

## An Analysis of Development Trends of Micro-Short Dramas Disseminated Through New Mainstream Media Platforms (Post-Print)

**Authors:** Wang Zhe

**Date:** 2025-07-09T15:41:25+00:00

### Abstract

**Objective:** Since the advent of the intelligent media era, online micro-short dramas have gained immense popularity among users; however, their dissemination models exhibit significant lag, necessitating the exploration of new, commensurate distribution channels. **Method:** New mainstream media platforms can actively explore the micro-short drama sector, leveraging advantages including government resources, platform-based self-media and creator resources, as well as rigorous review mechanisms for content quality and artistic standards, thereby empowering the micro-short drama industry. **Result:** New mainstream media platforms can function as novel dissemination channels and collaborative partners for micro-short dramas, fostering symbiotic prosperity. **Conclusion:** By establishing cooperative relationships with micro-short dramas, new mainstream media platforms serve as catalysts for the industry, driving its high-quality development.

### Full Text

## An Analysis of Development Trends for Micro-Short Dramas Disseminated Through New Mainstream Media Platforms

*(Xuexi Qiangguo Learning Platform Co., Ltd., Beijing 100010)*

### Abstract

**[Purpose]** Since the advent of the intelligent media era, micro-short dramas have gained widespread popularity among users. However, their dissemination models exhibit significant lag, necessitating the identification of new channels that align with their characteristics. **[Method]** New mainstream media

platforms can actively explore the micro-short drama sector by leveraging advantages such as government resources, in-platform self-media and creator resources, and robust content quality and artistic standards review mechanisms to empower the industry. **[Result]** New mainstream media platforms can serve as novel dissemination channels and collaborative partners for micro-short dramas, fostering mutual prosperity and growth. **[Conclusion]** By establishing cooperative relationships with micro-short dramas, new mainstream media platforms can act as catalysts for the industry, driving high-quality development.

**Keywords:** New mainstream media platforms; Micro-short dramas; Dissemination advantages; Development trends; Cooperation models

**Classification:** G230

**Document Code:** A

**Article ID:** 1671-0134(2025)03-82-04

**DOI:** 10.19483/j.cnki.11-4653/n.2025.03.017

**Citation Format:** Wang Zhe. An Analysis of Development Trends for Micro-Short Dramas Disseminated Through New Mainstream Media Platforms [J]. China Media Technology, 2025, 32(3): 82-85.

---

### 1.1 Paid User Base

Current user payment methods for micro-short dramas include purchasing platform memberships, individual episodes, platform credits, and unlocking incentivized advertisements. According to survey data, 41% of respondents indicated they pay to watch micro-short dramas, with over 70% of these paying users spending more than 50 yuan per month.

In 2020, the National Radio and Television Administration added “micro-short dramas” as a fourth category to its key online film and television drama information filing system, alongside online dramas, online films, and online animations.

### 1.2 Positive Industry Outlook

Capital investment serves as a crucial driving force for content production, market promotion, and technological innovation in the industry. The entry of internet giants such as Tencent has brought substantial financial support to micro-short dramas, improving project success rates and attracting major film and television institutions and cultural entertainment companies to enter the market. In 2023 alone, registrations of micro-short drama-related enterprises reached 22,500, representing a year-on-year increase of 20.17%, with a total of 78,100 such enterprises currently operating [1]. According to predictions from third-party platform DataEye, the advertising expenditure (投流) scale will reach 42 billion yuan in 2024 and exceed 83 billion yuan by 2027 [2]. Data from iResearch Consulting shows that despite challenges from tightened policies, evolving user demands, and market competition, the industry is expected to exceed one trillion yuan within the next five years [3].

### 1.3 Mature Operational Models

Micro-short dramas demonstrate strong stability and profitability in terms of production costs, production cycles, and investment risks. The industry chain comprises three main components: production, distribution, and derivative markets. The production side consists of content providers, primarily PGC and MCN institutions, with monetization through platform subsidies, content payment, and copyright sales. Distribution channels generate revenue through advertising fees and user payments, while derivative markets mainly involve user purchases of goods or services.

