout policies for live sports, content protection, regulatory compliance and low latency.

Finally, we believe a market shift to PAST (Personalised FAST) is coming soon. Viewers’ expectations have snowballed lately, and they want experiences like what they can have on TikTok or Instagram, where curated and highly recommended content is constantly pushed to them.



Mathias Guille
Vice President
Cloud Platform
broadpeak.io

Market Commentary

LoveTV Channels



About Love TV Channels

We are a start-up based in Barcelona, specialized in the production and distribution of FAST thematic channels that are localized for different markets, mainly in Europe. Our brands are TRAILERS, LOVE WINE, LOVE TRAVEL & TASTE, LOVE THE PLANET and LOVE CRIME & HISTORY.

We are also working with local publishers to produce and distribute channels with their local brands as our channel HISTORIA Y VIDA, in partnership with Grupo Godó.

Describe your involvement with FAST

We are publishers of localized FAST channels, and our focus is on the content. Our teams are specialized in the content curation and TV programming, to offer the best selection of localized content within our genres and a dynamic programming with monthly highlights and special events.

Where have you had success?

We started Love TV Channels 3 years ago and, since then, we have launched a total of 25 channels under different brands / genres: news about movies and TV shows, sustainability, travel and gastronomy, history and crime.

Our unique approach to specific niches and our curated programming of fully localized channels have helped us to grow our distribution rapidly with CTVs, OTTs and telco operators, getting an audience of more than 20M viewers per month, across Europe, US, Mexico and Australia.

On the monetization side we have built strong relationships with demand partners and local agencies that have understood the value of our targeted audiences and are managing our inventory getting high level fill rates and CPMs.

In parallel, we are working directly with local brands that are related to our thematics. We offer these brands the opportunity to share their stories to our segmented audiences, combining a more efficient communication and advertising while offering a relevant content for our viewers.

What are the biggest challenges?

One of the main challenges we faced is about viewership consumption of our channels. We get information from different sources and different metrics from the different platforms. About performance of our channels within the FAST platforms, meaning how our channel perform versus others, we get very little information. This situation makes it very challenging to take informed content decisions.

Discoverability within the services is also a challenge. With channel slates that have more than 100 channels, viewers have difficulties to find the channels they would enjoy. FAST platforms should facilitate this discoverability with different tools within the platform that allow viewers to discover what they like, increasing engagement with the channels and with the platform itself.

What is the most important factor for growing the European FAST market?

It would be desirable that TV manufacturers and OTTs promote the availability of FAST channels among potential viewers to increase consumption across the different markets.

Such increase of viewership will help grow the shift of advertisers from traditional broadcasting to CTV and grow the category overall, allowing further investment in content and the improvement of the FAST content offering.



Teresa Lopz
CEO, Co-Founder
LoveTV Channels

Market Commentary

ZDF Studios

About ZDF Studios

ZDF Studios is a commercial subsidiary of ZDF, one of the largest TV broadcasters in Europe. Founded in 1993 and headquartered in Mainz, Germany, the ZDF Studios Group operates more than 30 direct and indirect subsidiaries and affiliates in Germany, the Netherlands and the United Kingdom spanning TV production, distribution and services.

The parent company, ZDF Studios, is responsible for global programme distribution, realisation of international co-productions, acquisition of licences and merchandising of successful programme brands under its own name, for ZDF and third parties. ZDF Studios has the largest German-language programme inventory in the world and a constantly growing range of international productions, consisting of series and mini-series, television films, documentaries and children's programmes.

The companies of the ZDF Studios Group cover the entire value chain from the development of scripted and unscripted TV content to production, marketing and monetizing, including TV and streaming licences as well as merchandising and online rights.

The positioning of ZDF Studios as an integrated media company enables the development of innovative, outstanding and high-quality programmes and makes the Group an attractive workplace for German and international talent to flourish in a very inspiring and creative environment.

