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Global Micro-Dramas Production Market 2026 by Company, Regions, Type and Application, Forecast to 2032

https://marketpublishers.com/r/GB8AC063409DEN.html
Date: October 2026
Pages: 175
Price: US$ 3,480.00 (Single User License)
ID: GB8AC063409DEN

Abstracts

According to our (Global Info Research) latest study, the global Micro-Dramas Production market size was valued at US$ 11180 million in 2025 and is forecast to a readjusted size of US$ 51130 million by 2032 with a CAGR of 24.5% during review period.

Short dramas, also known as "micro-dramas" or "mini-theaters," refer to a new type of film and television format where each episode is shorter than a traditional TV series, has lower production costs, is primarily distributed via vertical screen on mobile phones, and involves online influencers in production. Micro-dramas are defined as episodes less than 10 minutes long, becoming the fourth officially recognized form of online film and television work after web dramas, web movies, and web animations. The vertical screen short drama industry chain is a complete ecosystem centered on content production, encompassing technical support, platform distribution, user consumption, and derivative services. Its links are closely interconnected, forming a closed loop from creation to monetization.

Short Drama Industry Chain Analysis: The upstream mainly consists of IP copyright holders. IP copyright holders provide their own IP resources to short drama producers, who then adapt them into short drama scripts. Currently, short drama IP sources include novels, comics, and games. Due to the compact plot characteristics of short dramas, they highly align with online "fast-paced" novels. Among the types of short drama IP copyright holders, online literature institutions account for nearly half due to their content reserves.

The midstream mainly consists of short drama production companies, which are

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primarily responsible for connecting with upstream resources, rewriting scripts, filming, and post-production, transforming content into online micro-dramas. These short drama production companies are mainly transformed from information flow companies, traditional film and television companies, and MCN companies, as well as some IP copyright companies. Companies include: Mango TV, Huace Film & Television, Linmon Media, Jiaxing Jiuzhou Cultural Media Co., Ltd., and Dianzhong Technology Co., Ltd. Currently, the cost of producing a vertical-screen short drama is approximately $120,000-$150,000 per episode, but the midstream portion only accounts for 10%-15% of the overall industry chain revenue.

The downstream mainly consists of content distributors and streaming providers, primarily responsible for video distribution, traffic generation, and monetization. These include ReelShort, DramaBox, TopShort, FlexTV (Mega Matrix), GoodShort, and ShortTV. Currently, mainstream content distribution platforms include short video platforms, short video mini-programs, long video platforms, and independent short drama apps. Short video platforms are the primary reach platform, using story clips to attract users and form a closed-loop content consumption cycle. These platforms possess inherent advantages in developing micro-dramas, with a relatively higher degree of content compatibility, making them crucial channels for user acquisition and viewing. This segment also accounts for the largest share of revenue in the entire industry chain, approximately 80%-85%, with a gross profit margin as high as 60%.

Note: Micro-drama production companies are midstream short drama producers, but some companies are both producers and distributors. Midstream revenue primarily comes from guaranteed minimum payments and revenue sharing. To illustrate the market size of the short drama industry, the reference data represents the overall market size of the short drama industry.

At present, the daily recharge consumption for paid micro-dramas across all platforms in China is around 60 million yuan. According to data from the "2023 China Online Audiovisual Development Research Report," in the past six months, among my country's over 1 billion short video users, 50.4% have watched micro-dramas, micro-variety shows, and short-form anime series of 3 minutes or less. Fast-paced, high-density, and exaggerated plots are the biggest characteristics of micro-dramas, and also their magic weapon for making money. According to Tianyancha data, there are currently over 230 micro-drama-related companies nationwide, with over 30 newly registered companies from January to October 2023, a 225% increase compared to 2022. As of June 2025, the number of micro-drama users nationwide has reached 696 million, accounting for nearly 70% of the total number of internet users. From a cultural

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perspective, micro-dramas have gradually become an important form of popular culture. From January to August 2025, major comprehensive video platforms launched 325 horizontal-screen micro-dramas (a year-on-year increase of 24.52%). The number of vertical-screen dramas launched on short video platforms, mini-programs, and micro-drama applications has also increased, and it is estimated that the total number of independently produced and launched vertical-screen dramas in 2025 will be approximately 40,000. Media reports indicate that as of December 2024, a total of 202 overseas short drama applications were launched in the overseas short drama market. Especially in the European, American, and Southeast Asian markets, audiences have a relatively high willingness to watch and pay. Data from downloads of leading Chinese micro-drama apps overseas shows that nearly 30% of downloads come from the United States. The first tier includes Reelshort and DramaBox; the second tier includes FlexTV, Goodshort, MoboReels, and ShortTV. It is reported that the top 12 short drama companies in Q1 2024 were: Dianzhong, Jiuzhou, Maiya, Fanqie, Tianqiao, KuaiChuang, Meiguang Shengshi, ShanHai, Huasheng, Zhangwan, Touch, and Lengliang. In addition, companies such as ChineseAll (19th), YY (21st), NetEase (37th), Xibao (42nd), Yuewen (43rd), and Migu (70th) also made it into the top 100 short drama companies.