The author contends that platforms such as Xuexi Qiangguo, Mango TV, and Yangshipin belong to this category of new mainstream media platforms. Currently, micro-short dramas disseminated through emerging media platforms like Douyin and Kuaishou have matured, but the model using new mainstream media platforms—characterized by deeper understanding of national policies and closer government relations—has only just begun. Although Yangshipin and some provincial/municipal broadcasting platforms have started exploring the micro-short drama sector, they remain in the exploratory stage. This paper primarily examines the dissemination effectiveness of micro-short dramas on new mainstream media platforms and future directions for collaboration.

### 1.4 Favor from Commercial Platforms

Commercial platforms have played a pivotal role in the rise and development of micro-short dramas, particularly after recognizing their enormous potential and increasing investment in this domain. Major long-form and short-form video platforms including iQiyi, Youku, Tencent, Kuaishou, and Douyin have launched and continuously optimized their support programs. These initiatives encompass financial support, traffic promotion, content development, talent cultivation, and commercial cooperation. The supportive policies offered by these commercial platforms not only provide more opportunities for content creators but also foster a flourishing creative ecosystem for micro-short dramas. Simultaneously, this has attracted greater commercial capital and industry chain participation, accelerating the rapid development of the micro-short drama sector.

---

## 2. Dissemination Advantages of New Mainstream Media Platforms

New mainstream media platforms should position themselves as service providers in the micro-short drama sector, offering creators a broad stage dedicated to distributing, broadcasting, and promoting high-quality content. The platforms' dissemination advantages are primarily manifested in four aspects.

## 2.1 Precise User Reach

New mainstream media platforms boast large user bases and extensive coverage, enabling them to host more diversified content. This attracts numerous film and television companies, MCN institutions, and high-quality experts full of positive energy to continuously provide premium content or innovative directions. Platforms can also leverage unique distribution mechanisms and personalized intelligent algorithms to deliver different types of micro-short dramas more accurately to different user segments. This classification-based distribution method significantly increases content viewership. The platforms' social attributes establish a strong bridge between creators and users, providing creators with direct communication opportunities with their audience and incentivizing them to continuously produce high-quality content. Through user-creator interactions, tight-knit community relationships are formed, enabling more effective content dissemination [4]. Platform-based segmented cultivation according to audience groups and needs also facilitates traffic investment and commercial operations for other projects.

## 2.2 Full Fulfillment of Primary Responsibilities

New mainstream media platforms are fundamentally different from other traffic platforms, maintaining higher standards for content quality, artistic level, and value expression. Under the platforms' review mechanisms and incentive systems, micro-short dramas will achieve greater improvement in content quality, artistic standards, and value guidance, ensuring that works better align with mainstream social values and people's cultural and spiritual needs. Some qualified new mainstream media platforms can deepen their involvement in content review and industry standard formulation, creating demonstration effects for the industry, strengthening self-discipline, forming industry norms, and promoting healthy and orderly development.

## 2.3 Optimization of Micro-Short Drama Creative Ecology

Ordinary platforms typically require micro-short drama producers to “purchase traffic” to guarantee viewership, with this “advertising expenditure” cost accounting for over 80% of total production costs. New mainstream media platforms can construct a complete creator ecosystem matrix for micro-short dramas, attracting numerous institutions and outstanding creators. By autonomously controlling revenue-sharing ratios, platforms can distribute content without being driven solely by profit while ensuring content safety and better incentivizing creators. This creates a healthy profit ecosystem for micro-short drama projects, representing the key significance that distinguishes mainstream media platforms from others.