Describe your involvement with FAST

Back in 2019, we were the launch partner for PlutoTV Germany and since then we have launched 8 niche and single-IP channels on multiple platforms, licensed our content to many successful channels in the German-speaking and also English-speaking markets, and managed to expand our partnership with Samsung TV Plus to launch more channels in several European territories.

Where have you had success?

It's been interesting to be part of the FAST market from the very beginning and to see the revenues develop. As FAST doesn't cannibalise any other distribution stream but increases the overall visibility of the brands, we have seen that single IP channels such as "*Cash or Trash*", "*Terra X*" and "*Ice Pilots*" have been our biggest successes without losing power over time.

What are your biggest challenges?

The regulations are still evolving, so we are sticking to our bread and butter licensing models for now. The same goes for the advertising market - there's a lot of potential for growth from a technological and advertising point of view, also in terms of personalisation. FAST is one of the most advantageous distribution streams for all viewers, content owners and advertisers, but its full potential has not yet been realised.

What is the most important factor for growing the European FAST market?

The more the merrier. As the FAST market fills up with quality content, there's more room for everyone to grow. There's no competition in the FAST world - the audience decides what niche it's interested in.



Linette Zaulich
Director
Unscripted
ZDF Studios

Market Commentary

JDS.TV (CFRT)

About JDS.TV

JDS.tv is a FAST / VOD channel operated by CFRT, the producer of Le Jour du Seigneur on France 2 — the oldest French television program, broadcast continuously since 1949 and followed each week by nearly 800,000 viewers.

Building on this iconic brand, JDS.tv modernizes and expands the Christian media offering by providing original content at the crossroads of spirituality, culture, and heritage.

Accessible on all screens, the channel combines premium documentaries, exclusive interview series, and LIVE events — notably the daily broadcast of the rosary from Lourdes — within a demanding yet welcoming editorial approach.

Describe your involvement with FAST

After launching our VOD platform, we quickly recognized the strategic potential of the FAST format: reaching new audiences, showcasing our catalog on high-traffic platforms, and strengthening loyalty through a coherent and accessible linear programming experience, just like a real TV channel.

Today, JDS.tv stands out as a unique offering in the European FAST landscape, delivering a premium alternative with strong editorial identity in the field of cultural and spiritual content.

Where have you had success?

The migration of part of our traditional TV audience to our digital environments has translated into steady growth in subscribers, views, and viewing times.

Our live event content — particularly religious celebrations and original documentaries — generates strong engagement, including among younger audiences seeking meaning.

What are your biggest challenges?

Shifting from the role of producer to that of broadcaster requires a profound transformation: new expertise, technical channel management, adaptation to the advertising model, continuous editorialization, and building visibility in a fragmented landscape.

On top of this, international expansion — particularly towards French-speaking diasporas — requires careful editorial localization.

What is the most important factor for growing the European FAST market?

Access to data is now essential. Information sharing between publishers and platforms — on user behavior, journeys, and performance — is critical to optimize programming, drive stronger engagement, refine monetization, and ensure the viability of busine



Emmanuel Bonnet
General Manager
CFRT

About INA

The **Institut national de l’audiovisuel (INA)** is a unique public enterprise worldwide, preserving and enhancing decades of television, radio, and digital memory. With more than **two billion video views per year**, it archives, safeguards, digitizes, and distributes one of the world’s largest audiovisual collections.

In a context of rapid technological change, INA actively contributes to the transformation of the audiovisual and digital ecosystem. Thanks to its unique expertise, it stands out as a distinctive heritage media, rooted in collective memory and committed to transmitting the knowledge and know-how it safeguards.

INA’s mission goes beyond archiving: it develops a wide range of activities and curates its content by providing contextual perspectives on current events. Through **madelen**, its streaming platform, podcasts, and **Lumni Enseignement**, it puts heritage into perspective to shed light on contemporary issues. Its research division and its FAST channels — **INA Ardivision** and **INA 70**, launched in 2023 — also illustrate this approach, positioning INA firmly within a constantly evolving media landscape.

