

# **Navigating the Emerging Distribution Landscape: Unified Distribution Strategies for Content Providers**





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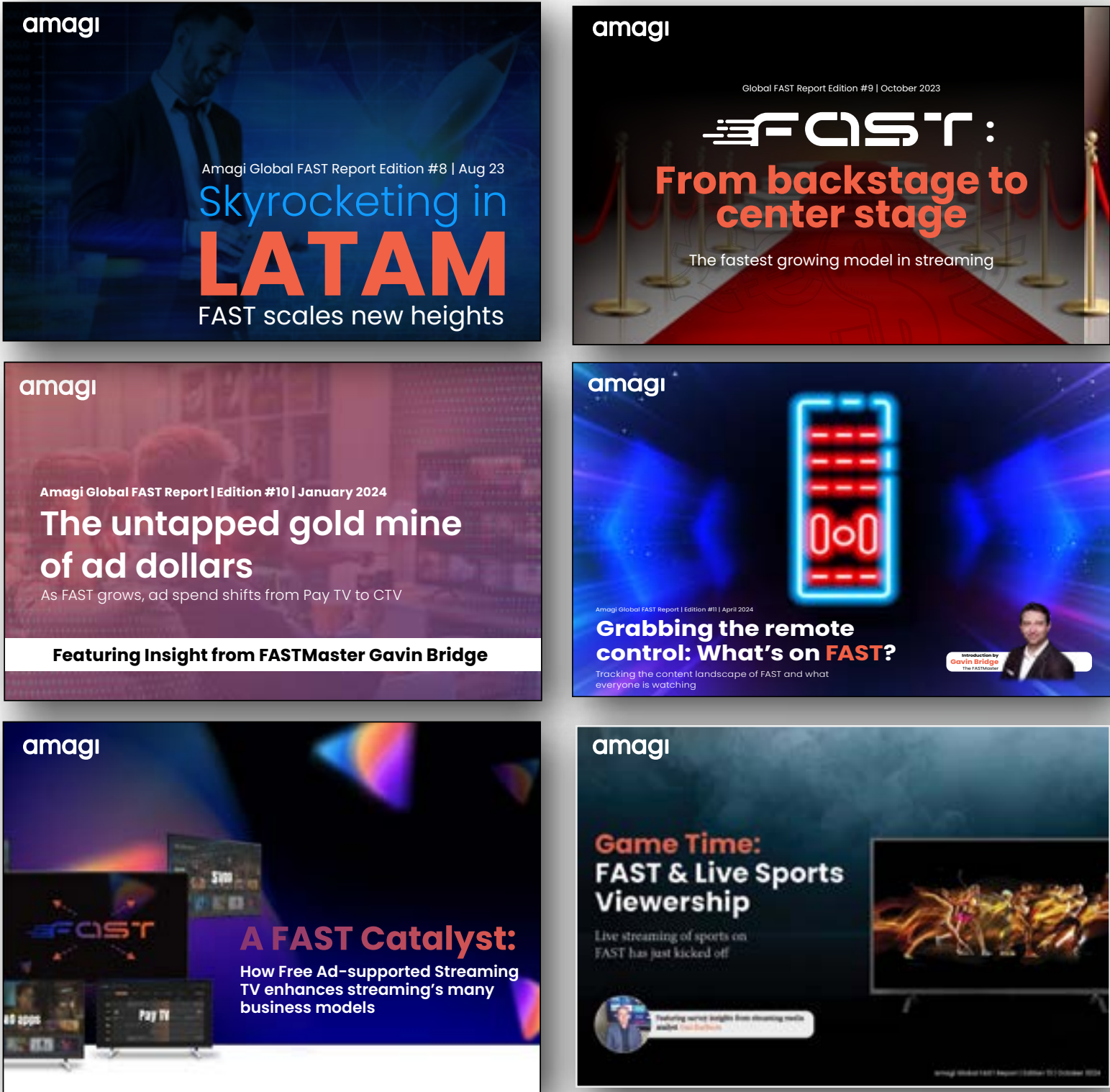
Dive into comprehensive data and insights powered by Amagi’s homegrown data analytics platform – [Amagi ANALYTICS](#) and the Amagi Consumer Survey 2025.

# Analysis period

Q4 2024 (Oct-Dec) vs. Q4 2023 (Oct-Dec)

In the 14th edition of the Amagi Global FAST Report, we focus on the global market and bring data and insights from ~3,300 channels distributed that use [Amagi THUNDERSTORM](#), our SSAI (Server-Side Ad Insertion) platform. We understand that this is not a universal data set of all FAST channels and FAST services. But in the absence of reliable third-party data sources, we hope this report provides directional guidance to content providers, FAST streaming services and advertisers.

The report also provides insights into audience preferences and viewing habits based on the 2025 Amagi Consumer Survey of 500+ U.S. households comprising diverse income groups.



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# **Introduction:** **Why content providers need to unify their distribution strategies now more than ever**

The emergence of various streaming business models over the last decade – AVOD, SVOD, FAST & more – has driven major content companies to develop separate strategies and siloed distribution organizations to maximize revenue across each distribution end point. This business-model-first approach has not only resulted in redundant infrastructure and teams within these companies, but has also resulted in poor viewer experiences in some instances.

Let's play out a scenario here – a viewer is enjoying Season 1 of a TV series on a FAST channel, and wants to watch Season 2 of the same TV series. But the series might not be available immediately to watch on that FAST service. So, they have to go to another AVOD service to watch Season 2, where the show is presented as a VOD collection instead of as a FAST channel. After watching Season 2, if the viewer is ready to watch the latest season (let's say, Season 3), they will have to subscribe to a Pay TV service, where it is currently being shown.

In the above example, it's likely that there are distinct teams at the content company doing distribution deals with different partners in order to maximize their respective revenue streams. This distribution approach evolved from the days when video services were separated as Pay TV, FAST, SVOD experiences and more. However, the industry landscape has shifted, with services now offering a [blended range of viewing experiences](#) that integrate these once-distinct business models.



We're already seeing a massive change with the way video services are converging their experiences:

Pay TV services now offer FAST channels (i.e. [DirecTV launching a FAST service](#) with 70 channels)

SVOD services now offer ad-supported tiers and even 'always on' linear channels (i.e. Warner Bros. Discovery [testing out live HBO channels](#) on its Max app)

Almost all FAST services now offer linear channels and AVOD seamlessly (i.e. Pluto TV's [strengthening of its FAST and AVOD content models](#))

These examples illustrate the opportunities for content companies to embrace a unified, platform-agnostic distribution strategy, while also rewiring their organizational, operational and technological approaches.

As content companies face mounting pressure to improve profitability, they have begun to tear down the walls between their separate teams to align themselves with the evolving video landscape. It is becoming clear to them that the old structure of maintaining multiple specialized teams is no longer sustainable.

"I'm envisioning the future as a blended ecosystem," says **Joe Nilsson, CEO & Co-founder of C15 Studio**, an operator powering FAST channel distribution on behalf of global sports organizations like Formula 1, ONE Championship, and the Professional Squash Association. Currently, FAST channels serve as a crucial cog in the larger video ecosystem that also includes Direct-to-consumer and Pay TV distribution models, says Nilsson.

Content providers must shift from siloed linear and streaming businesses towards a platform-agnostic strategy and spend their calories on what they are great at — developing and programming great content. A unified distribution approach not only minimizes expenses (especially on the technology end through a unified streaming and broadcast infrastructure) but also positions companies to adapt to the rapidly evolving preferences of modern audiences, ensuring they remain competitive in a crowded market.

**Learn more:** [How FAST channels complement on-demand strategy](#)





# Spotlight: DAZN

## Unifying conventional and modern content delivery

DAZN is the world's leading sports entertainment platform, revolutionizing the way fans around the world experience sports. Launched in 2016, fans seamlessly watch, bet, play, buy and connect all on DAZN's platform.

As the unrivaled category leader, DAZN's approach to unbundling sports content and introducing tiered subscriptions has maximized revenue opportunities while driving growth within a total addressable market of US\$500bn.

DAZN offers paid subscribers access to premium sports events live and on-demand, documentaries, original programming and more, all in one seamless, ad-free experience. At the same time, DAZN recognizes the need for accessibility and diversification by also offering Free Ad-supported Streaming Television (FAST) channels, expanding its audience base and creating a gateway for users to explore its premium offering.

In addition to its platform, DAZN has developed an extensive distribution network, including by partnering with traditional broadcasters and cable networks. By integrating its channels into established television ecosystems, DAZN ensures that it reaches audiences which prefer traditional media consumption, further expanding its global presence. Along similar lines, DAZN also distributes its FAST channels to third-party FAST services.

Unifying conventional and modern content delivery, DAZN's platform and its versatility is a clear display of its 'viewer-first' business model in the ever-evolving media landscape.

## 'Front porch' welcomes more visitors

Last year, DAZN launched 10 FAST channels to bring viewers more free content on their platform. This 'front porch' enables greater discoverability of FAST programming, while driving brand awareness, loyalty, and retention. It also gives DAZN a 'top of funnel' of engaging content, which they can use to deliver audiences to pay tiers and the platform's other services, including betting and e-commerce (customers can purchase merchandise and tickets).