## 2.4 Provision of Greater Support

First, in terms of services, platforms can provide comprehensive support guarantees, including legal consultation, copyright protection, talent cultivation, and exploration of secondary creation, offering strong support for the healthy development of the micro-short drama industry. Second, financially, platforms can encourage and guide more traditional film and television companies, top online literature platforms, and other high-quality creators to enter the field through policy support and financial assistance, reducing operational costs for micro-short drama industry clusters, incentivizing innovation activities among producers, and strengthening the supply of high-quality content. Third, technologically, platforms can collaborate with micro-short drama producers to jointly learn advanced foreign technologies, such as one-click horizontal-to-vertical screen conversion and other technical solutions that enhance user viewing experiences, truly achieving interconnectivity and complementary advantages to propel micro-short dramas toward refined development [5]. Fourth, in terms of guidance, platforms can leverage dual guiding functions of public opinion and artistic criticism to guide users toward watching high-quality micro-short dramas, allowing more new users to appreciate the unique charm of premium content.

---

## 3. Development Trends for Micro-Short Dramas Based on New Mainstream Media Platforms

With the release of documents such as the National Radio and Television Administration's "Opinions on Promoting the Prosperous Development of Short Drama Creation" (December 2022), "Notice on Further Strengthening the Management of Online Micro-Short Dramas and Implementing the Creative Enhancement Plan" (November 2022), and "Latest Work Instructions on Micro-Short Drama Filing" (June 2024), the state has standardized the review policies for micro-short dramas at the macro level. Micro-short dramas will undergo tiered review based on investment amounts, ensuring content quality and standardization through mandatory examination. As the regulatory system improves and audience demands evolve, the micro-short drama industry will gradually move beyond its "wild growth" phase, transitioning toward content refinement and industrial precision. The growth rate of total episodes will slow while the proportion of high-quality content increases, leading the industry onto a healthier and more orderly development track.

### 3.1 Advancing Main Theme Propaganda

Since 2024, the National Radio and Television Administration has launched the "Walking with the Era, Connecting with the People" outstanding micro-short drama exhibition and broadcasting campaign, proposing to promote industry prosperity as the primary goal. The initiative actively encourages key broad-

casting platforms to implement “feedback” measures, guiding market allocation mechanisms to shift from traffic promotion to content creation. This signals that the mainstreaming of micro-short dramas has entered a new stage. Regional platforms and various commercial platforms have also actively launched brand activities to promote industry transformation and upgrading. Hunan Satellite TV’s “730 Damang Theater” has become the nation’s first micro-short drama theater brand to enter prime time, while Dragon TV launched the “China Micro-Short Drama Quality Oriental Plan,” creating a daily broadcast exhibition belt—the Quality Oriental Micro Theater. The baton of main theme content has been passed to micro-short dramas. As a batch of main theme micro-short dramas emerges, new mainstream media platforms can seize this opportunity to pay greater attention to and support micro-short drama production teams, leveraging their unique advantages on this new track to promote the healthy development of the industry.

### **3.2 Integration with Cultural Tourism to Enhance Regional Cultural Promotion**

The “micro-short drama + cultural tourism” integration development model has gradually matured. This fusion can enrich micro-short drama genres while driving traffic to local tourism resources. The specific models for this traffic generation can be envisioned from several perspectives. First, existing high-quality relationships between mainstream media platforms and local cultural tourism departments can be leveraged to integrate local tourism resources and establish effective mechanisms, resulting in more high-quality and influential content. Second, micro-short dramas can actively create landmark check-in locations to continuously attract cultural tourism consumption and promote local economic development. Compared with long-form dramas, short-form dramas can continuously cultivate specific audience groups and create influential IPs thanks to their “short, flat, and fast” characteristics [6]. Third, based on the creation of landmark resources, micro-short drama producers can explore models of joint operation with mainstream media platforms and landmark resources, providing one-stop recommendations for local hotels, accommodation, and catering services to potential users. This model not only offers users immersive experiences but also creates new growth points for the cultural tourism industry [7]. Fourth, integrating intangible cultural heritage and other cultural elements provides an important source of content innovation for micro-short dramas, representing a new trend in cultural tourism fusion. By further exploring innovative models, user needs, and dissemination effects for cultural tourism micro-short dramas, the genre can play a greater role in promoting the cultural tourism industry.

