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Microdrama in the GCC Region

Author: Daoud Jackson

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Introduction

Microdramas are short-form vertical video series optimized for mobile consumers. Originating in China, the microdrama industry has grown rapidly worldwide since 2022 and is set for sustained global growth.

The success of the microdrama industry represents a reinvention of traditional media and storytelling using the high-powered engagement tools of the modern internet era. Microdramas are mobile first, reflecting increasing consumption on personal devices and on-the-go viewing habits. They employ extensive plot hooks to engage users with every beat of the story and encourage continued watching, and creators use data extensively to hone narratives for maximum audience impact. They are produced at comparatively low cost thanks to both shorter runtimes and extensive use of AI and are widely discoverable on the internet's most-used social media video platforms such as Instagram, YouTube Shorts, and TikTok. Microdrama producers have also learned from the monetization strategies of online gaming and make use of a combination of advertising, subscriptions, and in-app purchases to generate revenue.

Globally, the microdrama market is dominated by China, the birthplace of the industry, which accounted for 83% of revenue in 2025.
The global microdrama market is expected to reach $14bn in revenue in 2026, $3bn coming from outside China. This portion of revenue is expected to grow 290% from its 2024 mark to 2026, propelled by wealthy entertainment markets such as the US, Japan, the UK, and South Korea, where high levels of content consumption are paired with a willingness to spend on microtransactions.

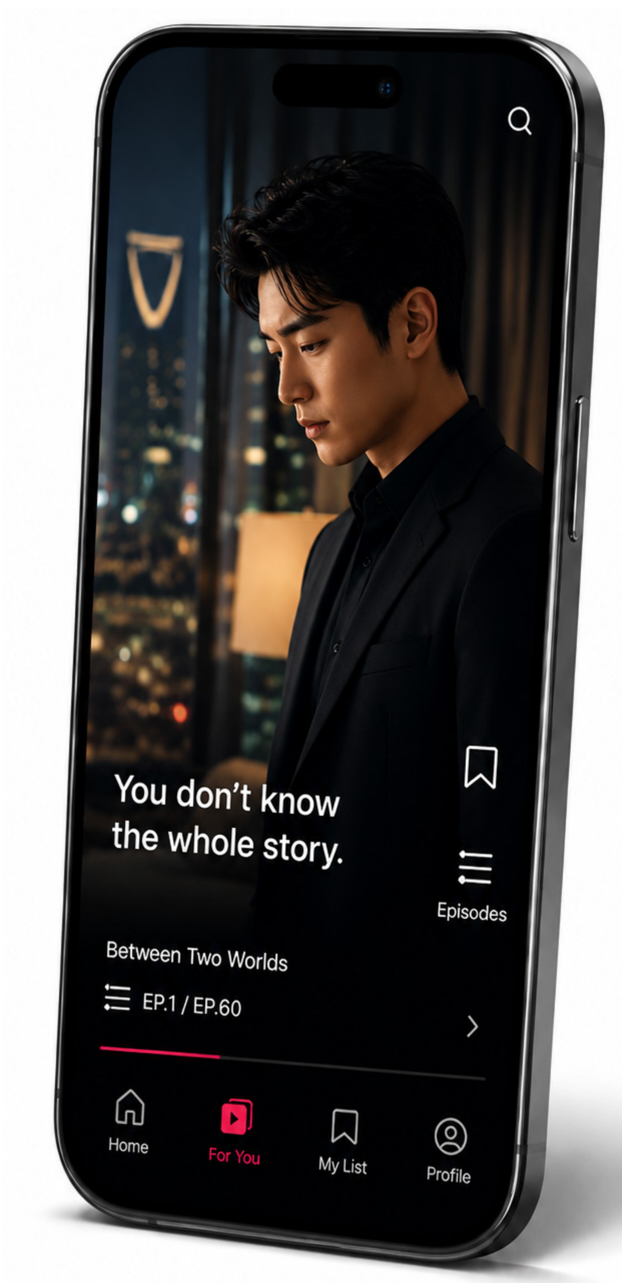
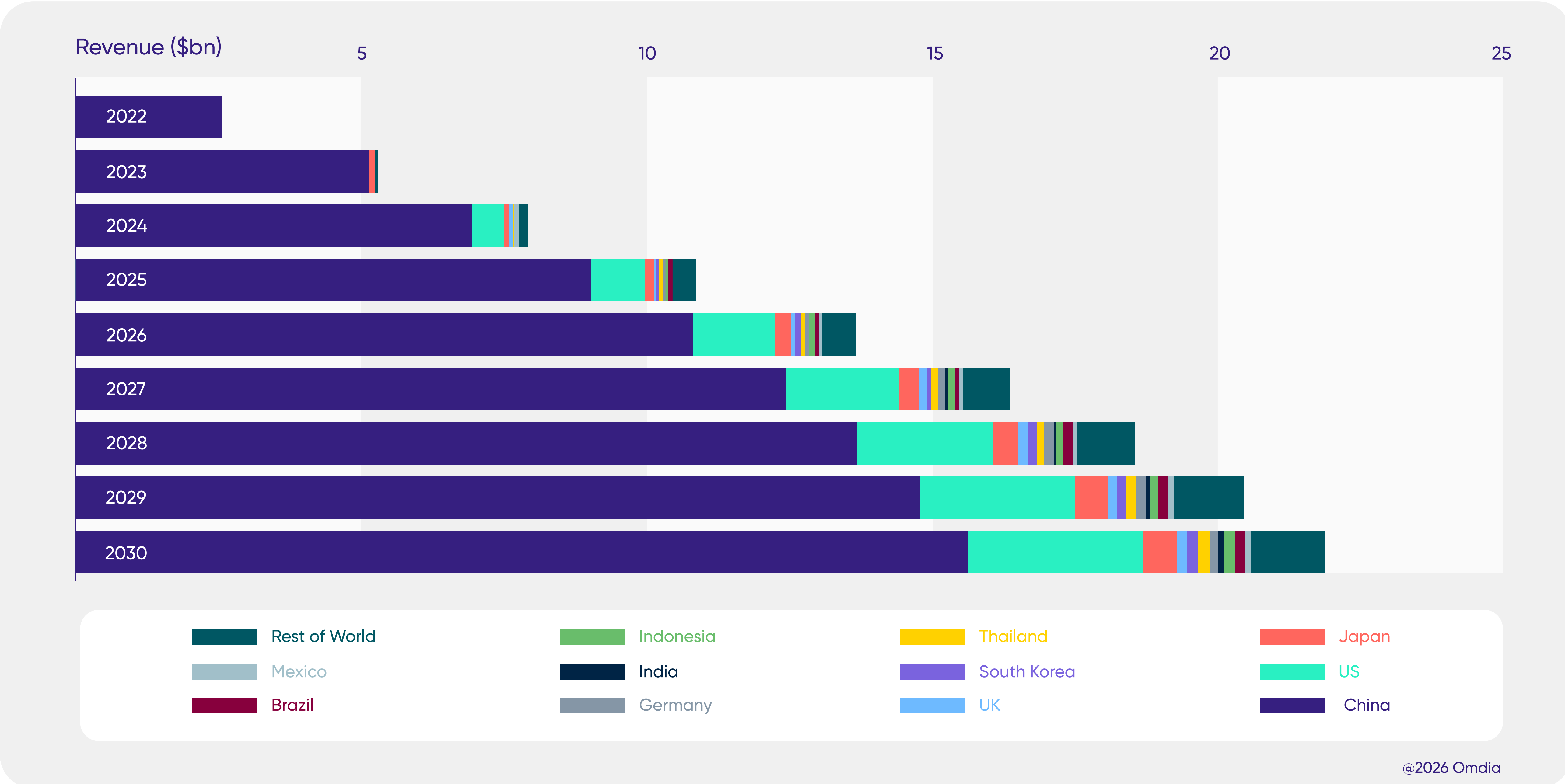