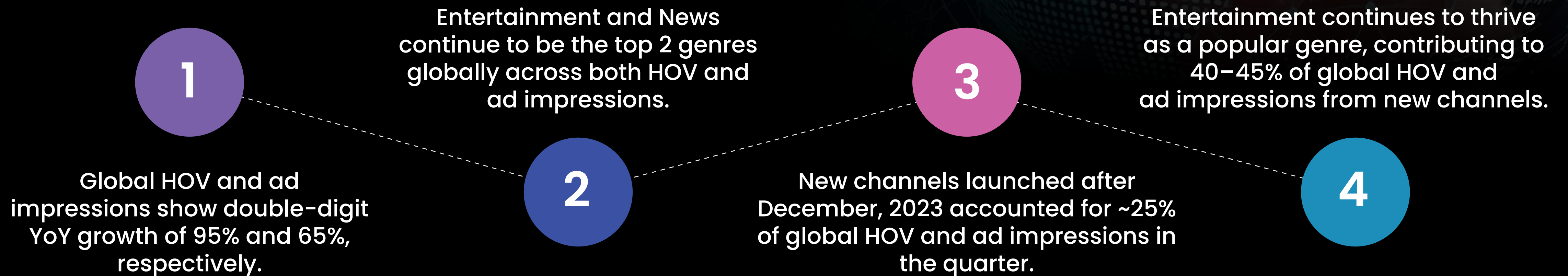
For DAZN, with the group using Amagi as the distribution and technology partner for the additional channels, it all comes down to providing a seamless and immersive experience for viewers. DAZN plans to further integrate features which will enable them to best serve the audience engaging with these channels as they build the ultimate destination for all sports fans. EPG integration is underway, and they will also look to include other features like language localization options, to enable greater personalization and accessibility.

So far, so good – since launch, DAZN have had more than 1.6 million viewers engage with their FAST channels, delivering almost 450,000 hours of viewing.



# Amagi Channel Insights: Hours of Viewing, Ad Impressions & Top Genres

The following data and insights are sourced from ~3,300 channels distributed using [Amagi THUNDERSTORM](#), our SSAI platform.



FAST Channels Global Growth Insights: Q4 2024 (Oct – Dec) vs. Q4 2023 (Oct – Dec)

U.S. & Canada

98% HOV

67% Ad impressions

LATAM

58% HOV

50% Ad impressions

Total

95% HOV

65% Ad impressions

EMEA

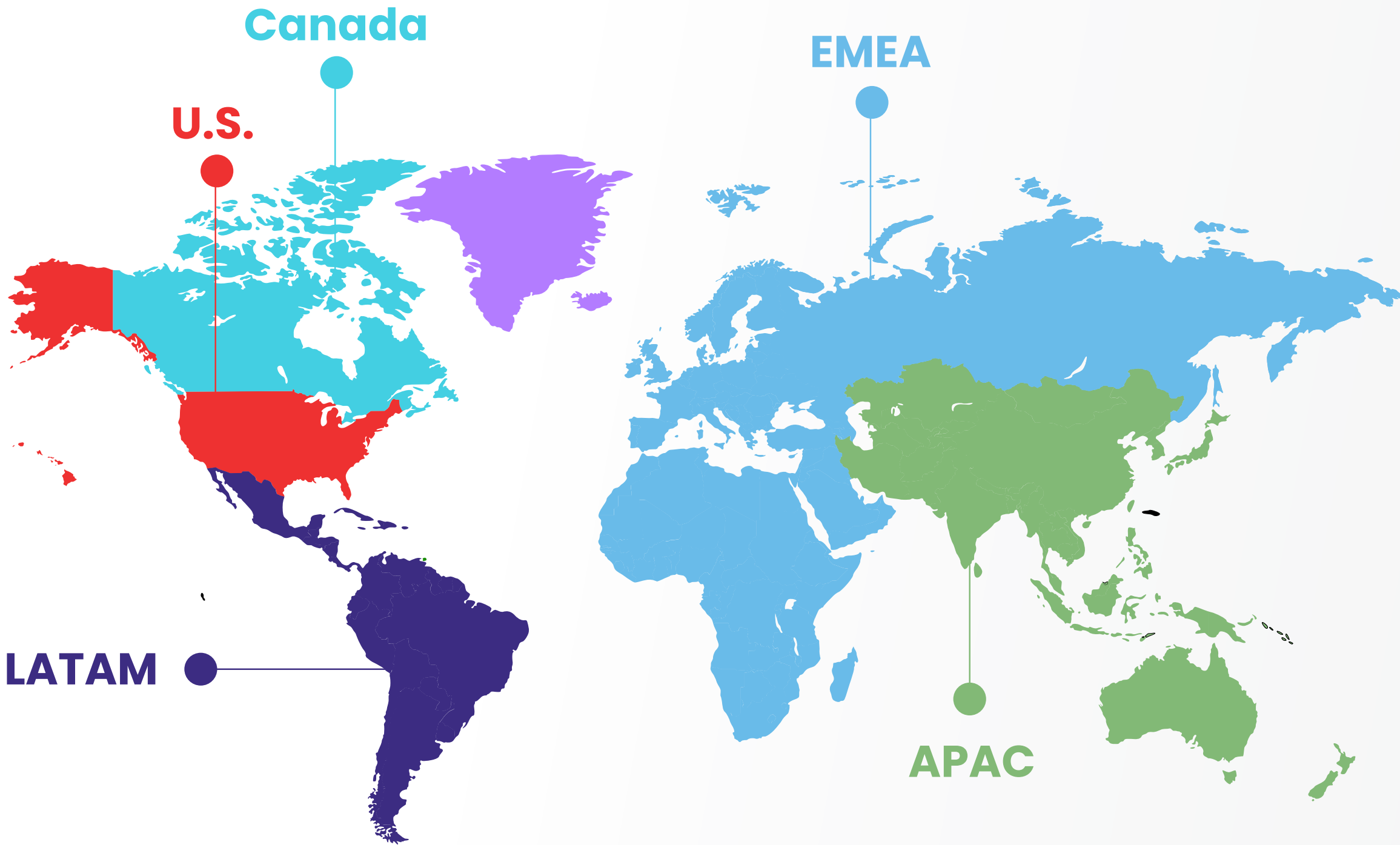
83% HOV

48% Ad impressions

APAC

132% HOV

130% Ad impressions



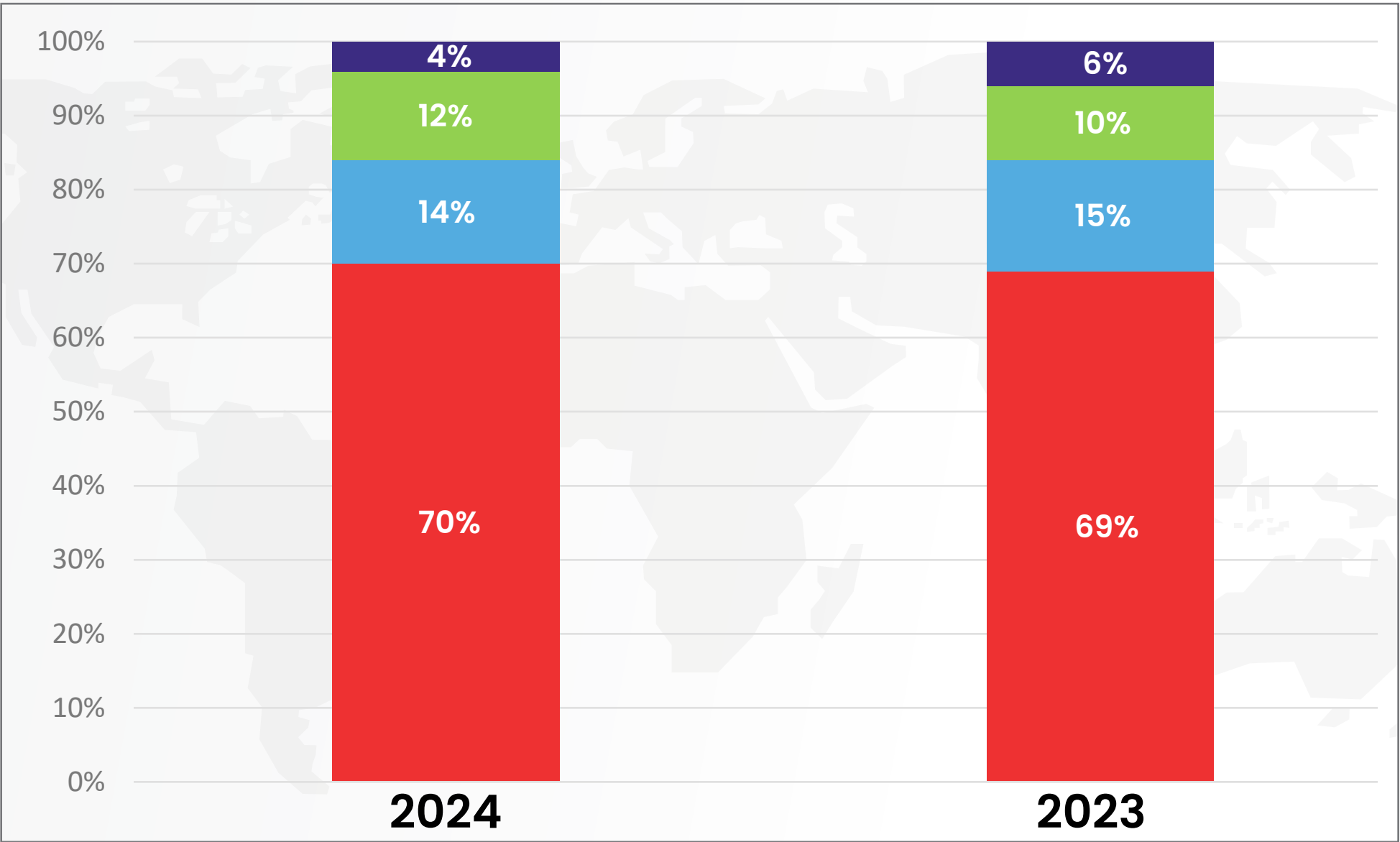
n = ~3,300 channels distributed using Amagi THUNDERSTORM | Source: Amagi Global FAST Report Edition 14 | January 2025



# Comparison across regions: HOV and Ad Impressions

U.S. & Canada continue to lead the global FAST phenomenon in terms of HOV and ad impressions. Among other geos, APAC has gained share, while EMEA and LATAM have lost share marginally, respectively.

