

# NEW ID Brings Diverse Channels and Cutting-Edge Technologies to the Burgeoning FAST Market

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This Omdia White Paper was commissioned by NEW ID

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## Summary

NEW ID, a digital streaming service and an in-house venture of one of South Korea's leading media and entertainment companies, Next Entertainment World (NEW), has become a key global player in the free ad-supported streaming television (FAST) sector, a market that Omdia estimates will be worth \$5.7bn in 2025, growing 82% to \$10.4bn in 2030.

NEW ID's portfolio of 180 unique FAST channels is available in 64 countries globally, with distribution partners including LG, Samsung, TCL, Pluto TV, and Titan OS. While many companies like NEW ID have migrated into the FAST sector, few have done so with such a broad range of channel genres. In addition to riding the wave of the K-Content phenomenon with channels dedicated to music, drama, anime, and food, NEW ID offers children's content, news, and sports.

NEW ID is also pioneering new technologies, including AI localization and shoppable TV.

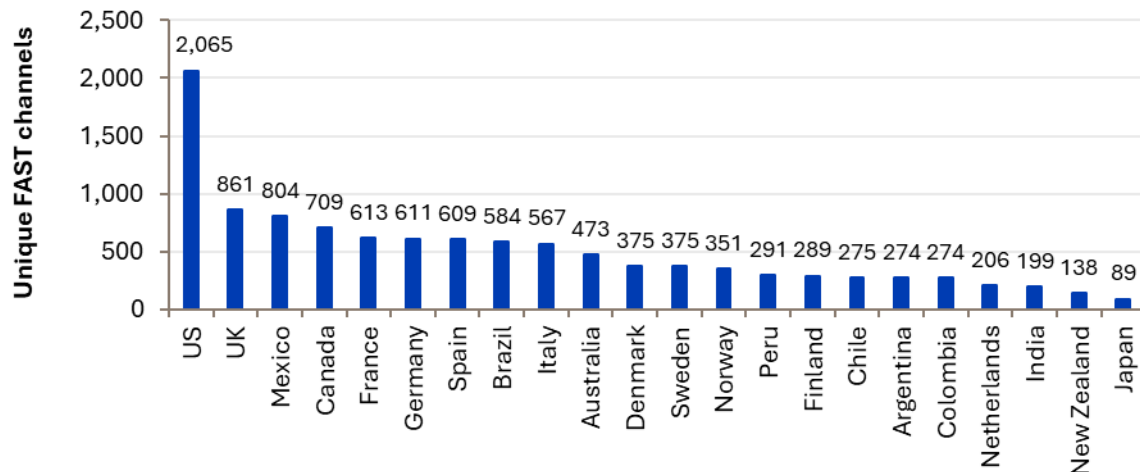
### FAST channels are growing while other parts of the market are in decline

In 3Q25, Omdia's *FAST Channels Distribution Database* recorded 2,065 unique FAST channels on US platforms, more than double the number in the UK, which ranked as the second-largest market with 861 channels. Local news stations and weather channels contributed significantly to the high number in the US, with 598 news channels.

Additionally, the US is a well-developed FAST market, hosting multiple platforms operated by TV set manufacturers, pay-TV operators and streaming platforms.

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Figure 1: Number of unique FAST channels per country (3Q25)