Figure 1: Global microdrama revenue by market



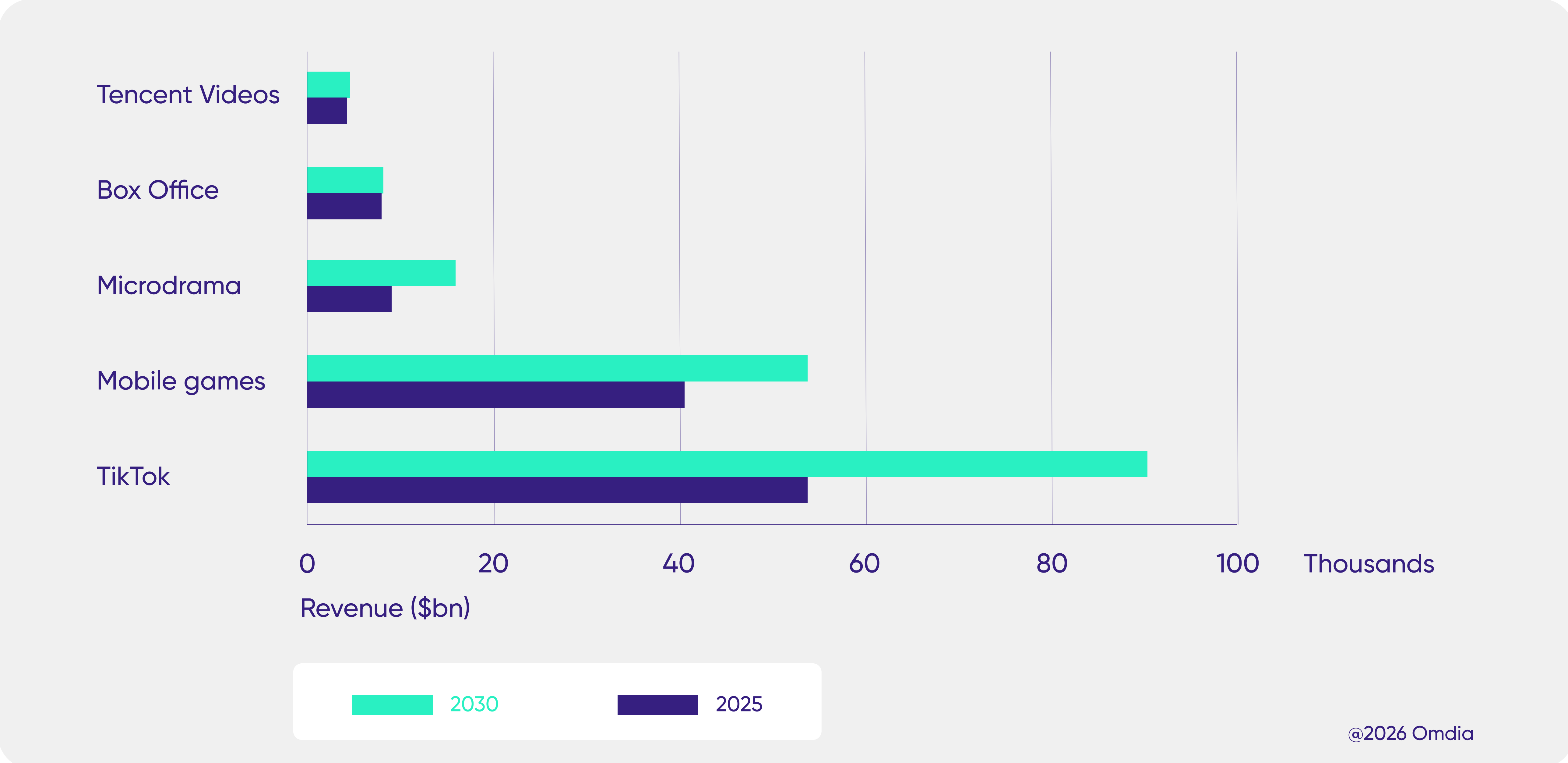
Source: Omdia

Within China, the explosive growth of the microdrama industry has not simply been a by product of a growing overall media ecosystem but has seen microdramas outcompete other entertainment sectors. Short-form video in China grew alongside platforms such as TikTok, Douyin, and Kuaishou.

The microdrama trend first started in China in 2018, but its popularity only surged around 2023. Microdrama content rights holders and distributors developed from popular online literature platforms in China, which launched microdrama apps internationally in order to monetize their literature catalogs.

In China, microdrama revenue in 2025 surpassed that of the overall cinematic box office. In the US, though microdramas are forecast to remain smaller than other entertainment streams such as free ad-supported streaming television (FAST) and mobile games, the industry's size will more than triple by 2030, reaching a total of over $3bn.

Figure 2: China, revenue by key entertainment service area, 2025 vs. 2030



Source: Omdia

Despite this explosive growth, the future of the sector remains somewhat uncertain, especially as major global leaders in the media and entertainment sector are only taking their first steps in the microdrama industry.

The leading players may change over the next five years, but the fundamental engagement strength is likely to continue propelling growth momentum through the 2020s. As the business matures globally, stronger brands are expected to emerge, which may allow leading microdrama services to reduce the high marketing costs of attracting users.

Despite substantial growth, most current microdrama businesses are not profitable and thus must manage a careful balancing act between the costs of content production and user acquisition and the revenue they generate. As this element of the market develops, we will likely see renewed pressure on many of the largest microdrama services to achieve profitability toward 2030.

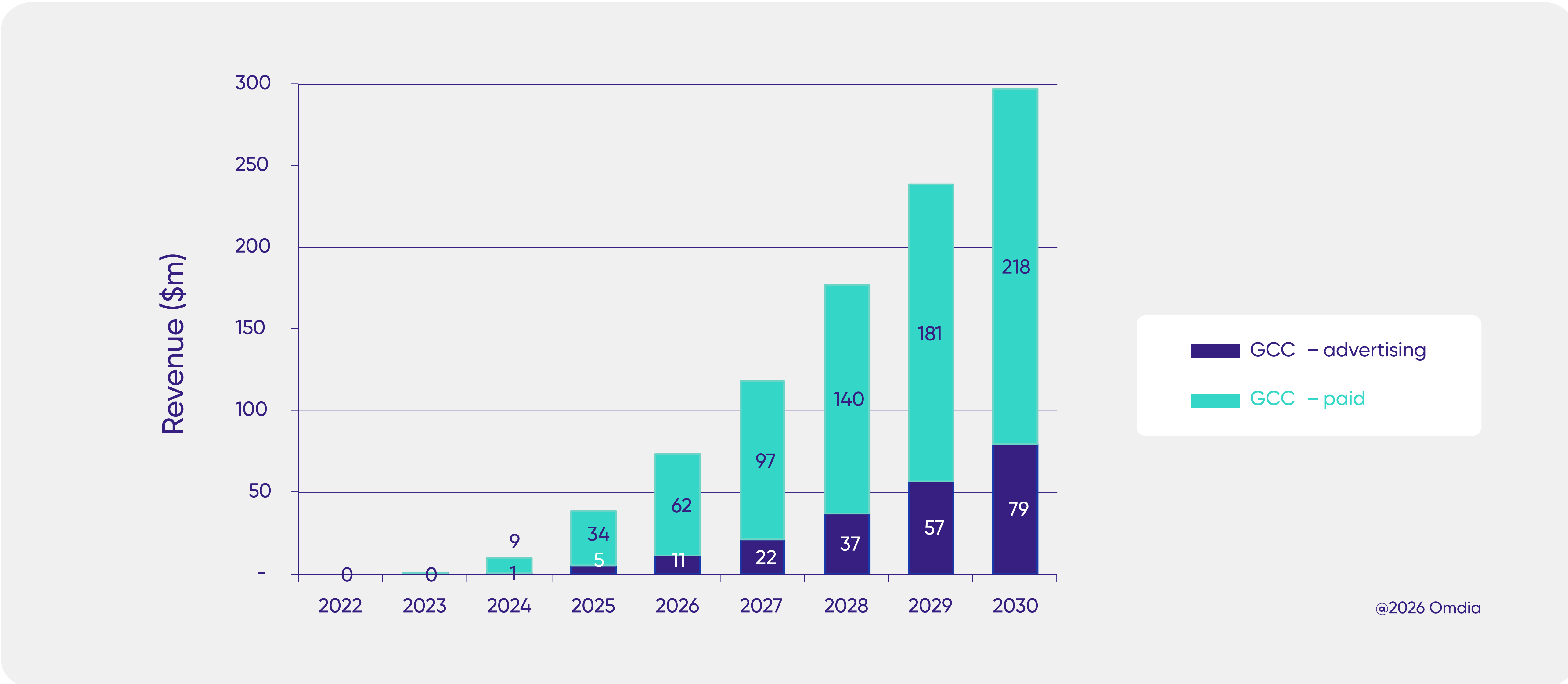
Size of the GCC microdrama market in 2026