### **3.3 Integration with Traditional Culture to Enhance Value Identification**

Combining micro-short dramas with traditional culture represents another promising development direction. Traditional culture-themed micro-short

dramas can be built from one or multiple specific elements, allowing audiences to experience the unique charm, aesthetic enjoyment, and emotional resonance of traditional culture through calligraphy, painting, dance, opera, cuisine, and folk customs. Traditional culture employs emotional communication, national consciousness, and value identification as information symbols, which can trigger audience resonance, transmit emotions, enhance cultural confidence, and promote cultural inheritance [8]. Collaboration can be considered with self-media outlets in mainstream media platforms' traditional culture channels or columns to create new IPs. Through micro-short drama dissemination, more people can appreciate the charm of excellent traditional Chinese culture, spreading Chinese culture, spirit, and values, and constructing a Chinese narrative system. This positions micro-short dramas as “amplifiers” for “telling good Chinese stories and spreading good Chinese voices,” enriching the contemporary connotations of excellent traditional Chinese culture [9].

### **3.4 Promoting “Going Global” to Facilitate International Communication**

Supporting micro-short dramas is crucial for enhancing soft power in international communication, building new patterns of external communication, and enabling high-quality works to “go global.” Over 80% of micro-short dramas achieve breakthrough dissemination in overseas markets through localized production, rapidly gaining popularity. In international communication, macro-narrative approaches that lack consideration for cultural differences and audience thinking habits across countries may result in “cultural discount” phenomena, failing to achieve expected dissemination effects. The “going global” of micro-short dramas represents an important method to break this pattern. By adopting “small 切口” and “storytelling” approaches, micro-short dramas use narrative methods easily understood and accepted by overseas audiences, promoting exchange and understanding between Chinese civilization and foreign civilizations through “cultivating virtue to attract others,” innovating discourse dissemination paths, and finding proximity in cultural exchange [10]. Under the new international communication environment, policy support helps micro-short dramas continuously go abroad, facilitating the creation of new concepts and expressions that bridge Chinese and foreign cultures, thereby enhancing China’s international discourse power and influence. However, it should be noted that when Chinese institutions cooperate with overseas media platforms, there is a potential crisis of discourse power leading to distorted value transmission under capital dominance. The content review experience of mainstream media platforms can be leveraged to guide and orient disseminated content.

### **3.5 Exploring Mutually Beneficial Operational Models**

In recent years, brand-customized micro-short dramas have become a trend with considerable market scale, demonstrating strong profitability. The “micro-short drama + brand” integration model not only creates new bridges between brands

and consumers but also enhances the influence of dissemination platforms while generating new profit growth points. New mainstream media platforms can combine their own content tonality, audience demographics, and distribution methods to launch micro-short drama businesses suitable for their brands. By actively selecting appropriate brands and micro-short drama content, they can effectively facilitate tripartite strategic partnerships. Through in-depth communication with brands and micro-short drama creators, new models of tripartite win-win cooperation can be formed. Moving forward, continued efforts should promote micro-short dramas, under the 加持 of new mainstream media platforms, to generate more exchanges and cooperation with government departments, enterprises, and brand institutions, exploring more replicable and scalable operational models. This will continuously drive micro-short dramas to empower more industry businesses, achieving mutual benefits and win-win outcomes across multiple industries.

### 3.6 Platform Upgrading Through User Interaction

The process of users watching micro-short dramas also fully releases their strong interactive demands, with 91.6% of users engaging in interactive behaviors while watching, demonstrating strong willingness to interact [3]. Among specific interactive behaviors, liking, bookmarking, and commenting are relatively high-frequency activities. Some pertinent comments can be transformed into valuable suggestions for optimizing platforms and drama content, providing channels for platform improvement and upgrading. Over half of users have also shared or recommended content, and users can enhance new user acquisition, user stickiness, and traffic conversion rates through convenient sharing or recommendation behaviors within the platform. Platforms can also rely on micro-short dramas to obtain more valuable opinions and suggestions regarding platform construction, thereby completing comprehensive performance upgrades to better serve users. Furthermore, cross-media experiences, interactivity, immersion, and emerging technologies will become future development directions for micro-short dramas to strengthen their characteristics and attract more audiences. As mainstream media platforms, it is essential to plan matching dissemination strategies based on the background and degree of technological development, as well as micro-short drama content, contemplating new cooperation paths and discerning new development trends to embark on future journeys.