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Source: Omdia

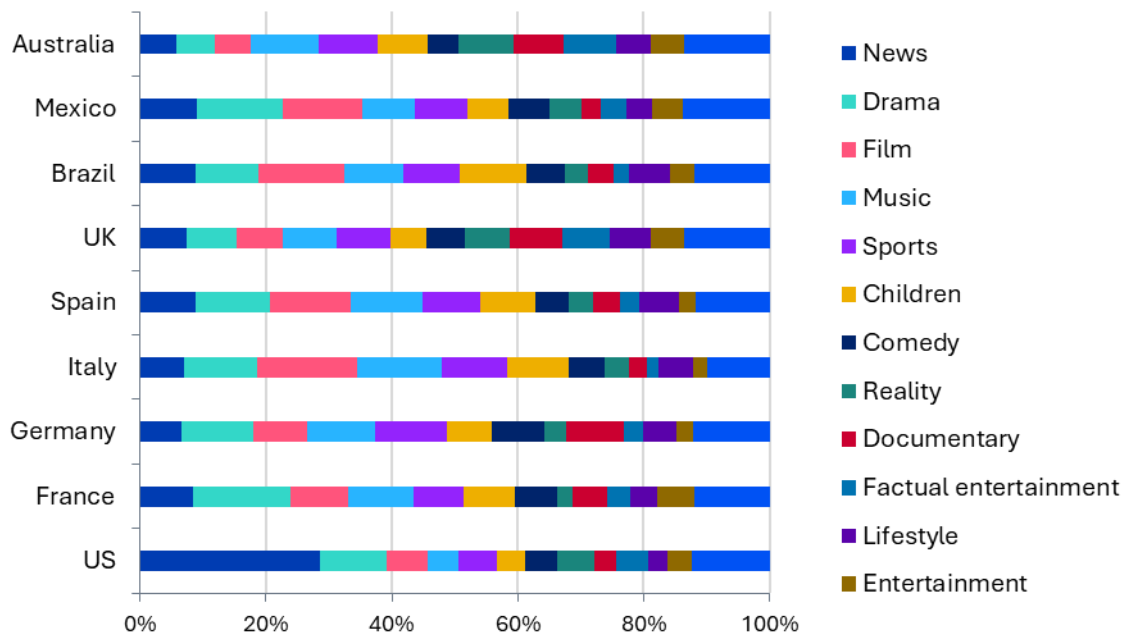
Some major platforms have reduced the number of channels they offer, understanding that focusing solely on quantity is unlikely to be an effective monetization strategy. For example, Sling Freestream has reduced its FAST channel offerings from 480 in 4Q23 to 194 in 3Q25, while Tubi has trimmed its numbers from 298 channels in 1Q25 to 175 in 3Q25. Nevertheless, Omdia research shows that overall channel numbers continue to grow as operators search for content that attracts viewers and increases the time they spend on FAST platforms.

In addition, some of the world's largest entertainment groups, including Paramount, Warner Bros., Sony, and A+E Global Media, are now showcasing their library content on FAST channels. There is no doubt that higher-end film and TV content is replacing earlier generations of FAST channels, which were primarily based on social video content and older archive films and TV shows.

Outside the US, much of the impetus is being driven by TV set manufacturers, in particular LG, Samsung, and Paramount-owned Pluto TV. These players are aiming to capitalize on the increasing penetration of smart TVs and the demand from consumers seeking a "lean-back" experience as a break from on-demand or more mainstream linear TV services.

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Figure 2: FAST channels by genre, 3Q25



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Source: Omdia

As FAST platforms become more established, the differences between the US and other markets are becoming more apparent. In the US, drama is the most important genre after news in terms of channel numbers. This broad category includes single-IP channels dedicated to long-running series and channels focused on telenovelas and soaps. In contrast, while news is present on FAST platforms in European countries, it does not dominate to the same extent as in the US.

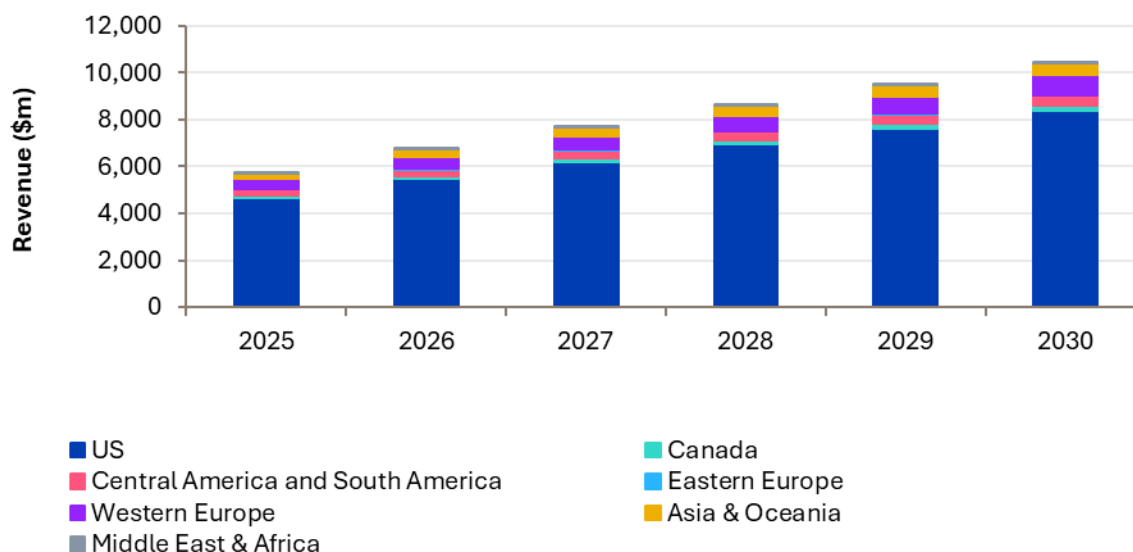
In the UK and Australia, sports was the leading genre in 3Q25, with services dedicated to niche sports not typically seen on mainstream television, such as billiards, pickleball, lacrosse, and fight sports. The international FAST channels landscape also shows that film, music, and comedy are popular channel genres.