In 2025, the microdrama market in the GCC was estimated to be worth $38.9m, representing just over 2% of the global microdrama market excluding China.

Currently, the largest markets in terms of revenue are the US, Japan, South Korea, the UK, and Thailand, which together account for 68% of the global market outside China. But 2025 was a significant year for the microdrama industry in the GCC region: its share of global revenue doubled, and overall revenue increased almost 400% year on year.

This rate of growth is forecast to slow, but in 2026 the GCC microdrama industry is expected to be worth $73.7m, 2.5% of the total worldwide market excluding China.

Figure 3: GCC microdrama revenue, 2022–30



Source: Omdia

As is typical in other regions globally, total microdrama revenue in the GCC region is dominated by paid subscriptions and microtransactions. In 2025, paid transactions accounted for 87% of revenue, and this share is forecast to increase slightly across the rest of the decade. Within this, the share of total revenue coming from subscriptions is forecast to fall slightly over the decade as a narrow, highly engaged subscription user base is replaced by a broader audience willing to spend small amounts through transactional payments.

Overall, the advertising-supported business for microdramas is challenging because of the high costs associated with customer acquisition. This means that most platforms are focused on finding customers who are willing to spend rather than on simply maximizing total audience. At present, the range of advertisers available on most microdrama platforms remains relatively low, but this is set to increase, which will mean that the total share of advertising revenue increases, especially as the total user base in the GCC region grows. In turn, there will also be greater possibility to generate revenue from product placement in GCC-specific microdramas and microdrama apps as the region's industry develops. At present, with most microdrama content being imported to the region, this industry remains limited.

The GCC microdrama user base is small but growing fast

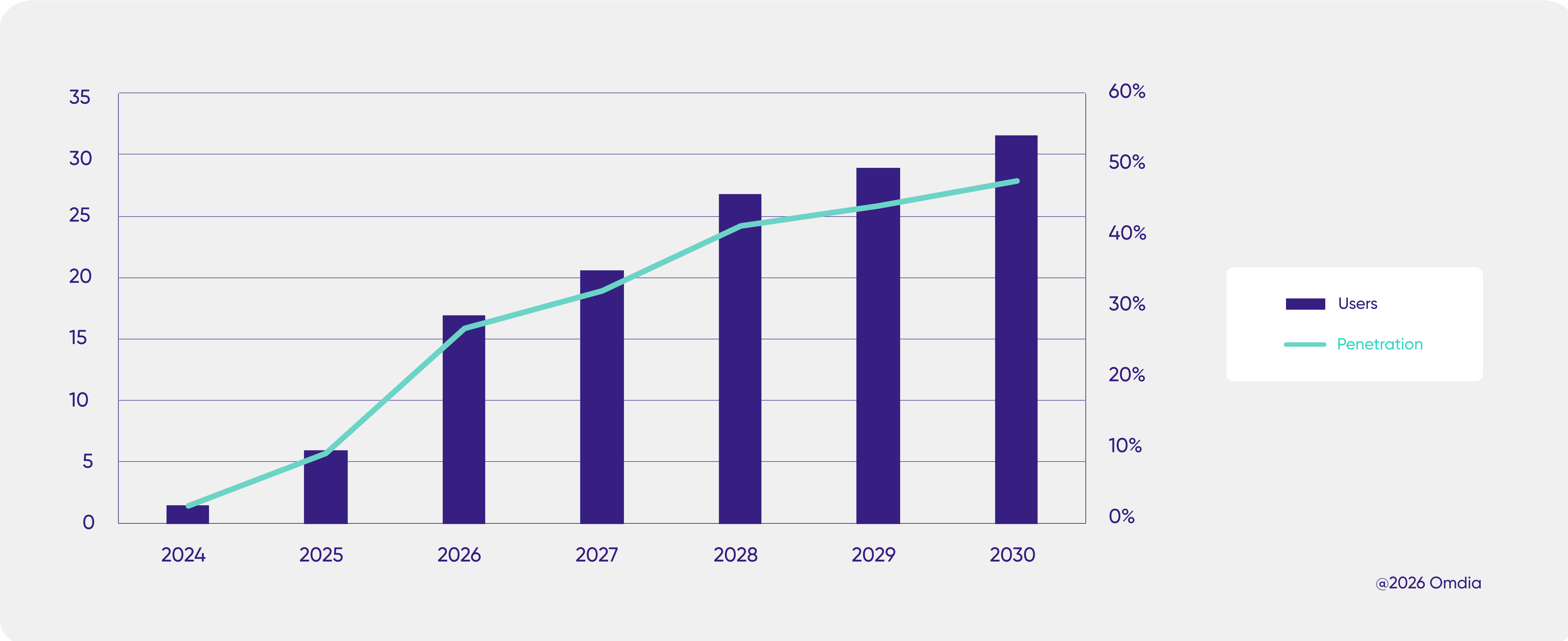
In total, none of the GCC markets are among the 10 largest in terms of user base worldwide, but the size of the user bases is increasing rapidly.

The largest GCC market in terms of users is Saudi Arabia, which has an estimated 2.2 million microdrama consumers as of 2025. This number is forecast to increase to 20.9 million by 2030. The second-largest GCC market is the UAE, which currently has an estimated 1.4 million microdrama users.

This number is again set to increase rapidly in 2026 before growth slows, but current forecasts suggest the country will reach around 4.1 million users by 2030.

The Qatari market is currently home to 700,000 microdrama users, and this number is set to more than double by 2030, when there will be an estimated 2 million microdrama users.

Figure 4: GCC microdrama forecast, 2022–30



Source: Omdia

Saudi Arabia is also the largest GCC market in terms of microdrama revenue, which reached $15m in 2025, ahead of $13.1m in the UAE and $3.7m in Qatar. These numbers are forecast to increase through 2030, when the total GCC microdrama sector will be worth $297m, a 760% increase in the final five years of this decade.

One key factor in the growth of the GCC sector will be the growth of the microdrama industry in the home countries of the region's diaspora workforce.