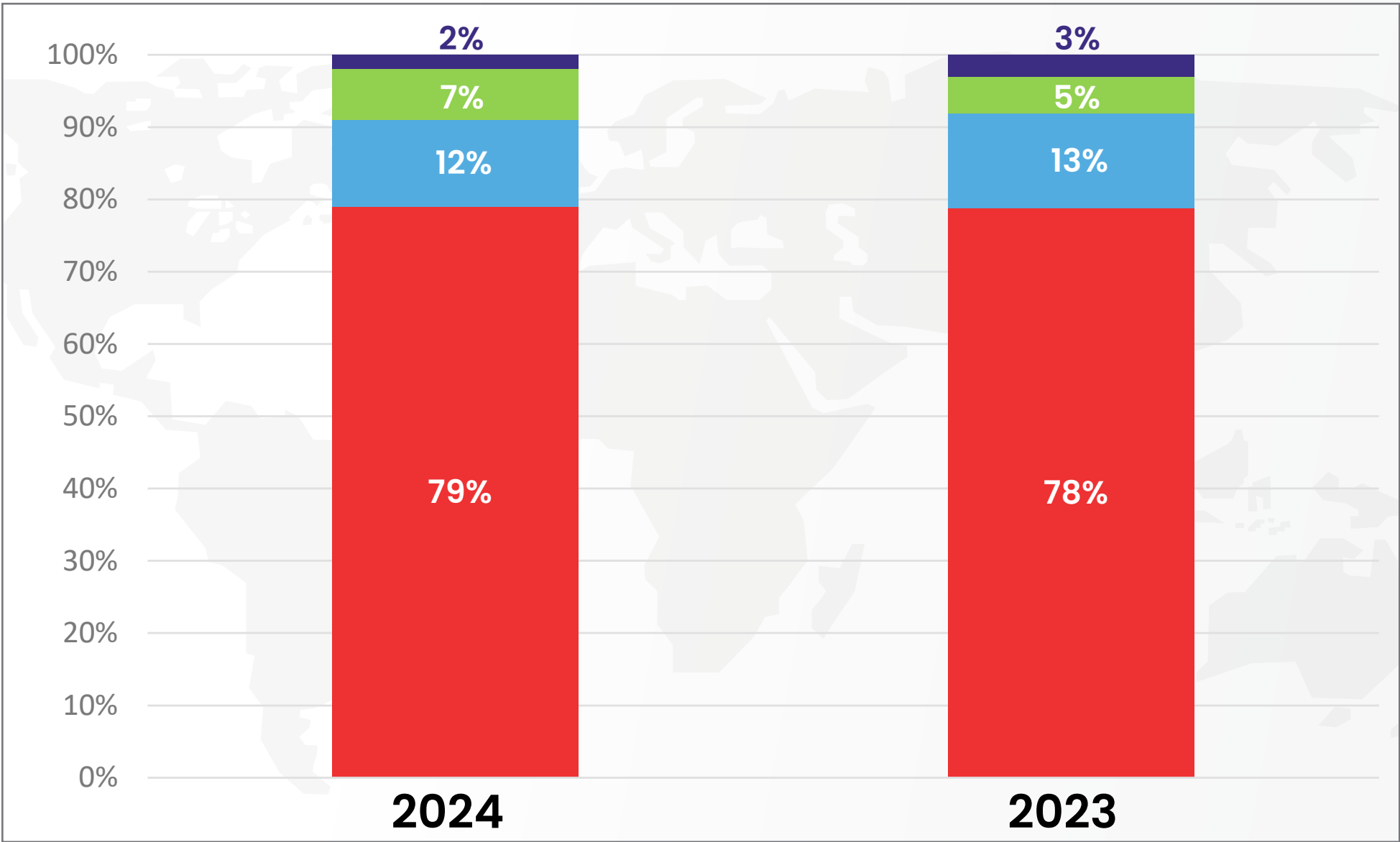
Global HOV Contribution: Q4 2024 vs. Q4 2023



● U.S. & Canada    ● EMEA    ● APAC    ● LATAM

n = ~3,300 channels distributed using Amagi THUNDERSTORM  
**Source:** Amagi Global FAST Report Edition 14 | January 2025

Global Ad Impressions Contribution: Q4 2024 vs. Q4 2023



● U.S. & Canada    ● EMEA    ● APAC    ● LATAM

n = ~3,300 channels distributed using Amagi THUNDERSTORM  
**Source:** Amagi Global FAST Report Edition 14 | January 2025



Tracking regional genre trends

# Global overview

Entertainment was the most popular genre across the U.S. & Canada, EMEA and LATAM, accounting for 44%, 39% and 73% of the HOVs, respectively.

Channel monetization (impressions per HOV) continues to be strong in the U.S. & Canada, remaining at ~1.5-2x of other geos.

News was the most popular genre in APAC, accounting for 41% of the HOVs.

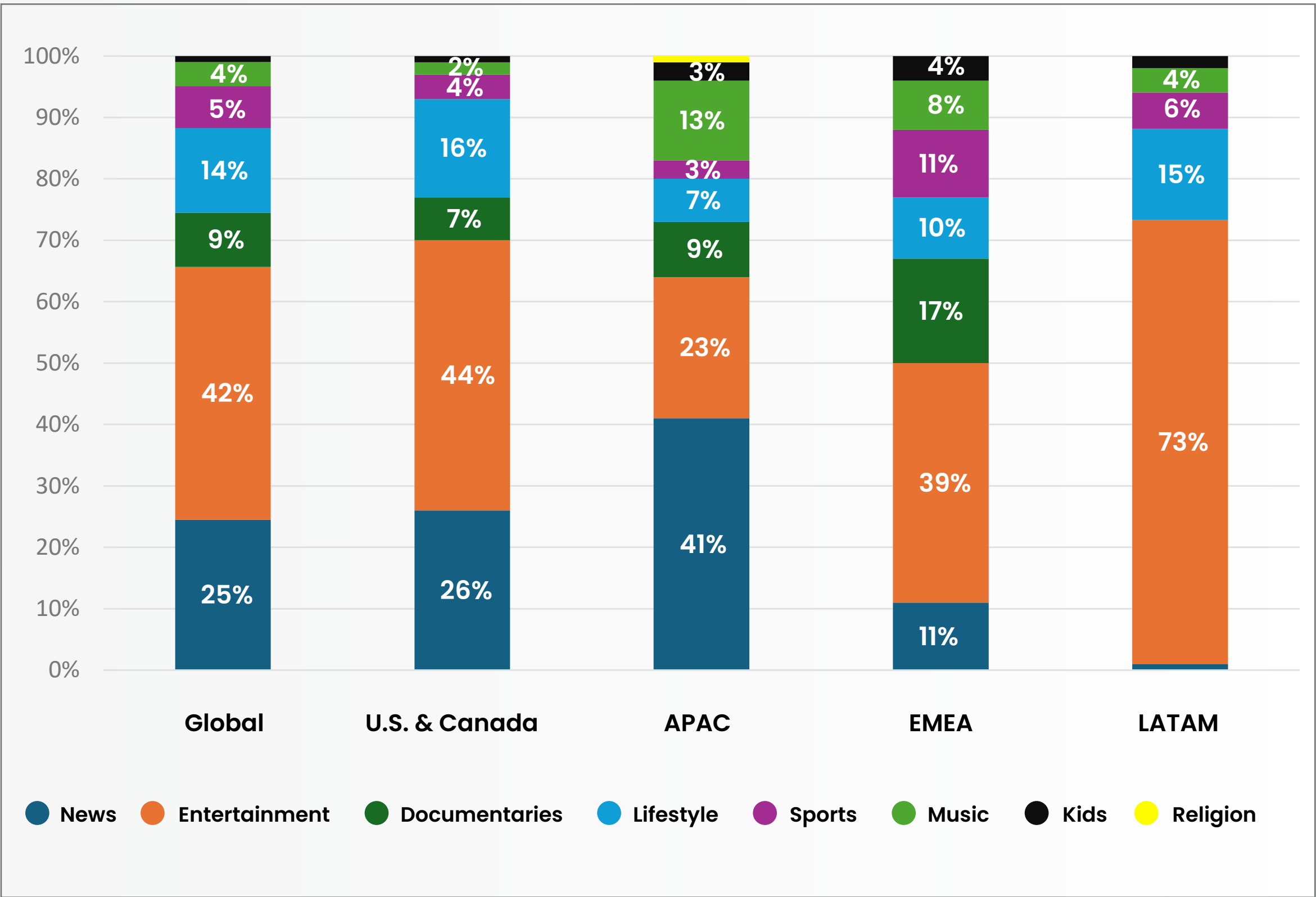
Single IP channels contributed 18% to overall HOV (28% to the Entertainment HOV).