Global FAST advertising revenue will reach \$5.7bn in 2025 and is projected by Omdia to nearly double by 2030, reaching \$10.4bn. FAST will be the best-performing segment of all ad-supported video, growing at an estimated CAGR of around 13% through 2030. North America will remain the dominant region for FAST, representing over 80% of global revenue in 2025, a trend that is expected to persist throughout the forecast period.

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In contrast, traditional linear TV is projected to struggle over the next five years, with revenue declining steadily at a rate of 2–3% annually. FAST, however, presents a different trajectory; after growing more than 15% in 2024, we expect that the segment will continue to perform positively in 2025, though growth will decelerate to just above 8% year-on-year (YoY).

Figure 3: FAST ad revenue by region (\$m)



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Source: Omdia

North America's FAST market is driven by a few key players, with The Roku Channel set to lead by generating a total of \$1.2bn in FAST video revenue in 2025. This success is mainly attributed to The Roku Channel's extensive device install base and the popularity of its operating system among consumers. The US has the most active FAST services available of any individual market, with 14 platforms tracked in Omdia's database. Recent additions to the US FAST landscape include Canela.TV, Google Freeplay, and MyFree DIRECTV.

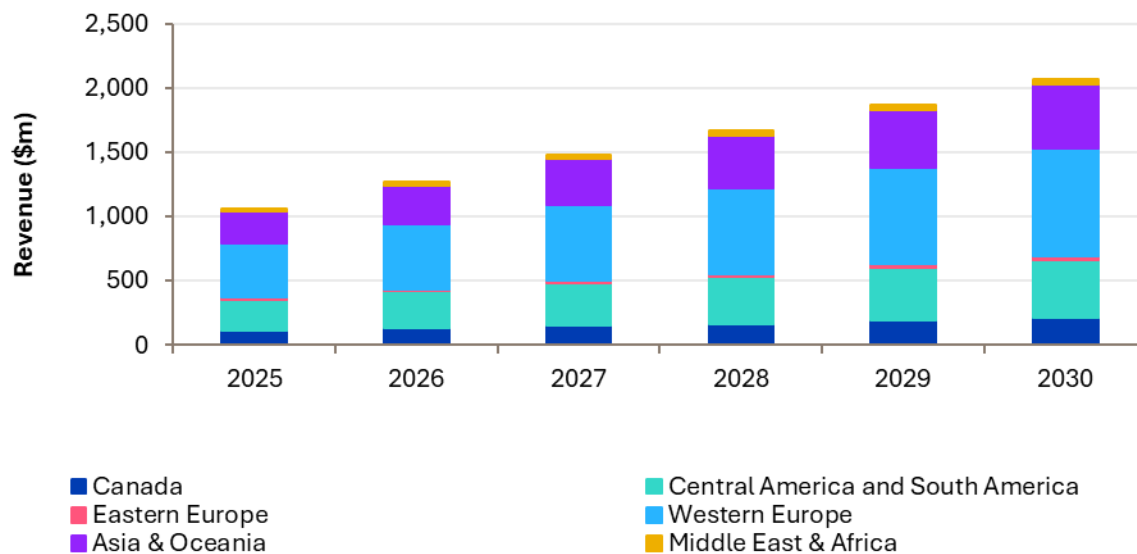
The rise of cord-cutting has made FAST a compelling alternative to linear TV for US consumers. In addition, high cost per thousand (CPM) rates have attracted many international content owners to the US market, with many prioritizing it over their domestic markets.