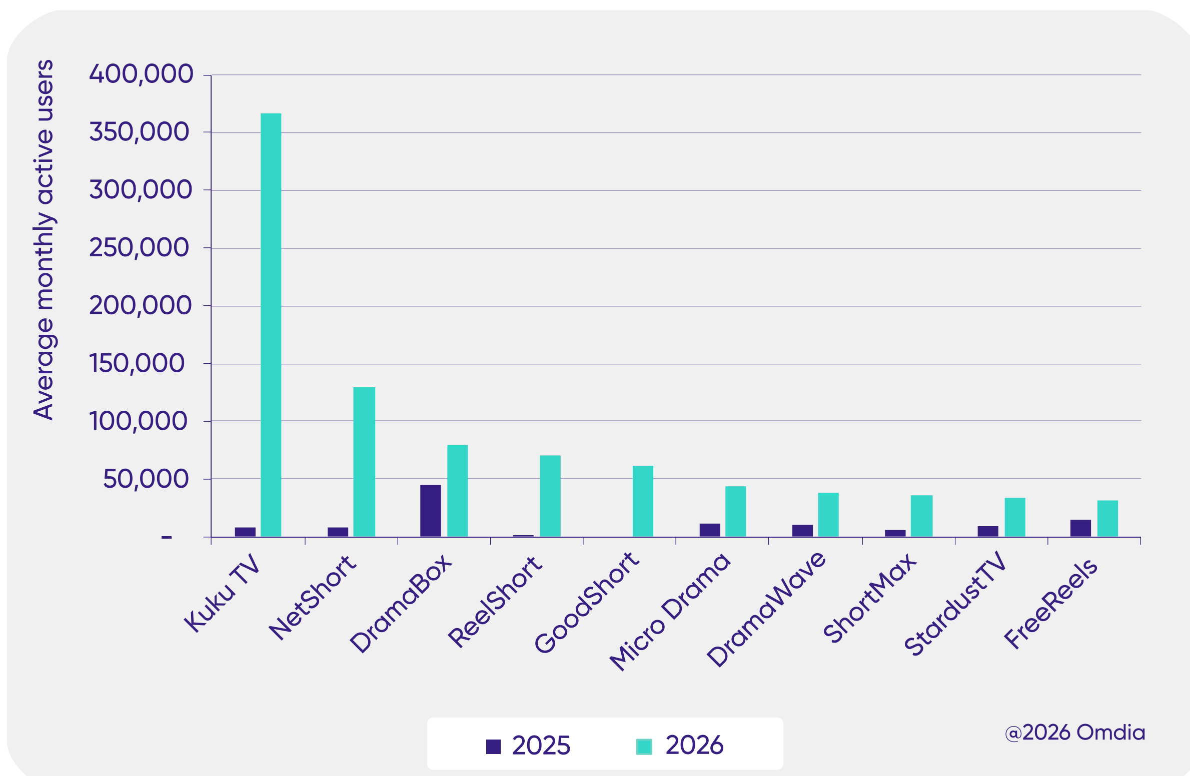
Rapid growth in the Indian microdrama industry and the increase in production of content in the Asian subcontinent is likely to translate into substantial revenues in the GCC region by the end of the decade, especially as the strongest platforms establish stronger brands.

Leading microdrama platforms in the GCC region

The GCC microdrama landscape remains highly competitive, and no single platform has achieved a dominant market position.

DramaBox currently holds pole position in Saudi Arabia, but the race for market supremacy is far from decided. Unlike the subscription video-on-demand (SVOD) market, where clear leaders such as Netflix and Shahid maintain substantial gaps over competitors, the microdrama sector shows much tighter competition, and month-to-month leadership has shifted across the past 15 months.

Figure 5: GCC, average monthly users of microdrama apps, 1Q25 vs. 1Q26

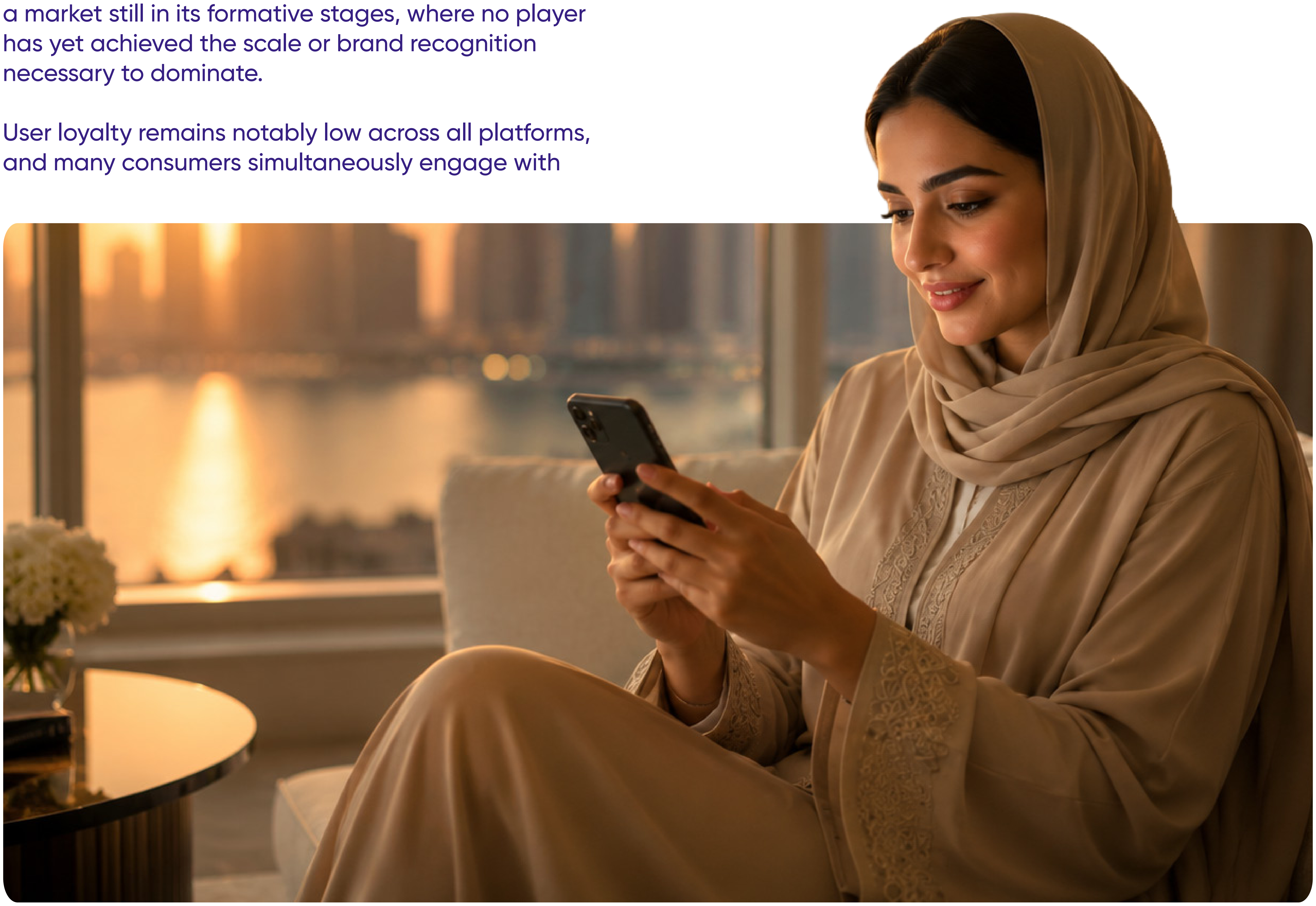


How platforms are shaping the GCC microdrama market

In terms of average monthly users (MAUs) across the past 15 months, four platforms—DramaBox, Kuku TV, NetShort, and ReelShort—have emerged as frontrunners. Together, these services account for just over 50% of MAUs in the GCC region.

The next 10 largest platforms capture approximately 40% of total engagement. This fragmentation reflects a market still in its formative stages, where no player has yet achieved the scale or brand recognition necessary to dominate.

User loyalty remains notably low across all platforms, and many consumers simultaneously engage with multiple microdrama services. This behavior stems from three key factors: the absence of strong platform branding, aggressive content-based user targeting through social media, and comparatively weaker engagement chains that fail to lock users into a single ecosystem. The result is a fluid market where platforms compete primarily on individual content appeal rather than overall service value.



Leading platforms in the GCC microdrama market

DramaBox, owned by Singapore-based StoryMatrix, has differentiated itself through a multipronged approach. The platform offers subscriptions, advertising-supported content, and coin-based microtransactions and collaborates with gaming apps to boost traffic. Its content library extends beyond traditional microdramas to include anime, and paid members enjoy benefits including content downloads, drama-gifting capabilities, and ad-free viewing. The platform's most popular content typically revolves around power fantasies featuring kings and CEOs, appealing to audiences seeking aspirational narratives.