---

## 4. Responsibility and Accountability of New Mainstream Media Platforms in Micro-Short Drama Dissemination Services

Although micro-short dramas require “satisfaction point” construction, often necessitating elements like “time travel” that are not typically used in main theme films, new mainstream media platforms can help find a balance. First,

a consensus must be reached that the primary principle for micro-short dramas to achieve breakthrough dissemination is not “satisfaction sensation” but “emotion,” requiring the ability to emotionally comfort audiences [11]. From this perspective, emphasizing emotion over satisfaction sensation may be an important creative direction for main theme micro-short dramas and a foundation for their exhibition and broadcasting on new mainstream media platforms. Additionally, new mainstream media broadcasting platforms should promote the expansion of content types for micro-short dramas, enrich narrative content, strengthen story logic, and establish cooperation based on content type characteristics and different broadcasting platforms. Platforms can timely launch exclusive cooperation models for micro-short dramas to make production and broadcasting parties more 默契 and collaborative [12].

#### 4.1 Establishing Industry Standards

Any industry that grows wildly cannot sustain itself for long, and the booming micro-short drama industry is no exception. It is evident that although most micro-short drama works excel at attracting audiences and generating positive user interaction, the deep effects brought by cultural and promotional content are rarely manifested. Interaction largely remains at the superficial level of entertainment and 消遣, with functions such as knowledge acquisition, education transmission, and aesthetic cultivation not being fully realized. On many commercial platforms, there are still problematic issues like induced payment that may affect the healthy development of the industry. New mainstream media platforms must deeply recognize these issues, leverage their advantages in user interaction during the content 环节, guide users toward deeper understanding of micro-short drama content, and transform micro-short dramas into another front for “uniting people and boosting morale” and “shaping customs and gathering hearts.” They must truly achieve “people-centered” and “user-centered” approaches, provide sufficient nourishment for micro-short dramas, offer ample space for continuous innovation, and simultaneously meet users’ aesthetic needs. In payment 环节, they must earnestly safeguard users’ legitimate rights and interests, avoid playing tricks, turn their swords inward, take genuine actions, allow users to consume clearly and choose wisely, highly respect user experiences, strictly comply with relevant regulations, and earn users’ respect and trust through strength.

#### 4.2 Providing Solutions to Problems

During the transformation process, as micro-short dramas cooperate with new mainstream media platforms, requirements will inevitably become increasingly stringent. New mainstream media platforms must actively prepare to assume responsibility, including communicating with regulatory authorities and guiding users. They must distinguish between 善意 literary criticism and malicious online “strangulation,” accepting and correcting 善意 criticism while standing firm against baseless accusations and malicious speculation. They should ac-

tively fulfill their duties, clarify right from wrong, dispel fallacies, and conduct relevant public opinion guidance work.

### 4.3 Conducting Guidance in Response to Doubts

The rapid development of the micro-short drama industry has gradually revealed 规范性 deficiencies in certain industry chain 环节, affecting healthy industrial development. First, the industry chain lacks standardized transaction processes and quality assurance mechanisms. Due to the extremely short cycle of the micro-short drama industry chain, most production institutions can only review partial content during script transactions, making comprehensive quality assessment of entire scripts difficult and potentially affecting final content quality. Second, platforms serve as traffic 入口 in the middle of the industry chain, while the downstream promotion and distribution 环节 faces insufficient 规范性 that is difficult to control. Finally, from a regulatory review perspective, micro-short dramas face challenges of high review costs and long cycles due to their short duration and numerous episodes, which cannot fully meet the current development pace of the industry. This may result in regulatory blind spots and reduced industrial 周转 efficiency. Therefore, new mainstream media platforms can help the micro-short drama industry explore more 完善的 industry self-regulation mechanisms throughout the entire chain, providing constructive ideas and suggestions for formulating certain industry standards and norms, and building a clearer and healthier industrial space.