Outside the US, FAST is still in its early stages of development. Western Europe, as well as Central America and South America, is projected to experience the strongest growth. The

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UK, the largest FAST market outside the US, is forecast to reach nearly \$300m by 2030, driven mainly by broadcasters expanding into FAST. New entrants, such as The Roku Channel and Tubi, which have recently launched FAST channels, will also contribute to the market's growth.

Figure 4: FAST ad revenue by region (excluding the US)



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Source: Omdia

France, Germany, Spain, and Italy will account for 44% of total FAST revenue in Western Europe in 2030. The entry of hybrid subscription video on demand (SVOD) players in the advertising space has significantly increased inventory, attracting more advertisers to these platforms. However, as the FAST market matures and advertiser investment grows, more content owners in the region are looking to launch FAST channels, as well as more broadcasters, despite the continued prevalence of strong free-to-air broadcast ecosystems.

Omdia projects that Central America and South America will generate \$244m in FAST revenue by the end of 2025, more than doubling to \$448m in 2030. Over the past year, Samsung TV Plus and LG Channels have maintained a presence in the region, while Pluto TV maintains its leadership, holding nearly half of the market, thanks to its being the first FAST platform to launch in the region.

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Brazil in South America and Mexico in Central America are the main markets in the Latin America & the Caribbean region, accounting for around 85% of the region's FAST market. Their dominance is due to the size of audiences and ad budgets, as well as the presence of more players in these two markets.

FAST's share of the region's premium ad-supported video market reached an all-time high of 28% in 2024 but will decline slightly to 27% in 2025. Despite this, the share remains just above that of North America, which continues to be the strongest market globally.

## A brief history of NEW ID

FAST, as we know it, arguably originated in South Korea in 2015, but the US served as its true launchpad. NEW ID launched its first channel on the Xumo platform in the US in March 2020. The channel, NEW K.ID, offered a mixture of content, including K-Pop music, entertainment, news, and drama, all dubbed into English. (NEW K.ID is now NEW KPOP). Content partners included YG Entertainment, the music management company behind acts like BLACKPINK, and MBC PLUS, a division of South Korea's leading commercial broadcaster. At the time, FAST pioneer Xumo was available in 45 million US households.

Omdia estimates that the US FAST ad market was worth \$766m in 2020.

Table 1: NEW ID key FAST channel developments

Date	Development
<b>March 2020</b>	NEW K.ID channel launched on Xumo in the US.
<b>October 2020</b>	Channels including YG TV, Mubeat, and World Billiards TV launched on LG Channels in Europe.
<b>November 2020</b>	NEW K-MOVIES launched on Samsung TV Plus in the US.
<b>February 2021</b>	BABY SHARK TV launched on The Roku Channel in the US.

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<b>March 2021</b>	NEW ID launched seven new FAST channels on Samsung TV Plus in South Korea.
<b>October 2021</b>	BABY SHARK TV became the first NEW ID channel to launch on Pluto TV.
<b>August 2023</b>	BINGE Korea launched on Samsung and LG Smart TVs, as well as Amazon Fire TV, in the US.
<b>November 2023</b>	BABY SHARK TV launched on Rakuten's R Channel in Japan with Japanese and English soundtracks.
<b>November 2024</b>	BABY SHARK TV, NEW K-Food, and World Billiards TV have been added to Titan OS in Europe.