NetShort, owned by Singapore-based NETSTORY, takes a more focused approach by exclusively offering microdrama content. The platform combines subscription and coin-based monetization while emphasizing website partnerships over social media for traffic acquisition, a strategy that differentiates it from most competitors. Popular titles including Hidden Wolf King and 30 Years Frozen, 3 Brothers Regret have resonated with audiences, helping NetShort achieve particularly strong performance in Kuwait, Oman, and Qatar, where it has led the market over the past 15 months.

Kuku TV differs from most of the other leading microdrama services in the GCC region because of its Indian-focused content. The platform has rapidly grown to be the largest microdrama platform in India and has seen rapid growth in the GCC region, particularly among the Indian expatriate audience. Overall, KukuTV attracts 25% of its GCC audience from the UAE, a higher mark than for most other services.

ReelShort, operated by Crazy Maple Studios, similarly employs a hybrid monetization model combining subscriptions, advertising, and in-app purchases. The platform has invested in exclusive content production and offers both dubbed content and interactive dramas. Hit series such as How to Tame a Silver Fox and Bound by Honor have helped establish ReelShort's content credentials, though the platform has yet to translate this into sustained market leadership.

GoodShort rounds out the leading group as the third-largest platform in the UAE and Oman, though detailed information about its specific strategic positioning remains limited.

Platform performance varies significantly across GCC markets. Saudi Arabia represents the largest market for most services, accounting for approximately 55% of users across all platforms, but some services show different geographic concentrations. NetShort, for instance, derives only 44% of its users from Saudi Arabia and has relatively stronger performance in Kuwait, Oman, and Qatar. QuickTV and FlickReels represent notable exceptions to the Saudi-dominant pattern with larger user bases in the UAE than in Saudi Arabia.

This geographical fragmentation, combined with low user loyalty and tight competitive gaps, suggests the GCC microdrama market remains wide open. The platform that can successfully build strong brand recognition while maintaining content appeal across several markets will be best positioned to emerge as the regional leader.

Emerging platforms and regional disruption

Though Chinese-owned platforms currently dominate the GCC microdrama landscape, a wave of regional players and international streaming services are positioning themselves to disrupt the status quo. These emerging competitors bring different strategic advantages, such as cultural proximity and established user bases, that could reshape the market as it matures.

GCC-specific microdrama platforms are being launched

The launch of Blingwood in February 2026 represents the most significant GCC-native entry into the microdrama space. The UAE-based service positions Arabic-specific content as its core differentiator, addressing a gap in the current market, where most content originates from China and other Asian markets.

However, Blingwood faces the fundamental challenge confronting all new microdrama platforms, the need to build both a robust content pipeline and a technical infrastructure before committing to the high marketing costs required for user acquisition. Without sufficient content depth, aggressive user acquisition spending risks being frittered away as users quickly churn to competitors with deeper libraries.

As of mid-2026, Blingwood remains a small service, suggesting the platform is still in its content development phase.

Partnerships shaping the GCC microdrama landscape

Several partnerships announced in 2025 and early 2026 signal growing regional investment in microdrama content production:

Dubai-based studio WhiteBee Media partnered with RisingJoy, a leading microdrama licensing company, in May 2025 to bring hit intellectual property from China to Arab markets. This approach—adapting proven Chinese content for Arabic-speaking audiences—offers a lower-risk path than original production while addressing cultural specificity concerns.

Rotana Media has taken a different approach through its partnership with Lebanon-based Scene to produce original content for the Middle East & North Africa (MENA) region. This strategy prioritizes cultural authenticity from the ground up, though it requires longer development timelines and higher upfront investment.

Smaller services such as FlexTV have opted for content acquisition agreements rather than production partnerships, reflecting the diverse strategies emerging in the regional market.

Tesliya represents yet another model, launching with a diversified monetization approach spanning premium video on demand (PVOD), transactional video on demand (TVOD), advertising-based video on demand (AVOD), FAST channels, and games content. However, the platform's dedicated user base remains very small, suggesting that diversification alone cannot overcome the fundamental challenge of content appeal and user acquisition

Though these partnerships and platforms demonstrate growing regional interest in the microdrama sector, most remain in nascent stages. The real output from these collaborations is expected to materialize throughout 2026 and beyond as content pipelines mature and platforms refine their market positioning.

Perhaps the most significant potential disruption comes from established streaming platforms pivoting toward microdrama content. Viu launched a dedicated vertical-video platform in January 2026, and Zee5 introduced its Bullet section for short-form content in the same period. Shofha has announced a dedicated microdrama platform called Shofha Sports, suggesting genre-specific approaches may emerge. These traditional players bring substantial advantages to the microdrama market.
Their established brands help validate the content format for consumers who may not actively use social media platforms, where most microdrama discovery currently occurs. They also offer alternative monetization pathways through traditional subscription-supported streaming services, potentially attracting audiences uncomfortable with coin-based microtransactions.
Most importantly, these platforms possess existing user bases and content distribution infrastructure, dramatically reducing the customer acquisition costs that burden pure-play microdrama services.

Zee5's entry holds particular promise for the GCC region given the substantial Indian diaspora population across these markets. Indian-origin content has demonstrated strong travel potential, and Zee5's existing library of Southern Asian content could provide a natural bridge to microdrama consumption for audiences already familiar with the platform. As the Indian microdrama industry continues its rapid growth, Zee5 is well positioned to serve as a conduit for this content into the GCC region.

The path to disruption for the GCC microdrama landscape

For regional disruption to occur, emerging platforms must overcome several hurdles. They need to develop content pipelines deep enough to sustain user engagement, build brands strong enough to reduce reliance on expensive social media marketing, and establish monetization models that work within the GCC diverse payment infrastructure. Platforms with the greatest potential for success will be those that capitalize on existing advantages—such as cultural proximity, established user bases, or strong content production capabilities—rather than attempting to replicate the Chinese microdrama model in its entirety. Tailoring strategies to the unique dynamics of the GCC region will be essential for long-term growth.

The fragmented nature of the current market, with no dominant player yet, presents a unique opportunity for well-resourced challengers to establish themselves. However, this window for disruption is narrowing as Chinese-owned platforms aggressively invest in user acquisition and content localization, creating network effects and entrenched user habits. The next 12–18 months will be critical in determining whether MENA-specific platforms can carve out meaningful market positions or whether the region will continue to be dominated by international players tailoring content for local audiences.

Content strategy represents perhaps the most critical factor in determining which platforms will achieve sustainable success in the GCC microdrama market. Though the technical format of microdramas—short-form, mobile-optimized, engagement-driven storytelling—translates across cultures, the specific narratives, themes, and cultural references that drive viewer engagement require careful localization.

Challenges for microdrama localization in the GCC

Globally successful microdrama platforms often rely on risqué storylines featuring romantic entanglements, power dynamics, and sensational plot twists. These themes resonate in markets such as China and the US, but they pose challenges in the GCC region, where cultural norms and sensitivities demand a more tailored approach to storytelling.

For subtitled content, the lean-in nature of microdrama consumption—where viewers actively engage with their mobile screens—makes language barriers less prohibitive than in traditional television. Tranches of the most popular current Chinese and Western microdramas may not align with regional cultural sensitivities, which presents a challenge for some global operators in the GCC region. However, where this has historically been an issue on linear TV, it has conversely presented an opportunity for providers from other parts of the world, such as Mexico or Turkey, to sell premium content into the region.

Equally, as the microdrama sector grows, the need to adapt to local tastes will present a substantial opportunity for those producing content with the region specifically in mind.