### 4.4 Addressing Disorder Through Standardization

It is not difficult to see that although most micro-short drama works excel at attracting audiences and generating positive user interaction, the deep effects brought by cultural and promotional content are rarely manifested. Interaction largely remains at the superficial level of entertainment and 消遣, with functions such as knowledge acquisition, education transmission, and aesthetic cultivation not being fully realized. On many commercial platforms, there are still problematic issues like induced payment that may affect the healthy development of the industry. New mainstream media platforms must deeply recognize these issues, leverage their advantages in user interaction during the content 环节, guide users toward deeper understanding of micro-short drama content, and transform micro-short dramas into another front for “uniting people and boosting morale” and “shaping customs and gathering hearts.” They must truly achieve “people-centered” and “user-centered” approaches, provide sufficient nourishment for micro-short dramas, offer ample space for continuous innovation, and simultaneously meet users’ aesthetic needs. In payment 环节, they must earnestly safeguard users’ legitimate rights and interests, avoid playing tricks, turn their swords inward, take genuine actions, allow users to consume clearly and choose wisely, highly respect user experiences, strictly comply with relevant regulations, and earn users’ respect and trust through strength.

## References

- [1] China Netcasting Services Association. White Paper on the Development of China's Micro-Short Drama Industry (2024) [R/OL]. (2024-11-13) [2024-11-20]. <https://mp.weixin.qq.com/s/ZsMP15KSZwOz3cmWU11Gug>.
- [2] Guo Quanzhong, Tong Yuxin. A Review of Micro-Short Drama Development Toward the 3.0 Era [J]. *Journalism Lover*, 2024(09): 48-53.
- [3] iResearch Consulting. China Micro-Short Drama Industry Research Report 2024 [R/OL]. (2024-10-30) [2024-11-21]. <https://www.199it.com/archives/1723684.html>.
- [4] Liu Jingting, Li Dan. Analysis of the Current Status and New Development Paths of the Micro-Short Drama Plus Model [J]. *Film & Video Production*, 2024(7): 15-24.
- [5] Yan Daocheng, Chen Nuo. The Spatiotemporal Logic Turn of Online Micro-Short Dramas from the Perspective of Media Convergence [J]. *Media Forum*, 2024(12): 4-13.
- [6] Lu Xiangao. "Micro-Short Drama Plus" Empowers Cultural Tourism Integration: Where Does Recognizability Come From? [J]. *Media*, 2024(16): 12-14.
- [7] Liu Yang. Online Micro-Short Dramas Running into the Long Track [N]. *People's Daily*, 2024-07-12(8).
- [8] Wan Jinyi, Shi Rui, Yu Jie. The Current Situation, Dilemmas, and Development Strategies of Cultural Tourism Micro-Short Dramas from the Perspective of Communication Studies [J]. *Media Forum*, 2024(12): 14-17.
- [9] Liu Bingyao, Zhang Li. Emotion and Memory: A Study on the Empathetic Communication of Traditional Culture-Themed Online Micro-Short Dramas [J]. *Reporter's Cradle*, 2024(8): 54-56.
- [10] Tang Yilu. Promoting the Healthy Development of the Micro-Short Drama Industry [N]. *Economic Daily*, 2024-07-20(3).
- [11] Xu Xinqiang. Main Theme Micro-Short Dramas: No Turning Back Once on Stage [EB/OL]. (2024-10-09) [2024-11-20]. <https://mp.weixin.qq.com/s/waidZ-liam1OwbNu376t3A>.
- [12] Yang Haibo, Ma Dong. The Development Status and Optimization Innovation Paths of Micro-Short Dramas from the Perspective of New Media [J]. *China Media Technology*, 2024(7): 67-70.

**Author Profile:** Wang Zhe (1984—), male, from Shanxi, holds a master's degree and is a senior editor at Xuexi Qiangguo Learning Platform Co., Ltd. His research focuses on media convergence, public opinion research, and online communication.

*(Responsible Editor: Li Yansong)*

*Note: Figure translations are in progress. See original paper for figures.*

*Source: ChinaXiv — Machine translation. Verify with original.*