Beyond its heritage role, INA is also a key player in training for audiovisual and media professions. **INA Campus**, its renowned training center, passes on

invaluable expertise through programs tailored to the industry’s ongoing transformations.

Describe your involvement with FAST

INA’s FAST channels are built on a strong editorial promise with carefully curated programming schedules, faithful to their original broadcast times.

- **INA 70** is dedicated to iconic programs from the 1970s that marked an era and a generation of French viewers, featuring shows like *Apostrophes*, *L’École des fans*, and pioneering series such as *Les enquêtes du commissaire Maigret*.
- **INA Ardivision** is devoted to TV host and producer **Thierry Ardisson**, offering thousands of hours of celebrity interviews from his most famous shows, such as *Tout le monde en parle* and *Salut les terriens*.

In total, INA offers **1,700 hours of programming**, with more than **10.8 million views** across its FAST channels since their launch in 2023.

Where have you had success?

We entered the FAST market in 2023 and have maintained the same guiding principle: **multi-distribution**. We realized that simple content loops built around a single program are no longer the trend. In fact, while the number of FAST channels is slowing in the U.S., the quality of existing FAST offerings is improving.



Antoine Bayet
Editorial
Director
INA

About Euronews

Euronews is the leading independent international news media based in Europe, covering more than 160 countries and available in 20 language editions. Its model is built on a clear mission: to provide a European and multilingual perspective on global news. Broadcast on television, digital and social platforms, as well as OTT, CTV, and FAST, Euronews combines global distribution power with a unique editorial identity centered on pluralism and diversity of viewpoints. Our multilingual newsroom, with its new headquarters in Brussels, is one of the largest in Europe, producing and distributing thousands of hours of news and magazine content each year in audio, video, and text formats.

Describe your involvement in FAST

Euronews was one of the first European players to invest in FAST and CTV back in late 2019. Today, we operate more than 11 channels, including two from our other brand Africanews, across more than 60 partner platforms, including industry majors. From the very beginning of our journey in this ecosystem, we chose to adapt our live feeds for streaming uses rather than create a specific FAST product. Supported by our multilingualism and a rapidly growing market, our distribution and usage growth was strong and fast, making FAST a major contributor in terms of data, audience, and revenues for our Group. Today, the market has reached maturity, with strong competition, high fragmentation, and a complex macroeconomic environment.

Where have you been successful?

Our FAST and connected TV broadcasts have become a key gateway to reach new audiences and a major exposure channel for our brand worldwide. As early as our second full year, we surpassed 50 million hours streamed globally. Thanks to the popularity of news on these platforms, the density of current affairs, and our product adaptations, we achieved and maintained the status of major media partner across most ecosystems in Europe, Asia, and the United States. Revenues have grown continuously and we are now facing a more mature and competitive market since 2024.

One of our notable achievements lies in our ability to combine breaking news with in-depth

magazine formats (travel, science, sustainable economy), thereby meeting niche expectations while reinforcing our role as a global media.

For us, FAST is now more of a business model than a standalone market. It also serves as inspiration to replicate and engage our traditional broadcast partners toward addressable advertising models—a move we have already implemented in the Netherlands, Germany, and Asia, and strongly wish to expand further.

What are your biggest challenges?

The main challenge is ensuring monetization that matches the audience generated. Unlike traditional television markets, FAST is still in a structuring phase, and the balance between advertising revenues, editorial requirements, and technology investments remains delicate. We also face increasing fragmentation across platforms, audiences, and technical standards, requiring constant innovation and monitoring to optimize both user engagement and profitability. Finally, visibility and discoverability of our brand is a major focus for us, as is the need to densify and diversify our product offering to retain the favor of viewers, platforms, and advertisers.

What is the most important factor for developing the European FAST market?

Two key elements: content quality and the advertising transition. On one hand, delivering reliable, credible content produced in multiple languages to meet the expectations of local audiences while complementing or competing with major TV or digital distribution platforms. Creating user habits and regular usage among a growing base remains fundamental. Without audience, there is no FAST.