Opportunities for new content investment in the GCC microdrama landscape

Categories that remains underappreciated in the current GCC microdrama landscape are stories that build on local folklore and narratives focused on moral lessons. These genres can deliver the same tempo of shocks, plot twists, and cliffhangers that make microdramas engaging while avoiding content that risks censorship or cultural backlash. Stories featuring folklore, moral parables, historical legends, or family honor can be both culturally specific and broadly appealing across the region and can mirror the popular supernatural stories currently available on microdrama platforms that draw from Chinese folklore.

As the microdrama sector seeks to grow sustainably beyond its current early-adopter audience, telling stories that do not risk censorship or cultural controversy will become increasingly important.

Platforms that can successfully navigate this balance—maintaining the engagement mechanics that make microdramas addictive while respecting cultural sensitivities—will be best positioned for long-term growth.

Expanding the GCC microdrama landscape to reach a wider audience

Cost savings to be made when developing microdramas

The rapid expansion of the Chinese microdrama industry has indirectly benefited content production in the Middle East by driving down costs. Investments in Shenzhen-based microdrama studios have established a robust creative ecosystem, complete with specialized equipment, skilled crews, and streamlined production workflows.

As the microdrama industry becomes more financially sustainable and investors look toward a longer-term content pipeline, this studio-based model is likely to be replicated in other regions. At present, the absence of dedicated microdrama production capacity in the GCC region presents a substantial future investment opportunity.

The reduction in production costs is especially critical in light of the high marketing expenses faced by microdrama platforms. By lowering production budgets, platforms can allocate more resources to content experimentation, exploring diverse genres and themes to discover what resonates with Arabic-speaking audiences without the pressure for every series to achieve commercial success.

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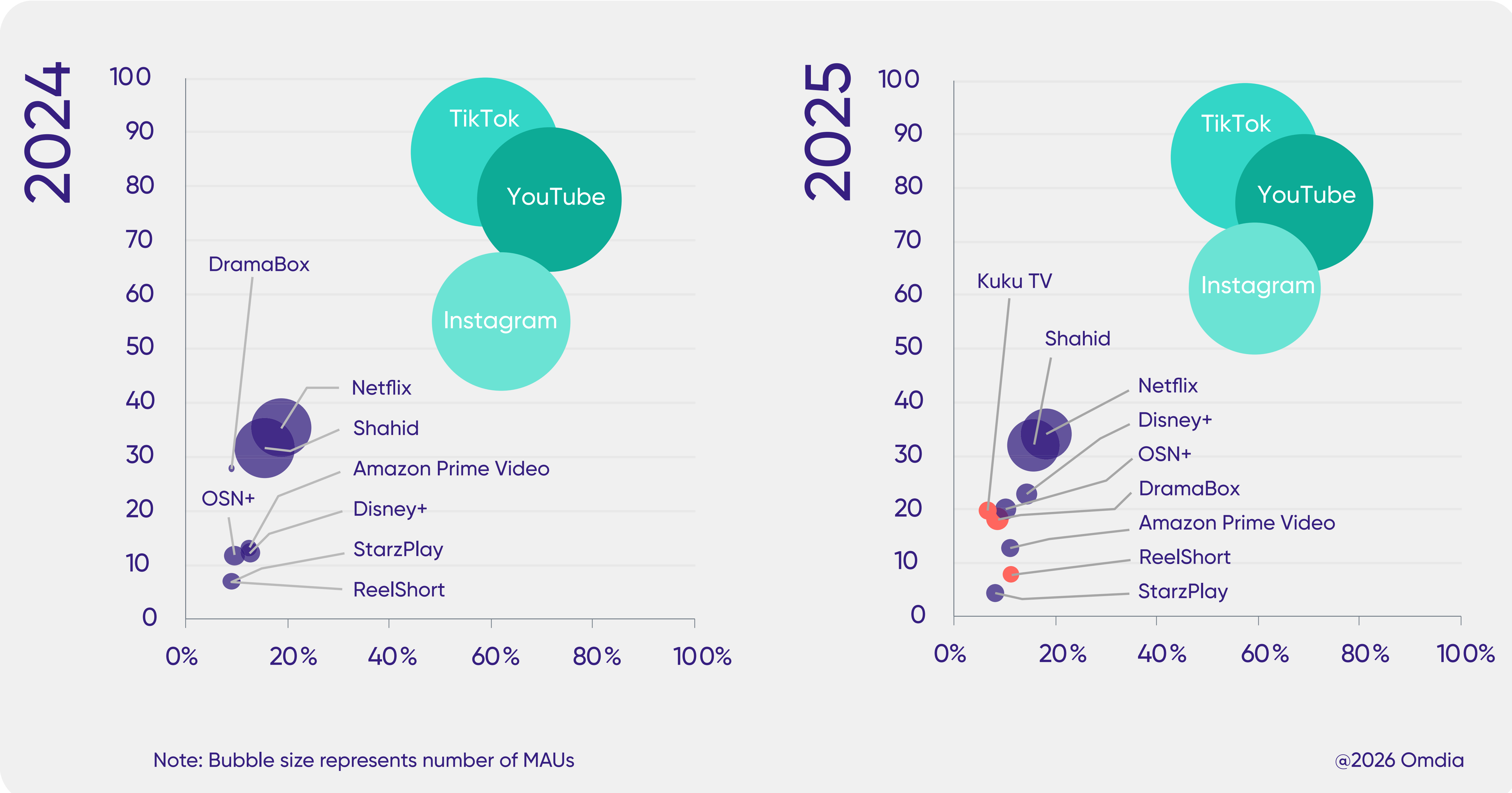
Audience development patterns in Saudi Arabia

Figure 6: Saudi Arabia, app engagement vs. user stickiness, 2024 & 2025



Source: Omdia analysis of Sensor Tower data

Looking specifically at how the market is developing, we can see a clear pattern of audience development. In Saudi Arabia, the highest-engagement video apps are TikTok, YouTube, and Instagram, which lead in the share of users engaging with the platform every day, the number of minutes per day each user spends on the platform, and the size of the total user base. Beneath these, Netflix and Shahid have continued to attract over 30 minutes of daily mobile usage per user. Other platforms are seeing increases in daily usage: Kuku TV and DramaBox are approaching OSN+ and Disney+ in terms of the number of minutes of content consumed on the mobile app per day and are also significantly increasing their total user bases.

This comparison is not entirely like for like: users consume content from Netflix, Shahid, OSN, Amazon Prime Video, and STARZPLAY on nonmobile devices as well. However, the capacity of microdrama apps to simultaneously increase their user bases while maintaining levels of stickiness and overall daily usage comparable to the second tier of over-the-top (OTT) apps in Saudi Arabia suggests that further growth is possible.

Furthermore, the overall microdrama segment is likely to be buoyed by substantial future investment from leading SVOD players seeking to bring the high levels of monetization and short-form video engagement to their platforms.

Netflix has announced plans to add a vertical-video feed to its platform, and as the monetization in vertical formats increases, it is likely that this will be home to dedicated content in addition to promotional content linked to existing long-form assets. In India, OTT market leaders such as JioHotstar, Zee5, and Amazon MX Player have already launched dedicated microdrama portals inside their mobile interfaces, and it seems likely that this model will be widely replicated by streaming platforms that seek to compete for both large-screen and small-screen engagement.

The entry of these players, which have more established brands and substantially larger user bases, will present challenges for smaller microdrama providers seeking to compete but is ultimately likely to increase the overall size of the microdrama industry.