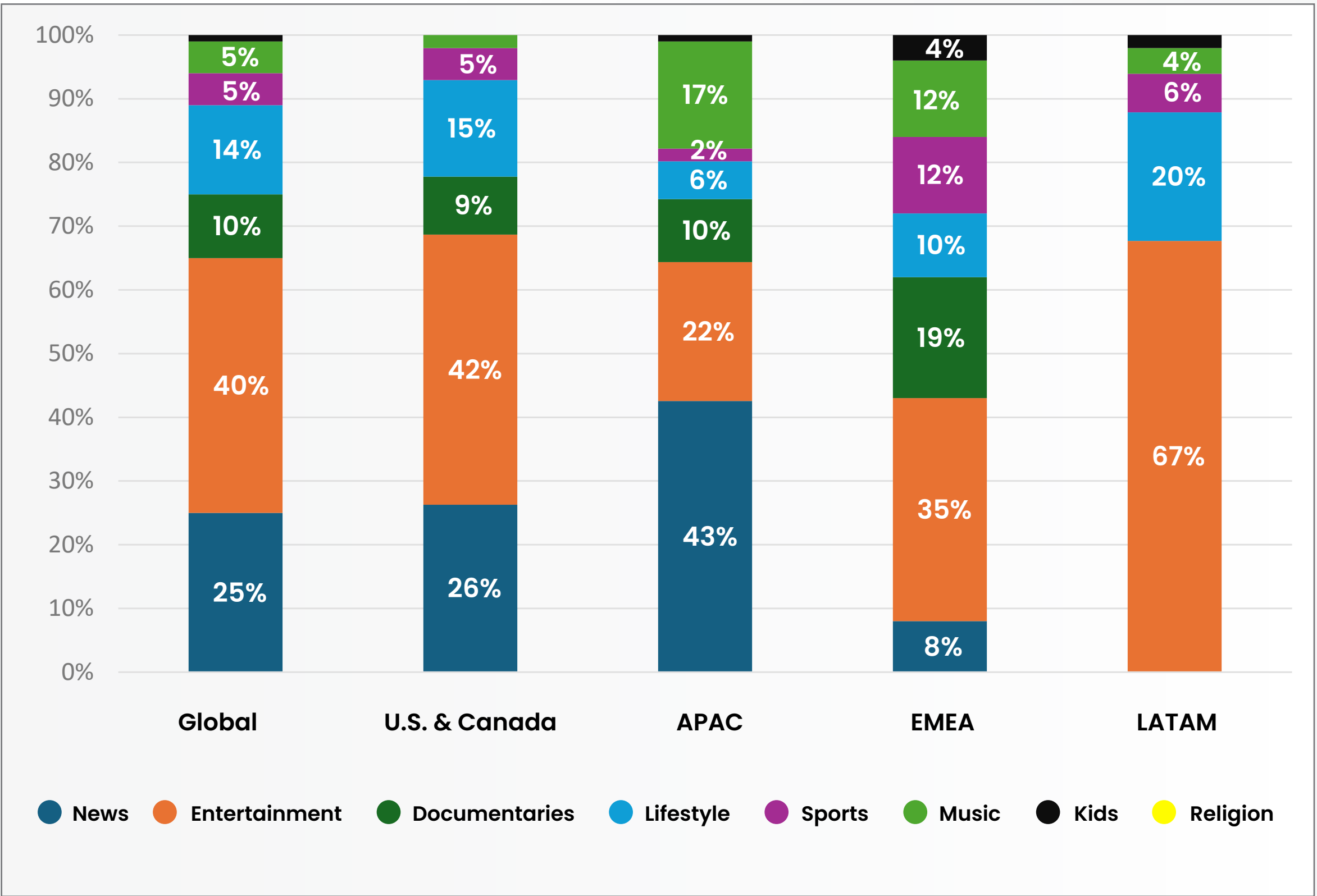
# What are viewers watching?

Top genres Q4 2024 – Globally

Top performing genres by HOV



Top performing genres by Ad Impressions



n = ~3,300 channels distributed using Amagi THUNDERSTORM  
Source: Amagi Global FAST Report Edition 14 | January 2025

n = ~3,300 channels distributed using Amagi THUNDERSTORM  
Source: Amagi Global FAST Report Edition 14 | January 2025



# U.S. & Canada:

- Comedy, Drama and Reality channels contributed **20%** to the overall Entertainment HOV.
- **16%** of the News HOV came from local news channels.
- Home & Garden dominated the Lifestyle HOV with **65%** contribution; Food & Cooking came in second with **14%** contribution.
- Nature, Science and Crime channels contributed the most (**67%**) to the Documentaries HOV.
- Music was the best monetized genre, followed by Sports and Documentaries.
- **~850** new channels were launched in the U.S. & Canada, of which **~380** were Entertainment channels, **~150** News channels and **~100** Lifestyle channels. Sports and Documentaries had **~90** new channels.

Q4 2024: Growth in genres by HOV, Ad impressions

Genres	HOV	Ad Impressions
Documentaries	37%	13%
Entertainment	234%	132%
Lifestyle	451%	255%
News	6%	6%
Sports	67%	71%





# EMEA:

- Entertainment **(39%)** and Documentaries **(17%)** continued to be the top contributing genres in EMEA.
- Comedy, Drama and Reality channels contributed **33%** to the Entertainment HOV.
- Nature and Wildlife were the most watched sub-genres in Documentaries, contributing **68%** to the Documentaries HOV.
- Music was the best monetized genre in EMEA as well, followed by Sports and Documentaries.
- **~480** new channels were launched in EMEA, with most encompassing Entertainment **(~200)** and Documentaries **(~100)**

Q4 2024: Growth in genres by HOV, Ad impressions

Genres	HOV	Ad Impressions
Documentaries	127%	93%
Entertainment	97%	40%
Lifestyle	48%	5%
News	39%	77%
Sports	194%	118%





# APAC:

- News remained the most popular genre in APAC with **40%** HOV share, followed by Entertainment at a **23%** share.
- Within the Entertainment genre, Comedy, Drama, Horror and Reality accounted for **30%** of the HOV.
- Like in the U.S. & Canada and EMEA, Music is the best monetized genre in APAC as well. Monetization of Kids channels remains the lowest.
- Of the **~300** new channels launched in APAC, **~100** were Entertainment, **~70** were News and **~50** were Documentaries.

Q4 2024: Growth in genres by HOV, Ad impressions

Genres	HOV	Ad Impressions
Documentaries	159%	270%
Entertainment	84%	68%
Lifestyle	140%	159%
News	201%	221%
Sports	22%	35%





# LATAM:

- Entertainment continues to be the most popular genre in LATAM, accounting for **73%** of HOV.
- Lifestyle is the second most popular genre, contributing to **15%** share in overall HOV, with Food/Cooking channels being a crowd favorite.
- Lifestyle is the best monetized genre.
- Of the **~70** new channels launched in LATAM, Entertainment accounted for **~40** channels.

Q4 2024: Growth in genres by HOV, Ad impressions

Genres	HOV	Ad Impressions
Documentaries	495%	937%
Entertainment	51%	28%
Lifestyle	148%	388%
Sports	14%	49%





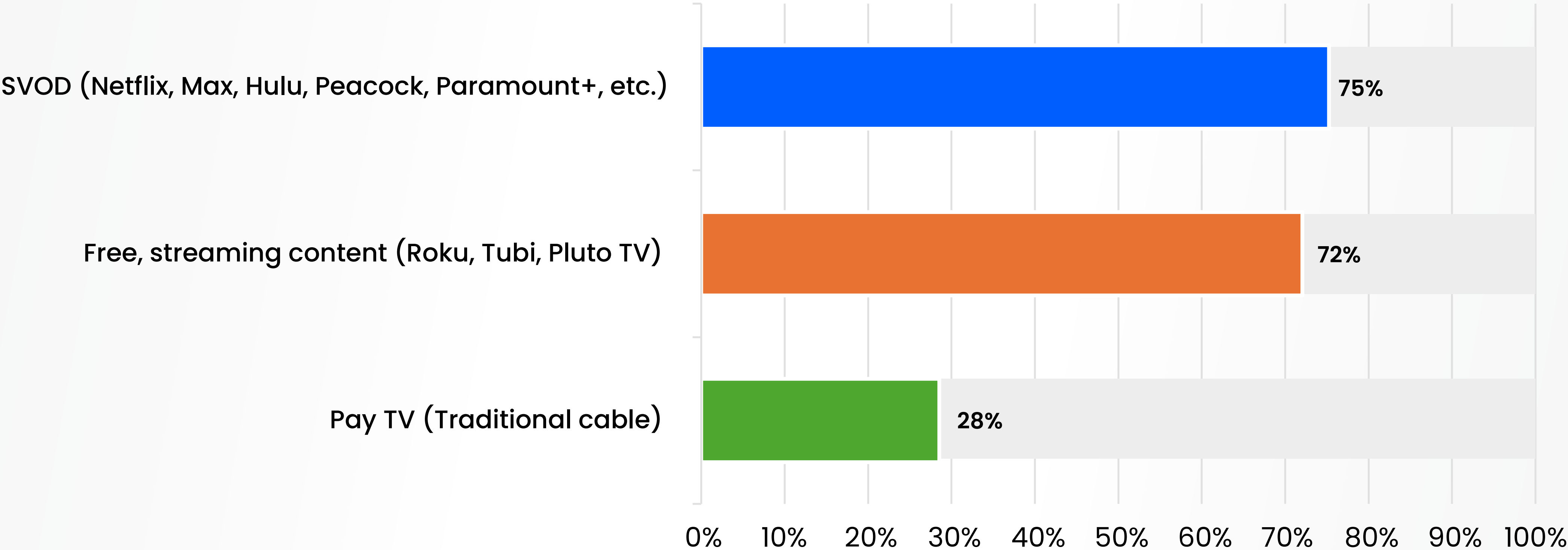
# **Consumer Survey:** **What viewers want in their watching experience**

Our global survey shares in-depth insights into audience preferences and viewing habits. Responses came from 500+ U.S. households comprising varied income groups.