On the other hand, strengthening the ability to monetize content through premium ad inventory and advertisers, supported by better AdTech integration and balanced models of value and data sharing between platforms, publishers, and ad agencies. Over time, traditional agencies and brands now see FAST as a measurable, efficient, and attractive way to reach a targeted, segmented audience. This trend of increasing budgets dedicated to FAST must clearly continue and expand in Europe.



Maxime Carboni
Chief Growth & Innovation Officer
Euronews

About AdAlliance

The media sales house RTL AdAlliance, a subsidiary of RTL Group, unites premium content publishers under one roof for international brands to connect with European audiences. Working with RTL AdAlliance is working with a single contact point. We give the opportunity to execute multi-market campaigns from one platform. We also empower media owners to make better use of their video content with smarter monetisation strategies, advanced Adtech solutions, and media sales experts.

Describe your involvement with FAST

When looking at the FAST ecosystem and its players, RTL AdAlliance plays a role as an intermediary between platforms and advertisers and agencies to simplify the buying process and provide consolidation and scale. We help platforms monetise inventory by selling their available ad breaks to advertisers and agencies. This means we are an international sales house specialising in video inventory for the big screen. Our focus is Europe, which makes us the natural choice when monetising inventory in Europe.

We make a point that our expertise is not simply tech-focused, it derives first and foremost from humans. Our 250 media sales experts understand the importance of direct relationships with brands and agencies and can offer expertise in local markets. They cater both to the international demand from brands and the local requests of the agencies. Seeing that we are specialists for the big screen and are only working with professional and quality content publishers, we are the natural choice for FAST.

Where have you had success?

Our greatest success in FAST are our strategic partnerships with the major players in the field which have been instrumental in growing the European market. It is our accomplishment to help these platforms monetise their channels both internationally through our sales team and locally thanks to national sales teams in Italy and the Nordics, as well as other national sales champions like Ad Alliance in Germany.

This is possible as we include their FAST offer within our Total Video portfolio and broadcast content.

What are your biggest challenges?

1. The European offer of FAST is growing, though it is still in its initial stages. Therefore, the FAST platforms are facing the challenge of achieving scale in this fragmented landscape. The inventory has not yet reached a size that is sellable on its own. Thus, we bundle the FAST offers together with broadcaster content to create scalable advertising products like our new Big Screen Collection.
2. The second challenge is the content. There is a need to educate advertisers and agencies on the quality of FAST platforms' content. Even though we can see that the inventory and its quality is growing rapidly, there is still some hesitation.
3. The third challenge I would like to mention is the hesitation around media quality. This is an operational challenge, as it needs to be made sure that media quality standards apply to FAST, such as ad fraud prevention, data protection, ad verification, and content recognition. To counteract this, we have a rigorous media quality process where we vet every channel and content owner before onboarding.

What is the most important factor for growing the European FAST market?

European markets are widely reliant on their local content. We have seen broadcasters invest €16B in original European content and streamers up to €5B. It is indispensable for FAST channels to propose these locally relevant programs, as these will ensure their success – especially in this fragmented European market. The Broadcasters will play a key role in boosting the growth of FAST in the future. Now, however, we expect to see broadcasters and content owners to switch focus and to start distributing these channels on external FAST platforms.



Stephen Byrne
VP Partnership
Development
RTL AdAlliance

The Future



The rise of FAST

FAST has been on a rapid rise with the early 2020s being a significant period for the development of both AVOD and FAST markets. The interaction of stakeholders with content owners has changed significantly over this period - as it always has done historically when new sectors have emerged for content owners to engage with. Early caution from content owners has largely been replaced by active interest and actual enterprise. Historically, it has evolved massively, with early efforts limited to the specialists and innovators who pulled the trigger and now the market is more mature with traditional players and big media involved, with the likes of the major Studios, local Broadcasters, and distributors all launching channels.