Telco partnerships and payment facilitation

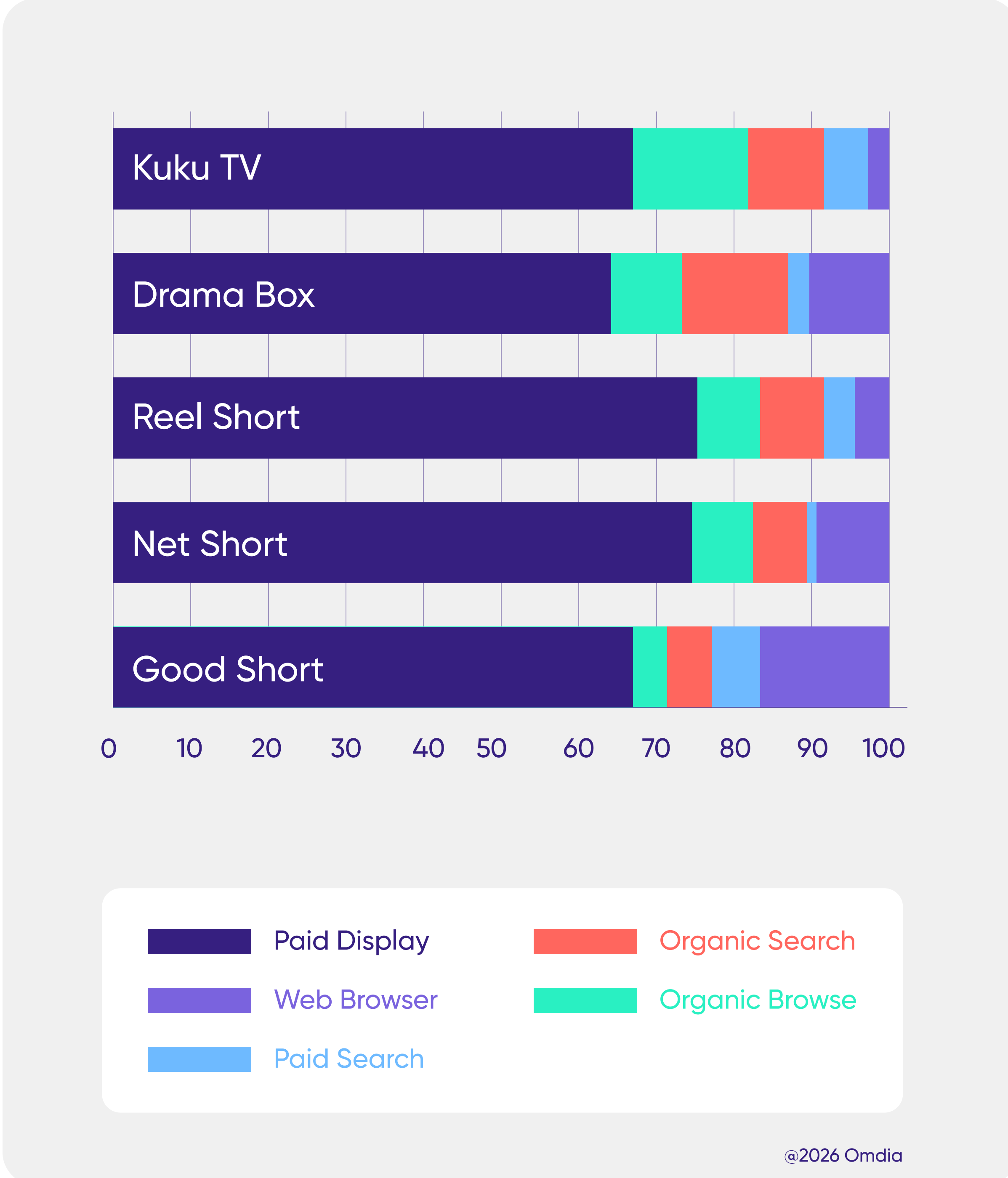
Ultimately, the challenges in facilitating payments in markets across the MENA region—including Iraq, Egypt, and Algeria, which have fast-growing populations and strong content consumption behaviors—may present an opportunity for microdrama monetization through telcos. Telcos have served a vital role in the development of OTT monetization over the past decade, through hundreds of telco-OTT bundling partnerships, direct carrier billing, and cross-promotion. Telcos' OTT strategies in the GCC region continue to evolve with providers such as Ooredoo and e& evolving D2C strategies and investing in more comprehensive OTT aggregation for fixed customers. Customers in the GCC region in particular pay what are among the higher average monthly prices for fixed broadband and mobile connections worldwide, so the scope for extensive bundling partnerships that help to justify large ARPUs is substantial. Telcos have varied these bundling partnerships across sectors including gaming, food delivery, entertainment and e-health, often maintaining more than 20 different partners at a single time. In this context, it is only a matter of time before the first extensive GCC telco-microdrama partnerships are launched.

By facilitating payments through direct carrier billing or by bundling in-app coins with mobile subscription packages, there is potential to build both monthly reengagement and monetization for microdrama services while creating a more engaged audience for telcos. For many microdrama services, a consistent monthly contract may be a way to reattract users while reducing spending on app marketing.

User acquisition and the marketing cost challenge

At present, in the GCC region, the leading source of user acquisition for microdrama services is through social media. This is particularly the case for Instagram and TikTok, which can support the kinds of short video clips that lead users to microdrama platforms. Though some microdrama apps are able to monetize in part through social media itself, the aim is ultimately to attract users into dedicated app ecosystems.

Figure 7: GCC, user acquisition by channel, March 2026



Source: Omdia

As of March 2025, 72% of users acquired by the 20 leading microdrama apps in the GCC region came through either paid display or paid search advertising. Around 18% came through organic means, either through browsers or online search terms. Overall, this dependence on paid search has not decreased in the last year: as of March 2026 73% arrived via these paid channels.

User acquisition via paid channels has been a successful way of increasing the total user base of microdrama platforms in the last year. However, the cost of user acquisition remains high for microdrama platforms. Overall, one of the most significant differences in the microdrama industry from other forms of media and entertainment is the proportion of spending dedicated to marketing costs. In many cases, this can be as high as 80% for leading platforms.

Successful content helps to reduce the amount of money that needs to be spent on marketing a series, but very high marketing costs are ultimately

unsustainable. The aim for most microdrama services will be to find a way to build brands that are strong enough to continually and consistently attract users even when marketing spend has decreased. Though this poses a challenge for the sustainability of the industry as it seeks to grow, platforms do need to find ways to increase revenue to cover the short-term costs of this marketing as they seek to establish themselves as large platforms.
Whether this business model is ultimately sustainable remains to be seen, but given the large losses incurred by many microdrama platforms in the short term, it is likely that eventually we will see market consolidation as the largest platforms establish themselves and their brands.