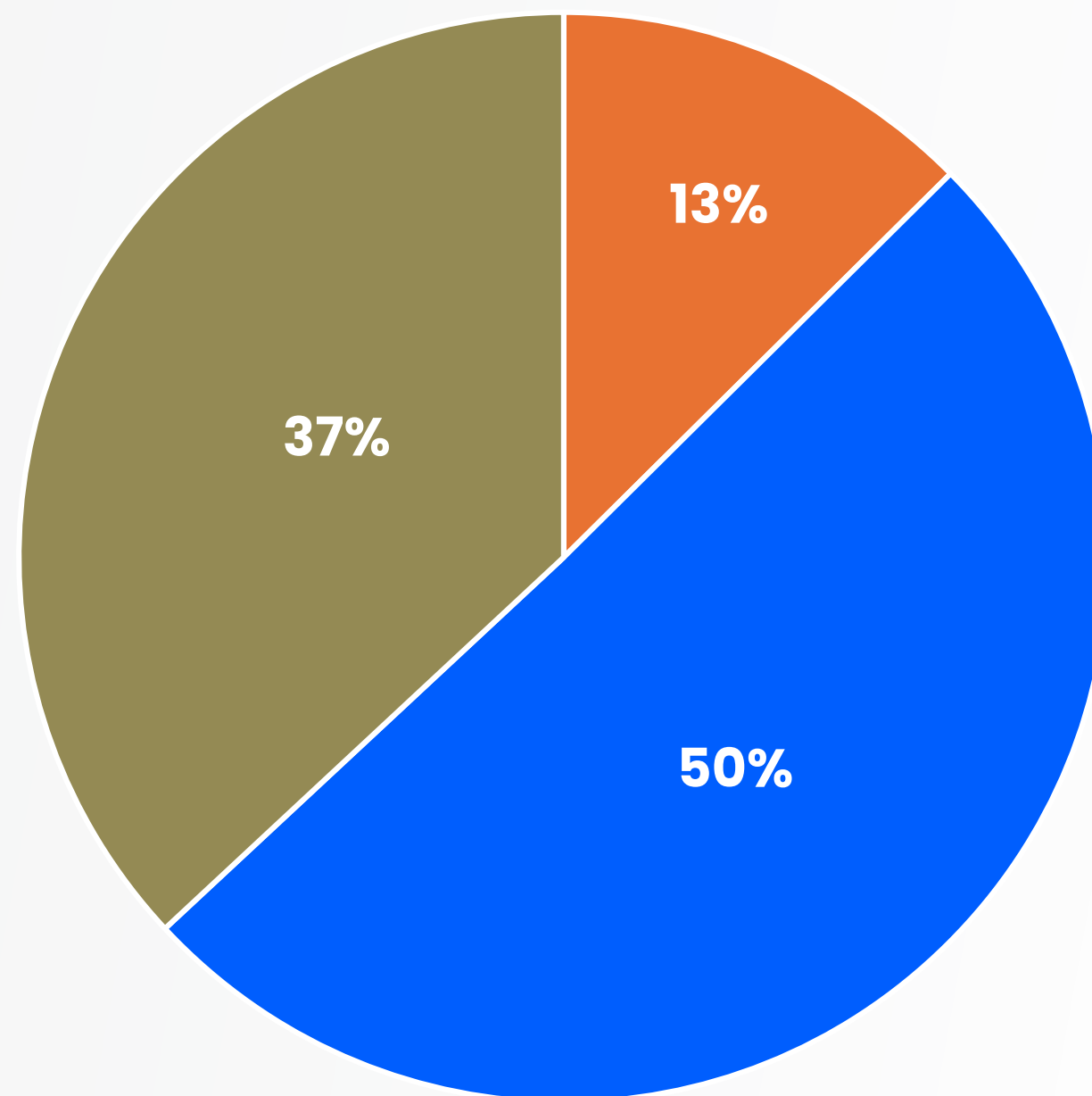
What do you watch? Select all that apply



n = 500+ U.S. households comprising diverse income groups. **Source:** Amagi Global FAST Report Edition 14 | January 2025



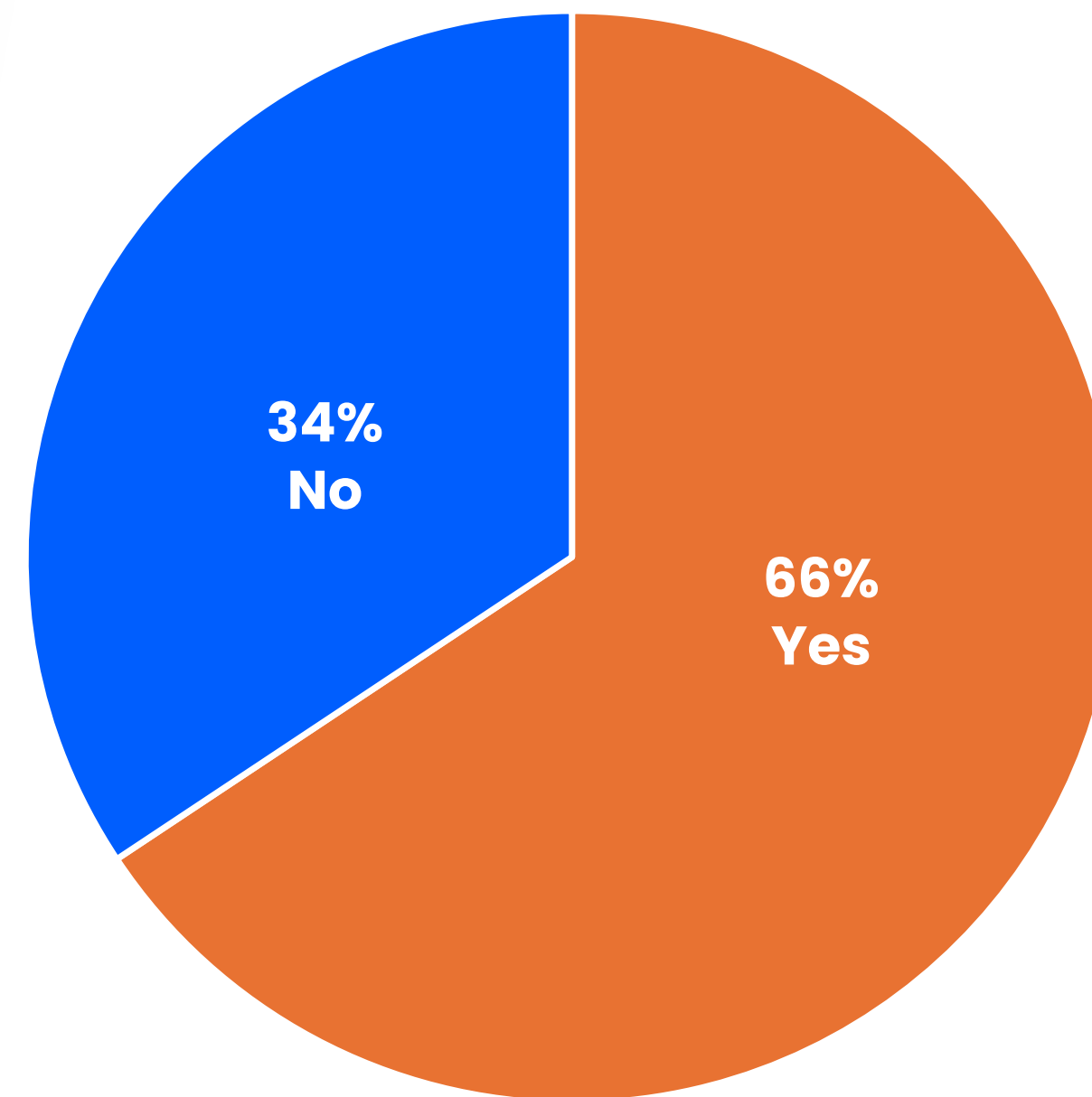
### How often do you watch free, streaming content?