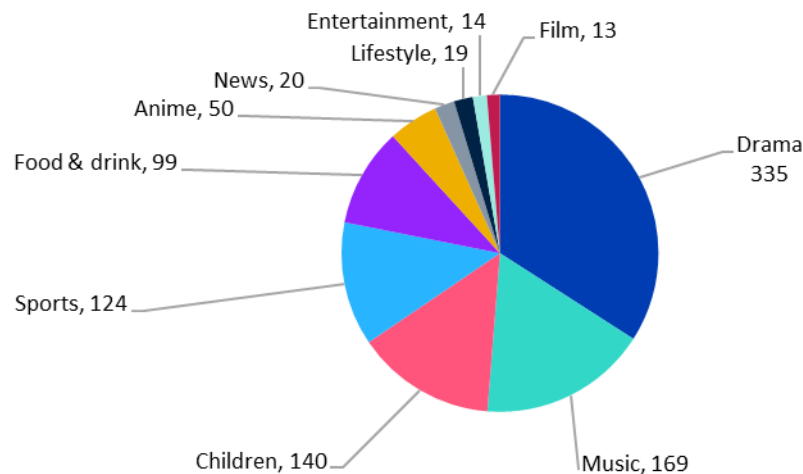
Source: Omdia

NEW ID began partnerships with LG Channels and Samsung TV Plus in 2020, later launching Pinkfong's BABY SHARK TV channel on The Roku Channel and Pluto TV in 2021. In August 2023, NEW ID's channel offering expanded further with the launch of its BINGE Korea package in the US, which included 36 channels. BINGE Korea, the first connected TV (CTV) application specializing exclusively in South Korean content, was initially available on Samsung and LG Smart TVs and Amazon Fire TV and has since moved onto other platforms, including Vizio TV and The Roku Channel.

LG Channels is now NEW ID's largest partner in terms of channels carried, operating in Europe, North America, Latin America & the Caribbean, and the consumer electronics group's home market, South Korea. The channels supplied to LG Channels include YG TV, a music and entertainment channel; Mubeat, a music channel; and World Billiards TV, which offers sport coverage.

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Figure 5: NEW ID channels by platform



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Source: Omdia

## NEW ID's FAST emergence

Omdia's FAST channel database covers 22 countries and aims to include the leading platforms in each market. According to the database, NEW ID is one of the top 10 channel owners worldwide, with 324 channels (essentially channel streams rather than unique channels, as many are available on multiple platforms) captured in 3Q25. The company ranks between A+E Global Media (402 channels) and Rakuten (283 channels), and above other major TV groups like Banijay, Warner Bros., Lionsgate, and NBC Universal.

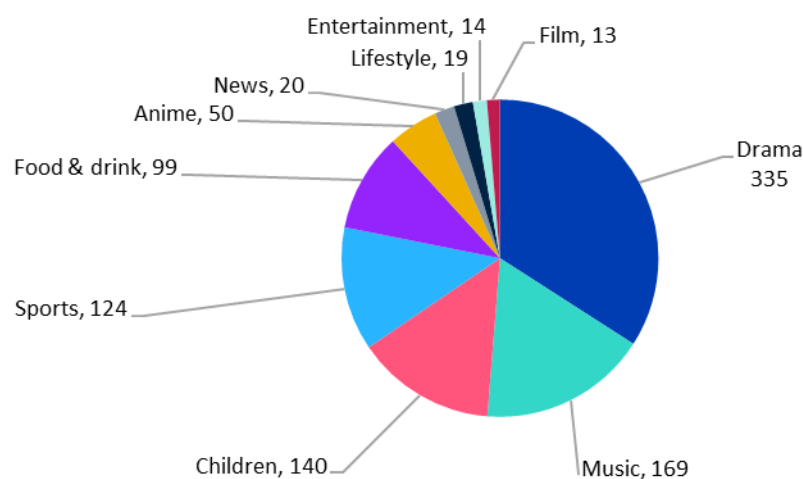
According to NEW ID's own figures (which include some platforms and countries not currently included in Omdia's database), it has 180 unique FAST channels available worldwide. While the US is the largest market, with 101 channels available, Western Europe is the region with the largest number of channels (404), followed by Central America and South America (231).

While the sheer size of North America and its status as an English-language market make it the most lucrative FAST advertising market, there are opportunities for NEW ID's K-content channels to reach new audiences around the world, in particular in Europe and Latin America & the Caribbean. The diversity of NEW ID's FAST channel portfolio makes it unique among its peers; no other company operating in languages other than English has a similarly wide range of content.

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Drama is a leading genre for NEW ID, reflecting the popularity of South Korean shows around the world. NEW ID offers several channels featuring content from South Korean media groups, such as MBC, SBS, KBS, and SLL. K-Drama by MBC is available on LG Channels in no fewer than 24 countries, while SBS K-Drama is on the VIDAA platform in 10 Western European markets. Additionally, the K-Drama+ channel is carried by Samsung TV Plus in 10 countries, including the US, Canada, Mexico, and the big five European countries.