This report is a detailed and comprehensive analysis for global Micro-Dramas Production market. Both quantitative and qualitative analyses are presented by company, by region & country, by Type and by Application. As the market is constantly changing, this report explores the competition, supply and demand trends, as well as key factors that contribute to its changing demands across many markets. Company profiles and product examples of selected competitors, along with market share estimates of some of the selected leaders for the year 2025, are provided.

Key Features:

Global Micro-Dramas Production market size and forecasts, in consumption value ($ Million), 2021-2032

Global Micro-Dramas Production market size and forecasts by region and country, in consumption value ($ Million), 2021-2032

Global Micro-Dramas Production market size and forecasts, by Type and by Application, in consumption value ($ Million), 2021-2032

Global Micro-Dramas Production market shares of main players, in revenue ($

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Million), 2021-2026

The Primary Objectives in This Report Are:

To determine the size of the total market opportunity of global and key countries

To assess the growth potential for Micro-Dramas Production

To forecast future growth in each product and end-use market

To assess competitive factors affecting the marketplace

This report profiles key players in the global Micro-Dramas Production market based on the following parameters - company overview, revenue, gross margin, product portfolio, geographical presence, and key developments. Key companies covered as a part of this study include Tencent, Kwai, TikTok, Youku, iQIYI, Linmon Media, New Guomai Digital Culture Co., Ltd, Insight Group, COL Group Co.,Ltd., GIMC, etc.

This report also provides key insights about market drivers, restraints, opportunities, new product launches or approvals.

Market segmentation

Micro-Dramas Production market is split by Type and by Application. For the period 2021-2032, the growth among segments provides accurate calculations and forecasts for Consumption Value by Type and by Application. This analysis can help you expand your business by targeting qualified niche markets.

Market segment by Type

IAA?In-Application Advertisement)

IAP?In-Application Purchase-Pay Per Episode/Member Subscription)

Copyright Revenue Sharing

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e-commerce Sales

Market segment by Drama

Romance

Urban

Costume

Suspense

Fantasy

Other

Market segment by User

Male

Female

Market segment by Application

Short Video Platforms

Mini Programs

Long Video Platforms

Independent Short Drama Apps

Market segment by players, this report covers

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Tencent

Kwai

TikTok

Youku

iQIYI

Linmon Media

New Guomai Digital Culture Co., Ltd

Insight Group

COL Group Co.,Ltd.

GIMC

Zhejiang Satellite TV

Zhejiang Huace Film & TV Co., Ltd.

SMG Pictures

MANGO

Shengtian Network

Perfect World

Zhejiang Huazhi Digital Media Co., Ltd.

China Literature Limited

Beijing Baination Pictures Co.,Ltd.

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Guangdong Yowant Technology Group Co., Ltd.

IReader Technology Co., Ltd.

Wabunka

XIN GLOBAL LAB

Jiaxing Jiuzhou Culture Media Co., Ltd.

Chongqing Maiya Media Co., Ltd.

Beijing Dianzhong Kuai Kan Technology Co., Ltd.

Migu Digital Media Co. Ltd.

Omnijoi Media Corporation

Wanda Film Holding Co., Ltd.

Joy Media

Market segment by regions, regional analysis covers

North America (United States, Canada and Mexico)

Europe (Germany, France, UK, Russia, Italy and Rest of Europe)

Asia-Pacific (China, Japan, South Korea, India, Southeast Asia and Rest of Asia-Pacific)

South America (Brazil, Rest of South America)

Middle East & Africa (Turkey, Saudi Arabia, UAE, Rest of Middle East & Africa)

The content of the study subjects, includes a total of 13

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chapters:

Chapter 1, to describe Micro-Dramas Production product scope, market overview, market estimation caveats and base year.

Chapter 2, to profile the top players of Micro-Dramas Production, with revenue, gross margin, and global market share of Micro-Dramas Production from 2021 to 2026.

Chapter 3, the Micro-Dramas Production competitive situation, revenue, and global market share of top players are analyzed emphatically by landscape contrast.

Chapter 4 and 5, to segment the market size by Type and by Application, with consumption value and growth rate by Type, by Application, from 2021 to 2032.

Chapter 6, 7, 8, 9, and 10, to break the market size data at the country level, with revenue and market share for key countries in the world, from 2021 to 2026.and Micro-Dramas Production market forecast, by regions, by Type and by Application, with consumption value, from 2027 to 2032.

Chapter 11, market dynamics, drivers, restraints, trends, Porters Five Forces analysis.

Chapter 12, the key raw materials and key suppliers, and industry chain of Micro-Dramas Production.

Chapter 13, to describe Micro-Dramas Production research findings and conclusion.

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