■ Never ■ A few days a week  
■ Most days of the week

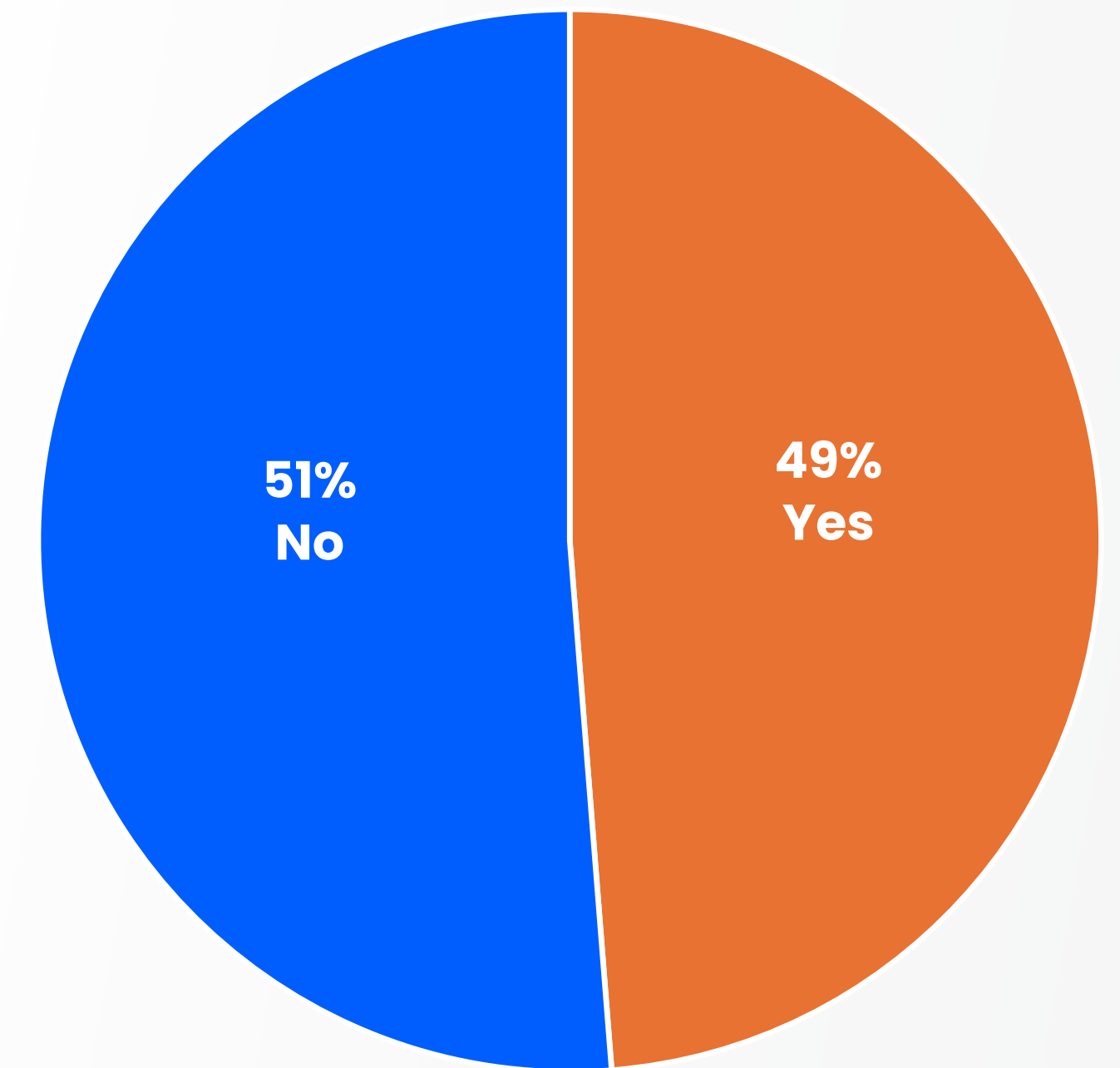
n = 500+ U.S. households comprising diverse income groups.  
**Source:** Amagi Global FAST Report Edition 14 | January 2025

### Do you find the streaming landscape confusing due to all of the channels, services, subscriptions and platforms?



n = 500+ U.S. households comprising diverse income groups.  
**Source:** Amagi Global FAST Report Edition 14 | January 2025

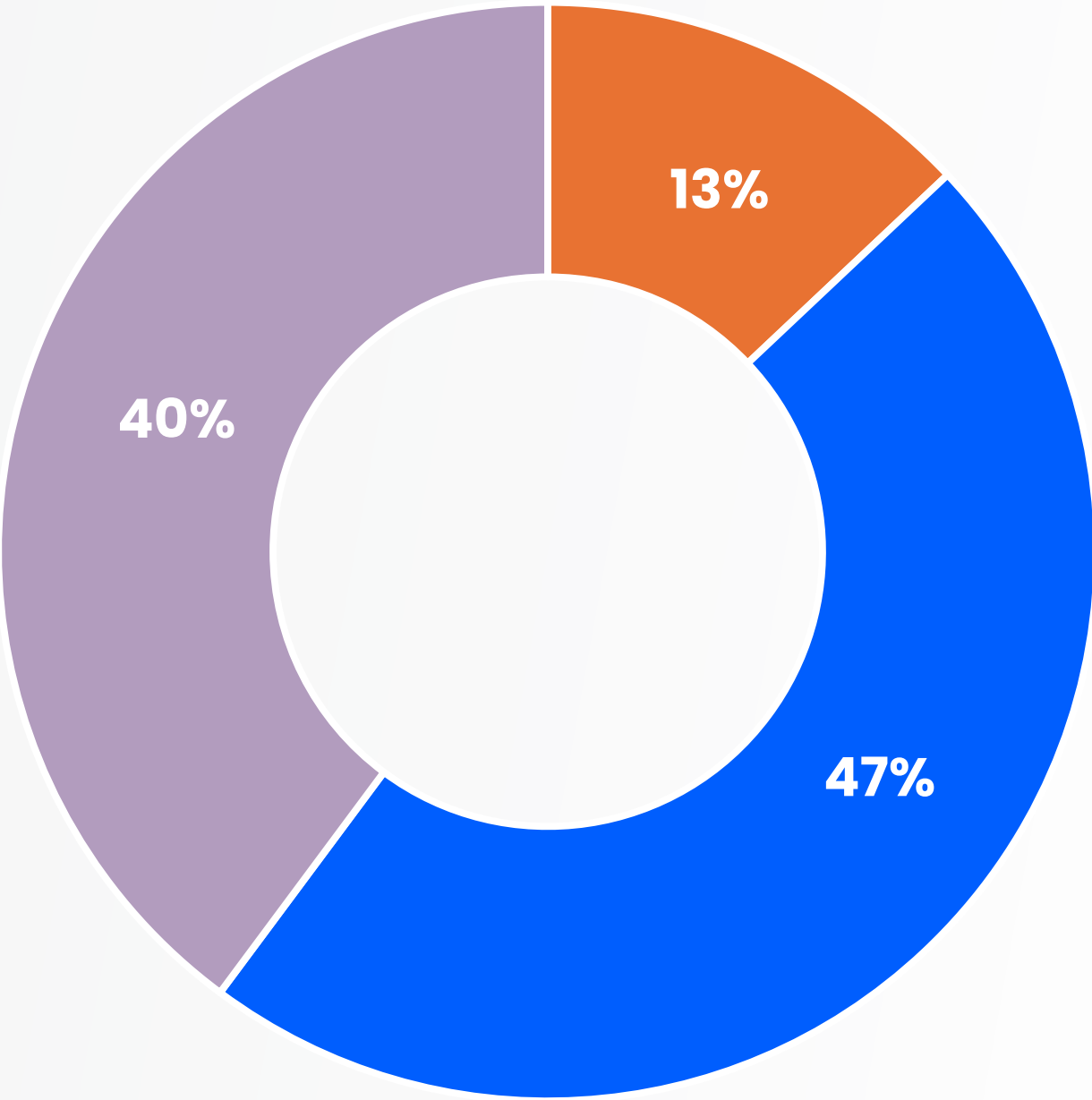
### Have you ever watched free content on a paid subscription platform and ended up subscribing after?



n = 500+ U.S. households comprising diverse income groups.  
**Source:** Amagi Global FAST Report Edition 14 | January 2025



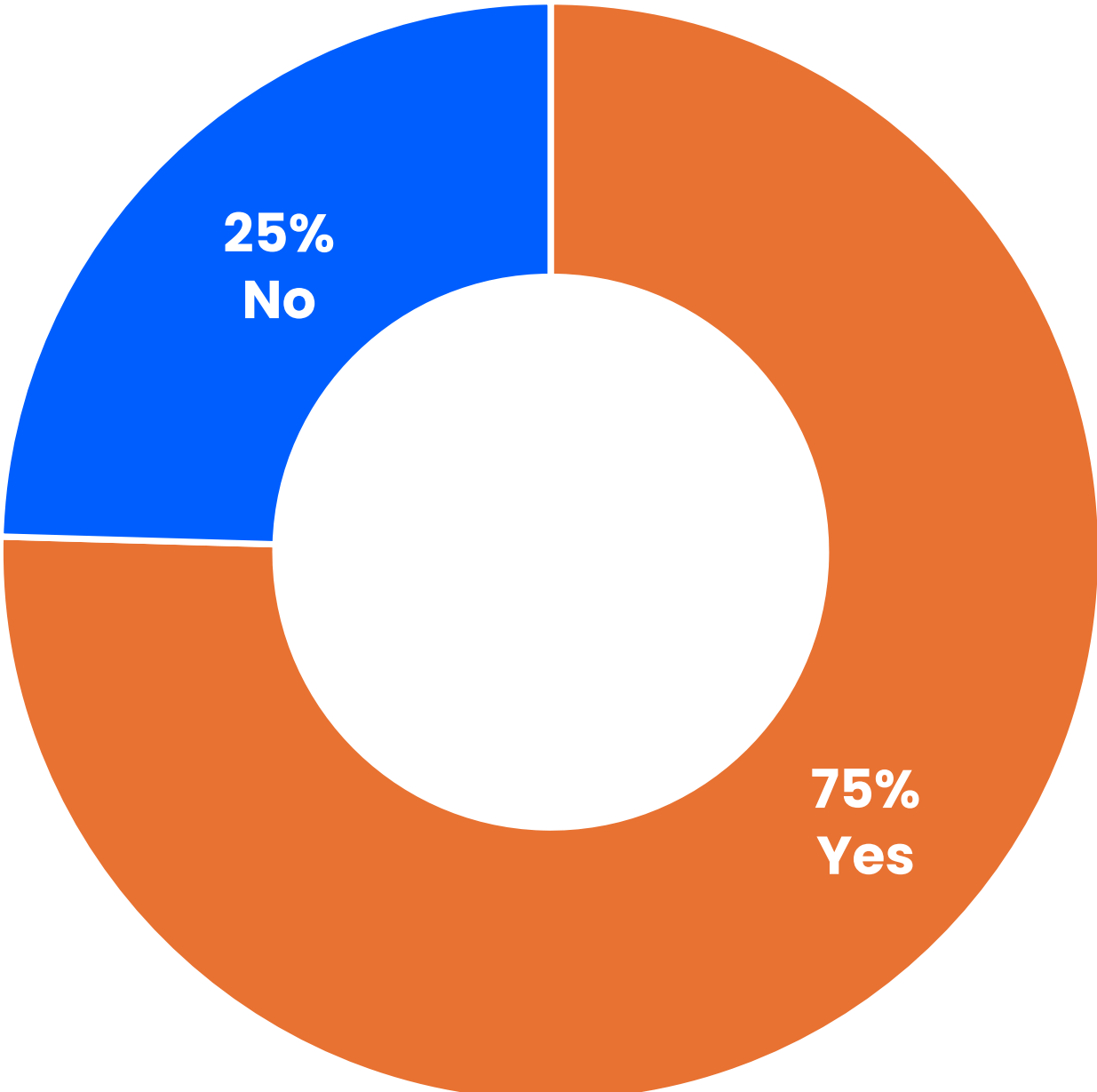
**Do you ever have to watch the same series (but different seasons) on multiple services and channels because it is not all in one place?**