Figure 6: NEW ID number of channels by genre



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Source: Omdia

Music is another successful genre, driven by the global appeal of K-Pop and the popularity of live performance footage, delivering significantly higher hours of viewing than more talk-based music formats, according to NEW ID. Based on five years of iteration, more than 95% of current programming is pure music. The company also reports success with non-verbal content in other programme genres, such as food and sports. It found that shifting from talk-based “mukbang” formats to non-verbal street food making led to average viewing more than doubling.

NEW ID has also deployed dubbing and subtitling to develop a scalable and consistent strategy for global distribution. This year, as part of a government-backed FAST expansion consortium project, NEW ID used government funding to successfully complete English and Spanish dubbing for over 520 hours of content.

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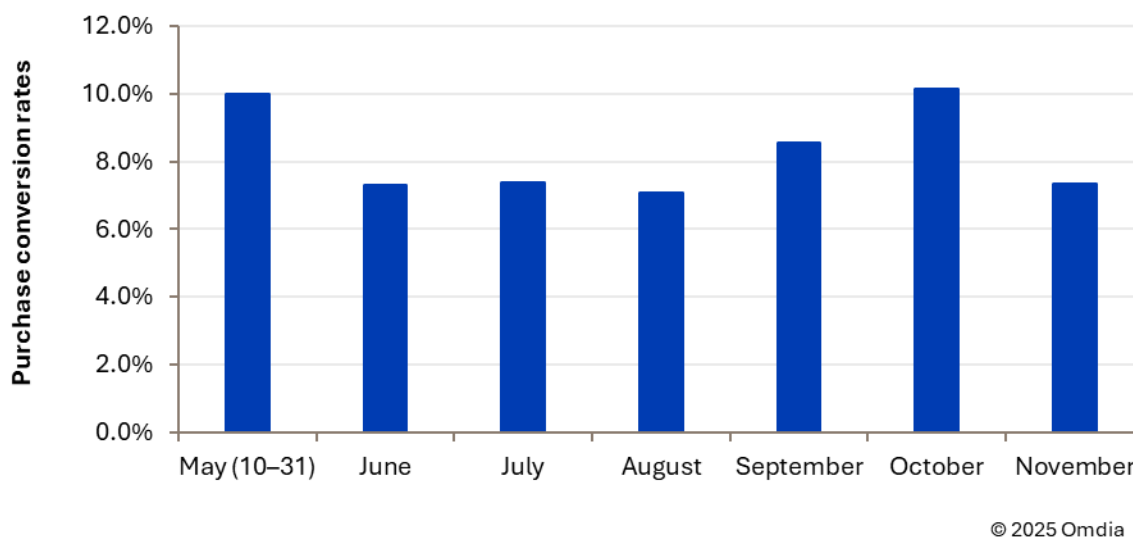
## Pioneering a new phase of FAST monetization

NEW ID's focus on FAST goes beyond channel operation and dubbing. The company has also developed what it believes will be a key tool for monetizing audiences on FAST: shoppable TV. Omdia believes shoppable content is an increasingly important viewer retention and engagement strategy. Streamers like Peacock, Amazon Prime Video, and HBO Max have all announced ventures in this space. Research from Open Ads and LG Ad Solutions in the US found that 62% of CTV users said they would scan QR codes when presented.

NEW ID has deployed its own shoppable technology, which can either overlay a QR code advertising purchasable related products on a FAST channel or replace unsold inventory with an advertising slot to display purchasable QR ads related to the channel. NEW ID reports conversion rates of between 7–10% for shoppable ads this year. One campaign for retailer Muggerbon, invited viewers to scan a QR code, and achieved an exceptionally high conversion rate of 36% in May 2025.

Because NEW ID has its own playout system (branded as Playout+), advertisers can directly propose advertisements related to their programs and insert shoppable ads depending on the schedule. For example, advertisements for a mattress and home appliances featuring Lee Hyori as a model were inserted during an ad break in her program *Hyori's Homestay*.

Figure 7: Purchase conversion rates for shoppable ads; May–November 2025



Source: NEW ID and Omdia

# Appendix

## Further reading

[\*FAST Channels Distribution Database\*](#) (October 2025)

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