The key strategic moment for FAST was undoubtedly when the first corporate acquisitions in the sector were made in the US. First there was the ViacomCBS acquisition of Pluto in January 2019 for \$340 million. Then in February 2020 NBC Comcast bought Xumo and in March Fox Corporation acquired Tubi for \$440 million. Since then in both the US and Europe there has been a steady growth in not just the volume of companies stepping into the FAST market but the number of traditional media players and large local media companies. As the market has progressed we have clearly entered a new stage of development.

FAST 2.0

We are entering a new phase of development characterised by greater quality and premium brands. At the very start the channel offer was characterised by significant volumes of cheap and low quality channels, with slow and steady growth coming from significant brands and clear propositions. This is stepping up as we see bigger brands and more premium content from leading media companies enter the market.

Single IP channels have dominated discussion, offering a novel approach to linear channel propositions and providing consumers with a clear and simple proposition that appears to have resonated with audiences. But they are not the only channels gaining traction, with many genres and types of channel finding audiences and movies increasingly present. It remains to be seen how programming will evolve but there will be a role for all channels. The FAST ecosystem has its challenges though, with the market for smaller more diverse channels undoubtedly there but not helped by the influx of major media companies and Platforms that have considerable leverage in terms of channel prominence (though control of distribution) and data insights.

Crowded market for channels

As the FAST channel offer becomes an increasingly crowded area, finding ways to stand out will be key. Local European players face the competitive challenge from not just a significant volume of channels but from the types of channel emerging. Across the EU5 there are almost 1,600 unique FAST channels on offer from 437 different channel owners.

With major global content owners moving in with premium content and brands and the increasing number of O&O channels from service providers (e.g. Samsung, Rakuten and Pluto) the crowded marketplace becomes even more challenging. Service providers are likely to gain strength and we will undoubtedly see the Platform role and distribution deals evolve, with developments in regulation likely to play a role as the current imbalance.

Market	No. Of Unique FAST Channels	No. Of FAST Channel Owners
France	690	179
Italy	611	157
Germany	445	184
Spain	595	163
UK	1 064	282
EU5	1 555	437