Often Sometimes Rarely

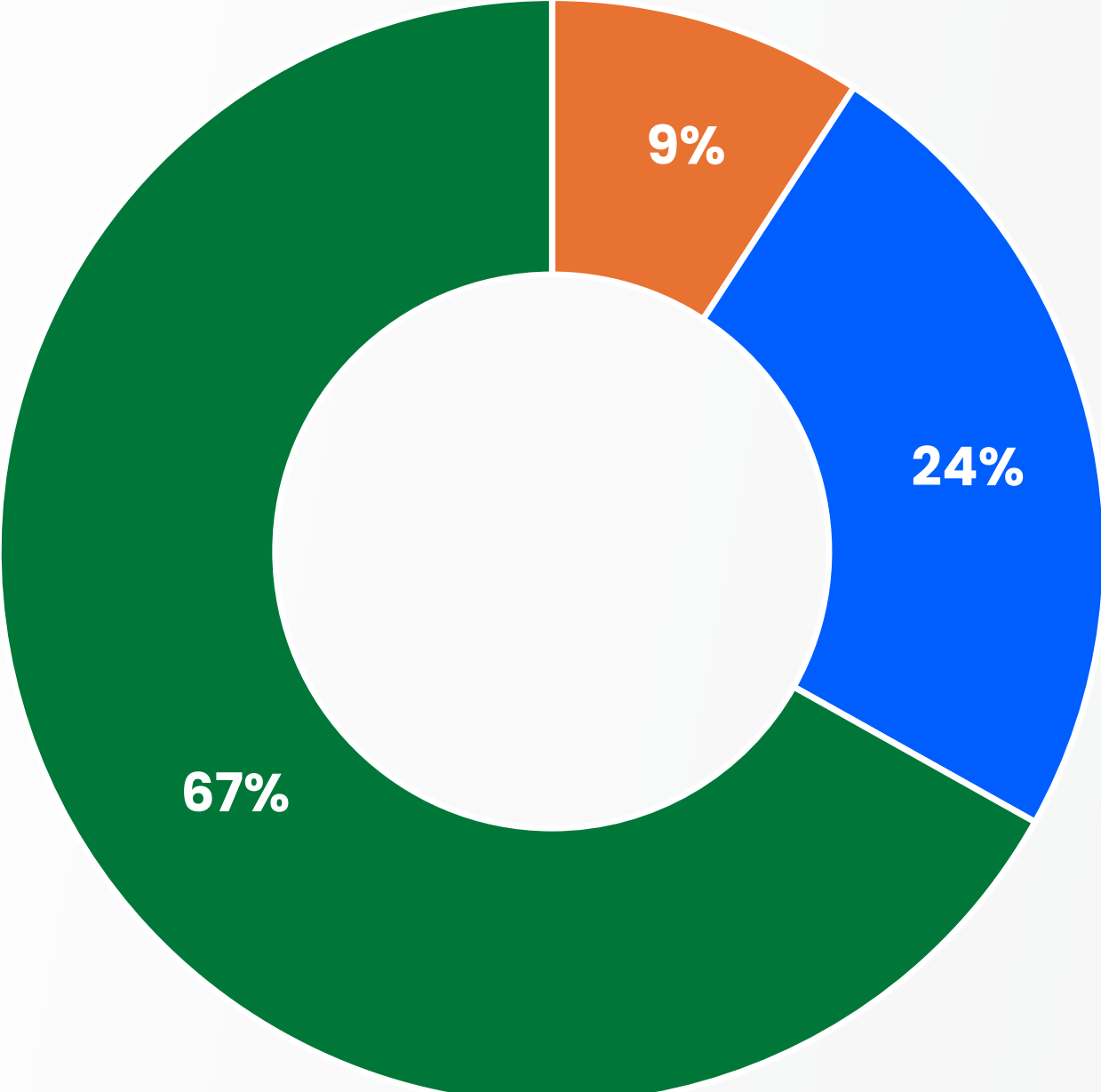
n = 500+ U.S. households comprising diverse income groups.  
Source: Amagi Global FAST Report Edition 14 | January 2025

**Would you be more likely to spend time on a video service if it included both free, paid, and ad options?**



n = 500+ U.S. households comprising diverse income groups.  
Source: Amagi Global FAST Report Edition 14 | January 2025

**How many minutes of ads would you be willing to watch in one hour of ad-supported programming?**

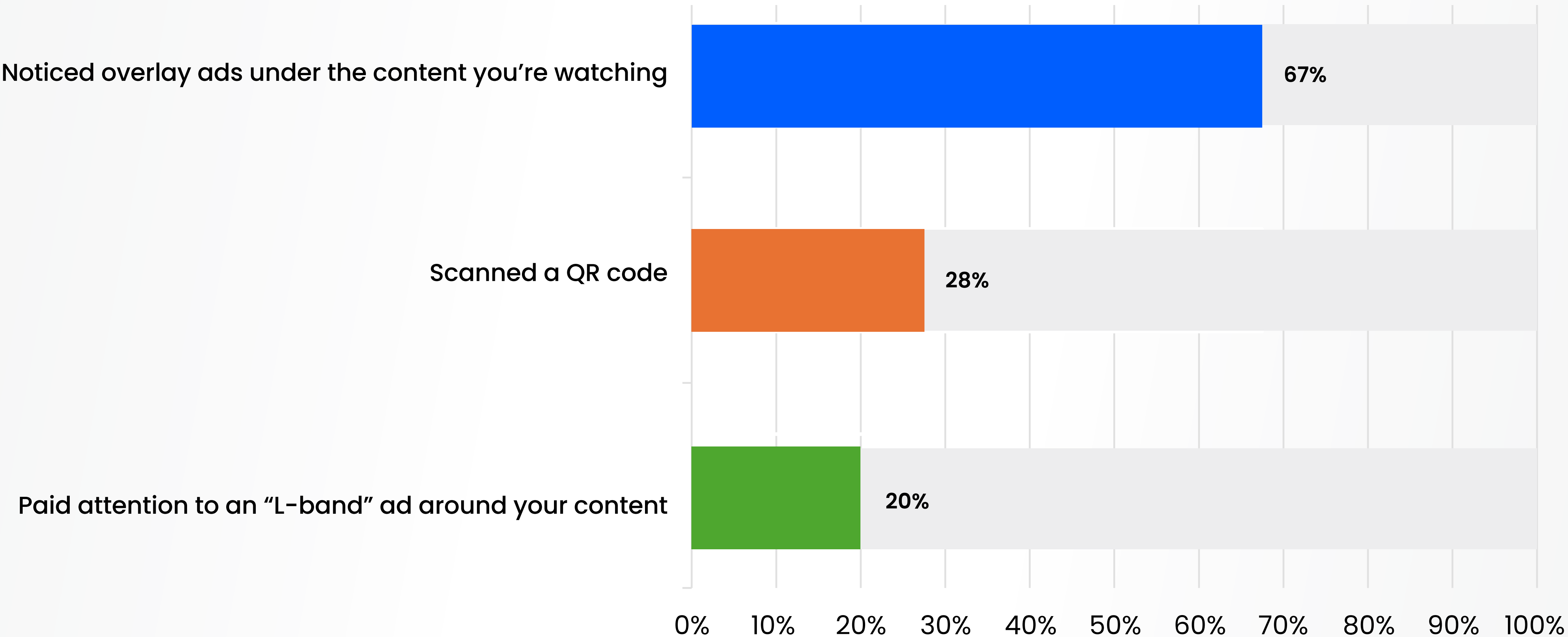


I prefer less than 8-10 minutes  
8-10 minutes is manageable for me  
I don't even notice the ads or have a preference

n = 500+ U.S. households comprising diverse income groups.  
Source: Amagi Global FAST Report Edition 14 | January 2025