Opportunities for GCC-specific branding

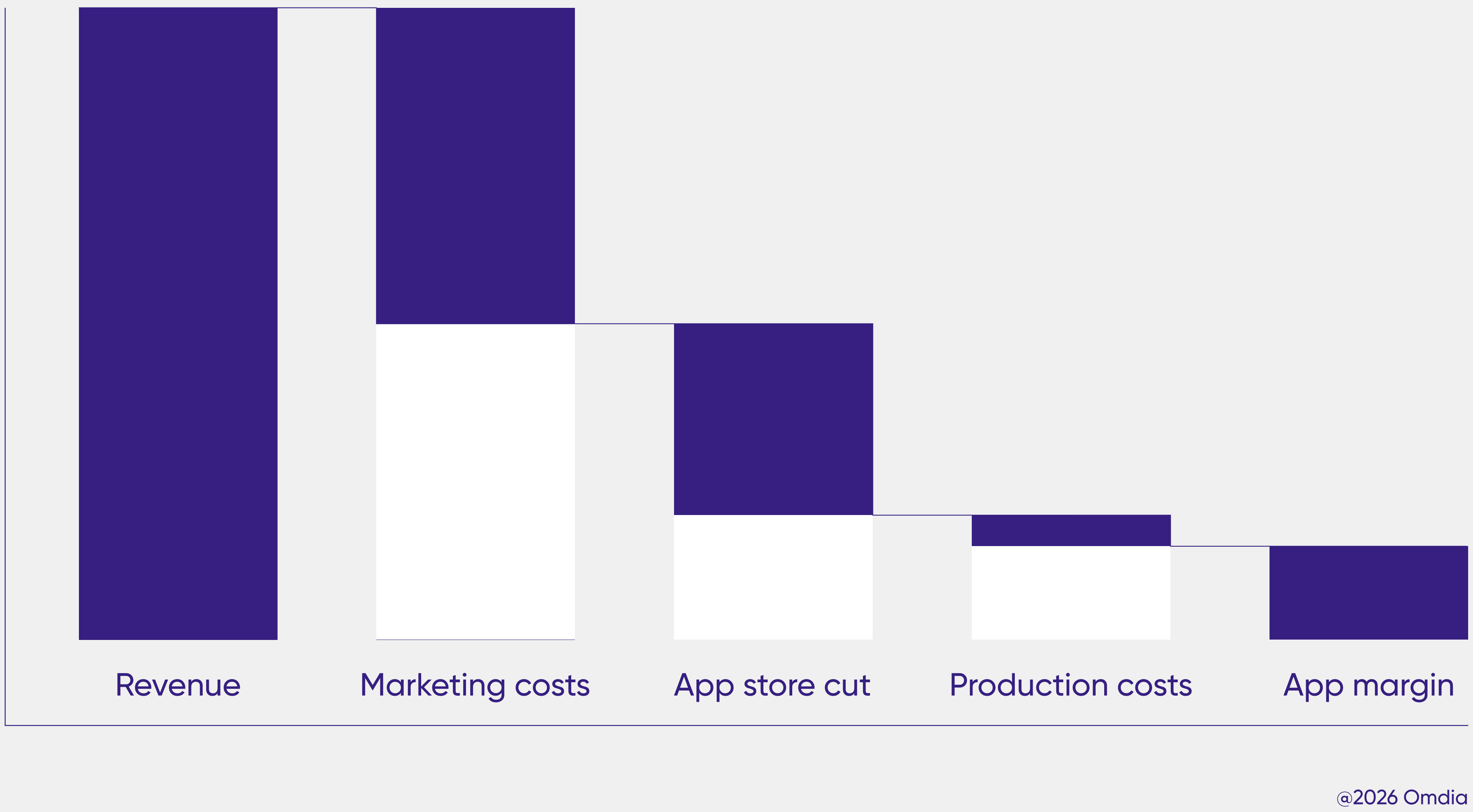
There remains a substantial opportunity for GCC-specific platforms that are targeted at local content consumers and are more distinctly branded.
At present, a number of the leading services rely on customer acquisition series by series and do not retain a strong brand associated with either particular forms of content or particular actors. This may well change in the coming years.

There is an opportunity for more dedicated branding targeted to specific markets rather than generic marketing or branding that works at a global level but has less cultural salience in the GCC region.

Conclusions

Growth prospects and business model evolution

Figure 8: Microdrama, approximate app finance overview



Source: Omdia analysis of Sensor Tower data

The growth prospects for the microdrama industry in the GCC region through 2030 remain strong, though it is likely that the pace of growth will slow slightly in the coming years because many of the most susceptible audiences have already been acquired into the microdrama user base.

What we will see is the development of business models. As unsustainable marketing costs are reduced, businesses will need to revitalize the way they operate and will seek to recoup greater benefit from their customers. In many cases, this will be through successful identification of the highest-spending users, whom businesses will seek to exploit.

However, that this high level of spending from a small, dedicated audience may prove unsustainable, so businesses may begin to pivot toward more traditional business models, particularly subscription services.

The subscription services model, in turn, may become more prominent as larger traditional players such as Netflix, Disney, and NBC lean more heavily into microdrama content to compete with the dedicated microdrama services. If these services invest substantially in microdrama content in order to increase mobile engagement, the total microdrama industry in the GCC region may increase at a rate faster than that predicted in current Omdia forecasts.

Expanding audience demographics

In addition, at present most microdrama users in the GCC region are female, as they are worldwide. In some parts of the world—for example, in India— this gender balance is less extreme, but it may be the case that over the coming years, as microdrama providers seek to expand beyond that initial user base, more content is created to appeal to a male audience than is currently the case. This could also increase the microdrama ecosystem more broadly.

Current signs from regions such as India suggest that there is more investment in different forms of microdrama content, such as sports-focused titles. As the microdrama industry grows globally, we may see content, such as football-based microdramas, that is particularly appealing to parts of the GCC audience.

Recommendations to manage future risks and uncertainties

However, current Omdia forecasts may be overestimating potential growth. If advertising and marketing costs prove to be unsustainable, microdrama platforms may be unable to maintain their rapid rate of customer acquisition. If this causes a decrease in marketing spending and a shift to a smaller, more conservative, better-monetized audience, it may be that current forecasts for revenue are somewhat met, but user acquisition slows substantially and the platforms move toward trying to be more sustainable in the medium term rather than solely focusing on growth in the short term.

Finally, there is still substantial risk in an industry that is only just gaining prominence. Regulatory action may seek to contain the industry as we have seen in some other markets with gaming or microtransaction-based businesses. If user spending on these services becomes unsustainable or chaotic, political pressure to restrict them may increase, so there remains a regulatory risk for the microdrama industry that has so far been unexplored.
Ultimately, the aim for the microdrama industry may shift from growth to sustainability over the long term:

Leverage telco partnerships for monetization
Collaborate with regional telcos to facilitate payments through direct carrier billing or bundle microdrama subscriptions with mobile and broadband packages. This can enhance user engagement and reduce reliance on app marketing, which is currently the primary cost for microdrama businesses.

Reduce production costs through regional studios
Establish dedicated microdrama production facilities in the GCC region to lower costs and enable a continuous pipeline of dedicated content. This will allow microdrama producers to streamline their content investments and spend money more efficiently.

Focus on brand building
Shift from series-by-series marketing to building strong, recognizable platform brands. This will reduce reliance on expensive social media campaigns and foster long-term user loyalty, especially as larger regional and international players invest more seriously in the microdrama landscape.

Expand audience demographics
Create content that appeals to underrepresented demographics, such as male viewers, by exploring genres such as sports-focused microdramas or action-oriented narratives. This can help grow the user base beyond the current, mostly female audience.

Prepare for regulatory challenges
Anticipate potential regulatory scrutiny around microtransactions and content. Develop transparent monetization practices and culturally sensitive content strategies to mitigate risks.

Appendix

Media City Qatar

Media City Qatar is a global hub that brings together media companies, entrepreneurs, and creative talent to drive the future of media and innovation in Qatar. With a modern regulatory framework, advanced infrastructure, and access to business setup support, Media City Qatar enables media production, digital publishing, and creative industries to thrive in Doha's growing economy.

As part of Qatar's vision for economic diversification, Media City Qatar supports the development of digital media, film production, and content creation. We provide a flexible environment for company formation, licensing, and growth – helping startups and established businesses scale within the Qatar business ecosystem.

Through partnerships with leading international media organizations, Media City Qatar promotes innovation, encourages cross-industry collaboration, and strengthens Qatar's position as a global media hub.

With world-class facilities, modern office spaces, and a supportive ecosystem, we empower media professionals, entrepreneurs, and production companies to achieve new levels of success.

Get in touch

www.mediacity.qa
info@mediacity.qa

Omdia consulting

Omdia is a market-leading data, research, and consulting business focused on helping digital service providers, technology companies, and enterprise decision makers thrive in the connected digital economy. Through our global base of analysts, we offer expert analysis and strategic insight across the IT, telecoms, and media industries.

We create business advantage for our customers by providing actionable insight to support business planning, product development, and go-to-market initiatives. Our unique combination of authoritative data, market analysis, and vertical industry expertise is designed to empower decision-making, helping our clients profit from new technologies and capitalize on evolving business models.

Omdia is part of Informa TechTarget, a B2B Materials information services business serving the technology, media, and telecoms sector. The Informa group is listed on the London Stock Exchange.
We hope that this analysis will help you make informed and imaginative business decisions. If you have further requirements, Omdia's consulting team may be able to help your company identify future trends and opportunities.

Get in touch

www.omdia.com
askananalyst@omdia.com