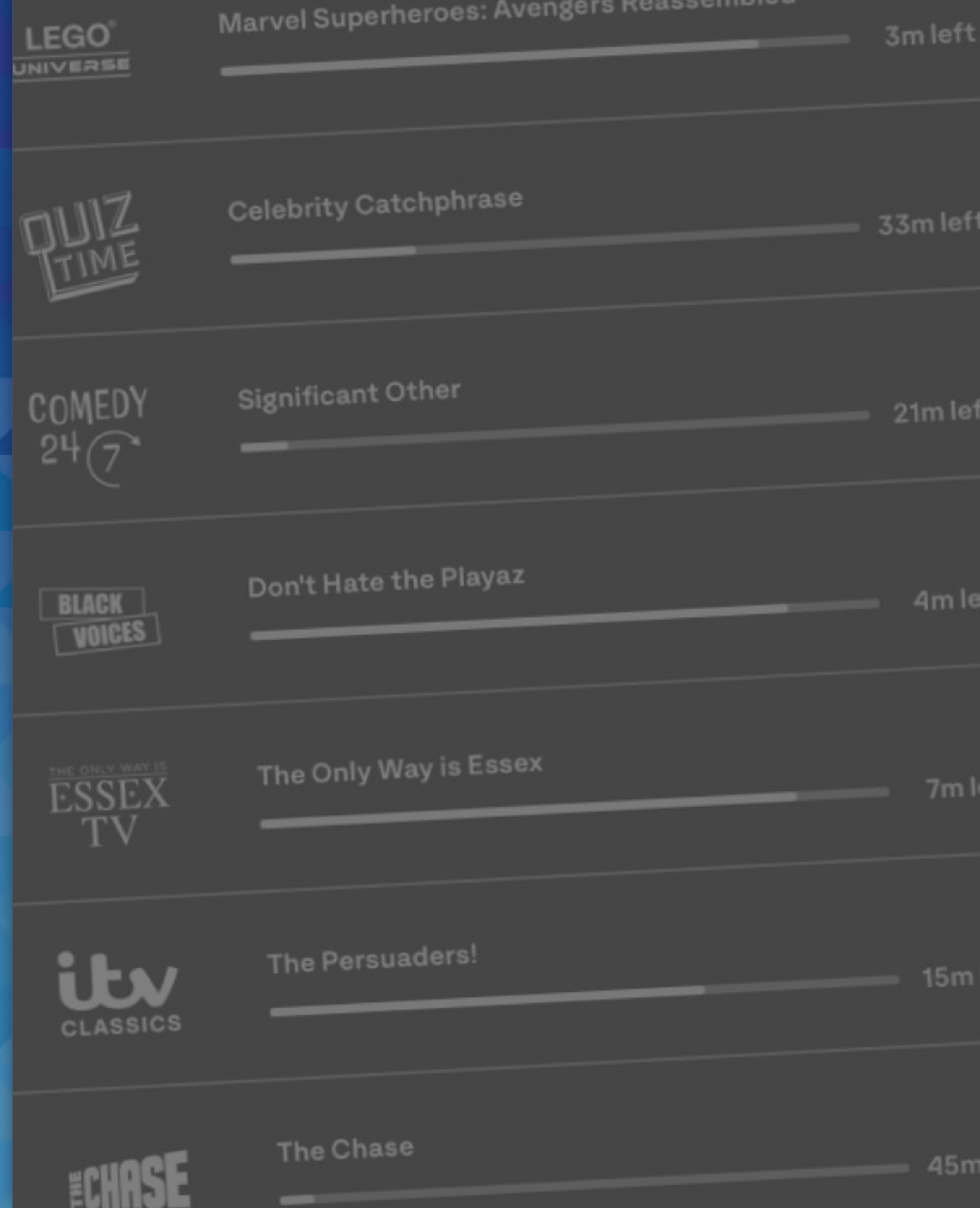
Data deficit

Discussing the rise of FAST with stakeholders across the market leads to one very consistent theme, the lack of transparency with data. The FAST market is not the only market to face this challenge, with SVOD providers consistently facing calls to improve data sharing and only in December 2023 (after 16 years of streaming) have Netflix shared data on any significant level. The difference with FAST however is key, there is a direct line between revenue earned and usage.

As there are ongoing improvements in quality and more premium content is made available through FAST, the calls for better data will grow. The consumer experience, content monetisation and the overall health of the FAST market will benefit from more insight being in the hands of channel providers. Controlling your advertising inventory is one way to help, allowing channels more leverage in the advertising market as they look to optimise Ad loads and CPMs, but the entire FAST value chain will ultimately benefit from more data sharing as the business grows.

FAST4EU has set the stage for a vibrant and collaborative European FAST ecosystem, highlighting innovation and the potential of ad-supported streaming. ASAP4EU, our next EU consortium, now takes the baton as the go-to platform to stay connected, explore new opportunities, and gain deeper insights into the evolving ad-supported business across Europe.

About Us



OKAST

xVOD . LIVE . FAST

A French established white-label modular cloud-based modern OTT, LIVE and FAST solution to distribute and monetise audio, video and live content on all major platforms in Europe and beyond.

3VISION

3Vision is a UK-based global content and TV consultancy specialising in content acquisition, strategy, research and business development in the TV industry.

mip[®]

MIP Markets are the world's largest gatherings of the international TV industry, and have been welcoming top executives from the world of international television for over 60 years, providing a platform for learning, sharing and inspiring. Stay tuned for TV Insights all year-long on the [MIP BLOG](#).



Creative
Europe
MEDIA

EU-Funded Consortium

Aims to accelerate the development of FAST in Europe and provide a technological and content approach tailored to the European market with the ability to scale internationally.

Co-funding, distributing and monetising channels for EU content providers.

Further Reading

- The European Media Industry Outlook
- FAST: Which Channels Travel the Most?
 - The Atomic Age Of FAST
- FAST Forward, Industry Handbook
- How to be successful in FAST