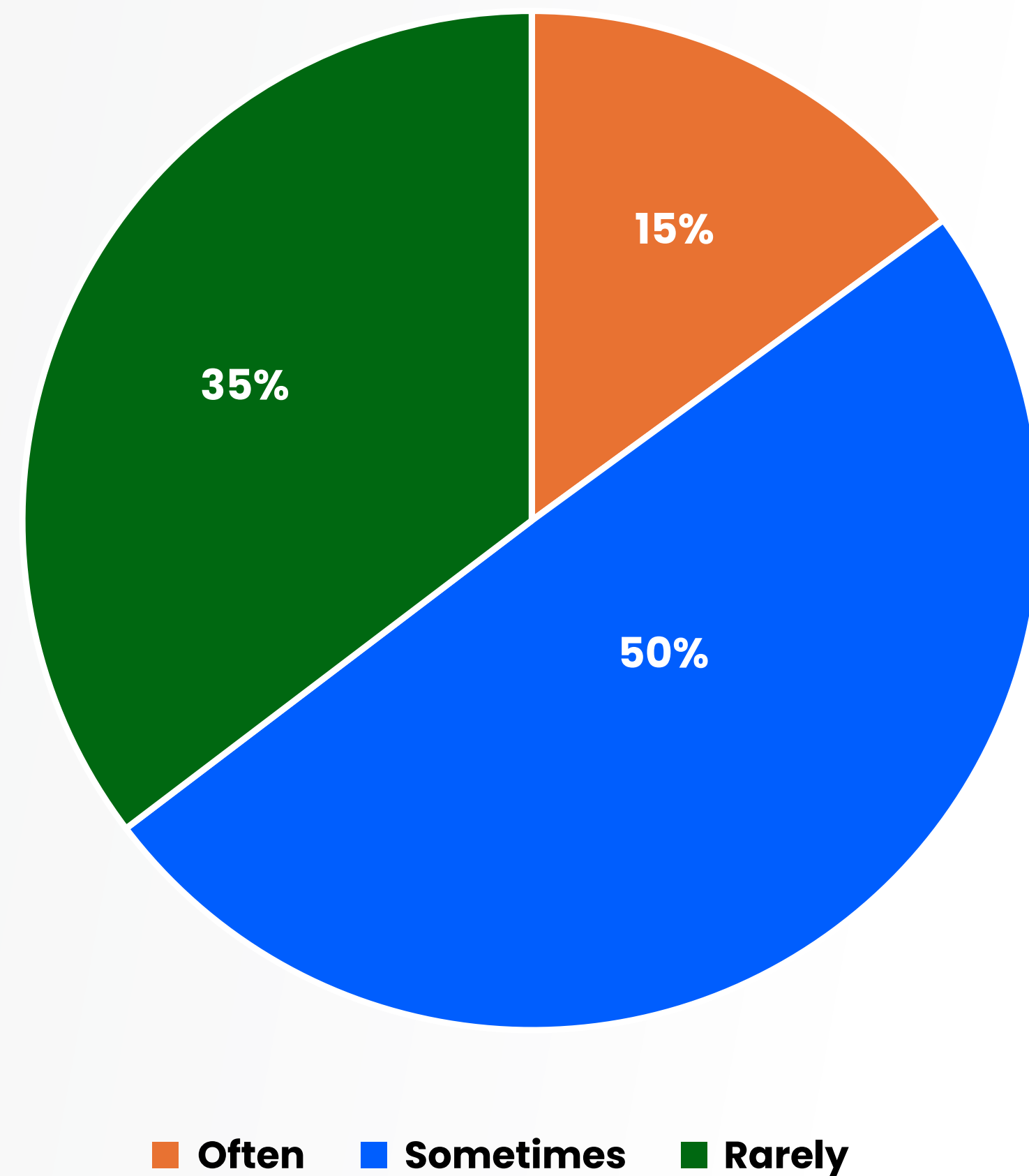
How have you interacted with ad units? Select all that apply



n = 500+ U.S. households comprising diverse income groups. **Source:** Amagi Global FAST Report Edition 14 | January 2025

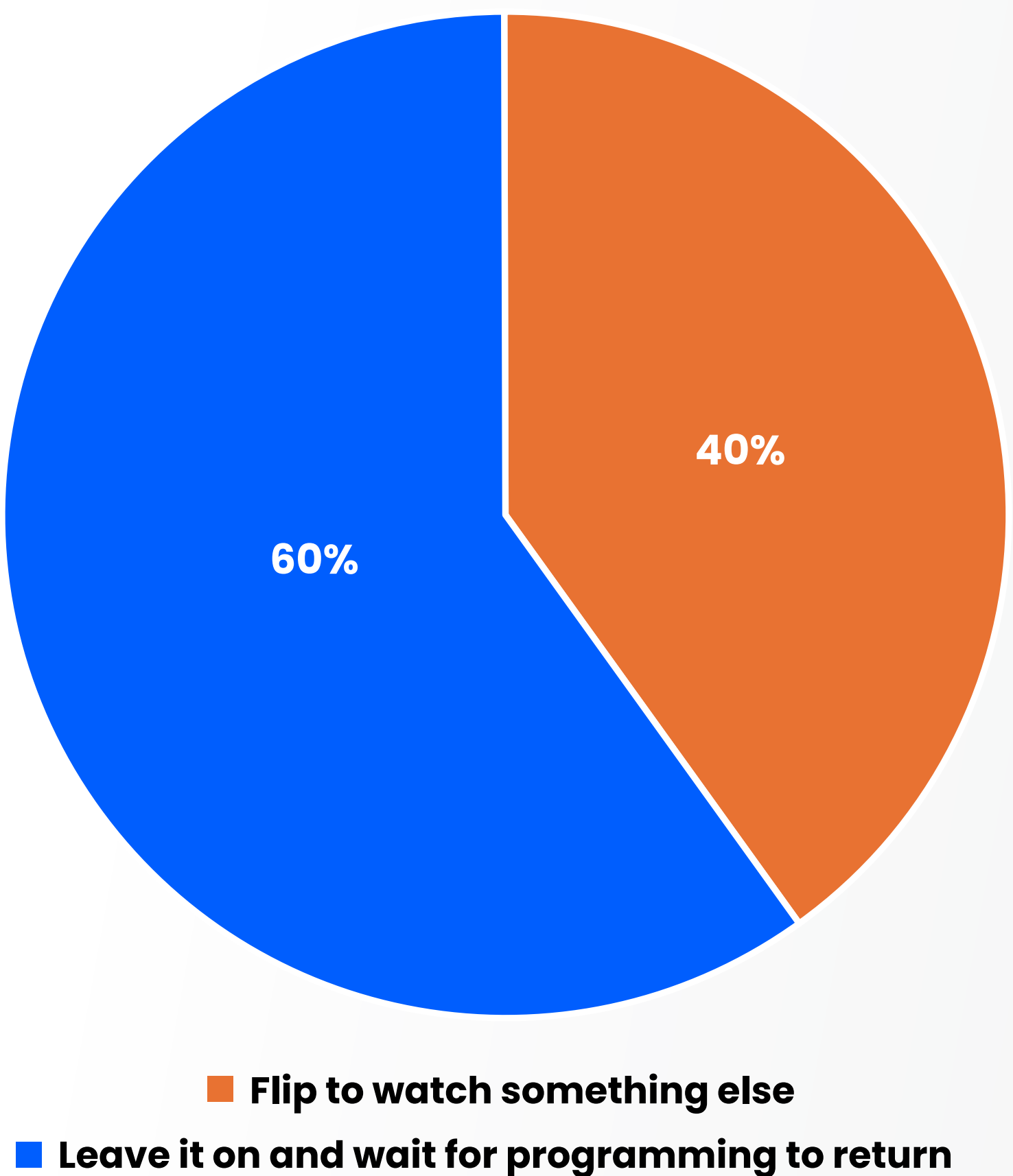


**How often do you see a  
“We will be right back/We will be back shortly”  
full screen slate during a break in your programming?**



n = 500+ U.S. households comprising diverse income groups.  
**Source:** Amagi Global FAST Report Edition 14 | January 2025

**When you see a  
“We will be right back/We will be back shortly”  
full screen slate, do you:**



n = 500+ U.S. households comprising diverse income groups.  
**Source:** Amagi Global FAST Report Edition 14 | January 2025



# Glossary of terms

- » **Platform** – Device or App through which viewers can access content
- » **Channel** – An individual stream delivered to a platform (not necessarily unique across platforms)
- » **Ad impressions** – Number of views of a particular advertisement
- » **Hours of Viewing (HOV)** – Number of hours a channel was seen/played by viewers
- » **Ad impressions per hour** – A derivative metric calculated by dividing ad impressions by HOV, which indicates the monetization efficiency of a channel
- » **Genre** – Classified into 8 major categories based on the below sub-genres.
  - » **Entertainment** – Movies, TV shows, crime, drama, comedy, horror, Single IP, etc.
  - » **News** – National news, local news, opinion, weather
  - » **Lifestyle** – Food, cooking, travel, culture, pets, health, etc.
  - » **Documentaries** – Nature, Science, Art, History, etc.
  - » **Kids** – Cartoons, anime, etc.
  - » **Sports** – Ball-based, adventure, track events, E-sports, etc.
  - » **Music** – Music videos
  - » **Religion** – Religious services
- » **Regions** – Divided the world into four major regions
  - » **U.S. & Canada**
  - » **EMEA** – European region that includes the UK, Germany, Spain, France, Middle East, etc.
  - » **APAC** – Asia and Pacific region including India, Australia, Japan, South Korea, Philippines, etc.
  - » **LATAM** – Spanish and Portuguese-speaking countries such as Mexico, Brazil, etc.

# Thrive with us!

Reach out to us at [cloudandme@amagi.com](mailto:cloudandme@amagi.com) to build or bolster your presence across FAST, streaming and broadcasting.

## About Amagi

Amagi is a next-generation Emmy<sup>®</sup> award-winning media technology company that provides cloud broadcast and targeted advertising solutions to broadcast TV and streaming TV platforms. Amagi enables content owners to launch, distribute, and monetize live linear channels on Free Ad-supported Streaming TV and video services platforms. Amagi also offers 24x7 cloud-managed services bringing simplicity, advanced automation, and transparency to the entire broadcast operations. Overall, Amagi supports 800+ content brands, 800+ playout chains, and 5,000+ channel deliveries on its platform in over 150 countries. Amagi has a presence in New York, Los Angeles, Mexico City, London, Paris, Sydney, Seoul, Singapore, and broadcast operations in New Delhi, and innovation centers in Bangalore, Zagreb, and Lodz.

[amagi.com](https://amagi.com)

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