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Lukasz Wysocki, Founder & Managing Director, MediaSpurs

Original Interview with European Media-Tech Broadcast Expert

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European Short Drama, Vertical Entertainment Trends and North American Crossover Potential

Lukasz Wysocki: Founder & Managing Director, MediaSpurs;. 20 years in TV, streaming, and media-tech (NBCUniversal, Sky, Hayu, Polsat Group), working across London, Munich, and Warsaw, with a focus on broadcaster and media-tech partnerships across Central & Eastern Europe (CEE). His current work spans the creator economy, vertical content and the rapidly evolving microdrama sector.

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Q1: A CEE / Broadcast Vantage Point

Question

You've spent 20 years across traditional TV, streaming, and media-tech, including at NBCUniversal, Sky, Hayu, Polsat, before founding MediaSpurs. What first told you short drama was becoming more than a passing TikTok trend, and worth a legacy broadcaster's attention?

Follow-up

Is there a specific deal, launch, or piece of data from CEE that made the opportunity concrete for you personally?

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Response – Lukasz

I started looking at microdrama quite early, mainly seeing what was already happening in China and then the US. The scale was growing very quickly, new platforms were appearing and the numbers were becoming difficult to ignore.

I was definitely influenced by Maria Rua Aguete from Omdia and Timothy Oh from COL Group. Both were talking about short drama across industry events quite early and bringing the topic into the wider TV and streaming conversation.

Then the data confirmed it. Omdia expects microdrama to become a $14 billion global market this year, with around $3 billion already outside China. So for me, this was clearly becoming much more than another short-form trend.

What interested me was what this could mean for Europe, and especially for broadcasters, streamers and telcos that already have audiences and distribution but haven't really entered this space yet.

Follow-up

Poland was probably the first really strong local validation for me. WPP Media found that around 3.5 million adults had already used dedicated microdrama apps – around 10% of the adult population – and almost 10 million had come across microdramas in some form.

And this happened before the local media industry had really done much with the format. So the audience is already there. Now the question is what broadcasters, platforms and telcos do with it.

Q2: European Market Trends

Question

> *Engagement with micro-dramas still lags well behind Asia across most of Europe. From where you sit across Central & Eastern Europe, is that gap closing, and if so, where fastest?*

Follow-up

> *What's the biggest misconception Western broadcasters or investors have about how ready European audiences actually are for this format?*

Response - Lukasz

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Europe is obviously still far behind China, and also behind the US, but things are moving quickly. The UK is already a significant market, Germany is growing, and we see the same in Poland. So I wouldn't look at Europe as one market moving at the same speed.

What I find interesting is that audiences are often ahead of the industry. People are already using ReelShort, DramaBox, NetShort and other apps, while many European broadcasters, streamers and telcos are still trying to understand the category. And this is probably where Europe is now – we know there is an audience, but we are still figuring out what the local ecosystem around microdrama will look like.

Follow-up

The biggest misconception is probably that microdrama is mainly for teenagers or Gen Z. The data doesn't really support that. In Poland, Nielsen data shows the strongest audience is 24–44, and very strong female skew. We also see meaningful time spent on dedicated apps, so this isn't only people watching random 30-second clips while scrolling social media.

I think we need to stop treating vertical as an age group. It's a way of consuming content, and that behaviour is already much broader than Gen Z.

Q3: What Drives the Next Leg of Growth

Question

Omdia puts the UK at 8.2 million monthly active microdrama users in 2025. Europe's leading market, and nearly double Germany's 4.4 million, with global revenue on pace to reach $22 billion by 2030. What do you see as the single biggest factor that will drive the next leg of growth in Europe specifically: platform maturity, content localization, advertiser demand, something else?

Follow-up

Is there a specific lever (a platform decision, a funding source, a regulatory shift) that you think could meaningfully accelerate that timeline?

Response - Lukasz

For me, distribution will be key. The dedicated apps have shown there is demand, but the current model is also very dependent on performance marketing. Buying huge amounts of traffic on TikTok, Meta or YouTube is simply expensive, and you can't rely forever on paying to acquire every new viewer.

This is where I see a big opportunity in Europe. Broadcasters, streamers and telcos already have millions of customers, existing billing relationships and their own marketing reach. So partnerships with established players could help microdrama reach a much wider audience without relying only on paid acquisition.

Localization will also matter. We are still consuming mostly Asian or US-produced content, often with subtitles or AI dubbing. To really scale in Europe, we will need more content that feels relevant locally – whether that's local originals, adaptations or existing formats and IP.

Follow-up

I don't think regulation or another funding scheme is what will suddenly change the market. A few successful distribution partnerships probably could.

If a major European broadcaster, streamer or telco launches microdrama and can show that people actually watch it, pay for it or that it brings a different audience to the platform, others will follow.

The apps and content are already there. What Europe doesn't have yet at scale is distribution through the established media ecosystem.

Q4: Genres and Formats That Travel

Question

> *CEE and Western European audiences have different viewing habits and content histories than the U.S. or China. Which genres or storytelling conventions popular in Europe do you see crossing over well to North American audiences, and which are more culturally specific and likely to stay local?*

Response - Lukasz

I don't think Europe needs to find one genre that travels to North America. The bigger opportunity is to take what microdrama has already proven globally and apply it to European storytelling and IP.

What does travel very well are the mechanics. Strong emotions, very clear characters, fast-moving stories and, of course, cliffhangers. Romance has dominated so far, but we are already seeing much more – thrillers, crime, comedy, fantasy and even sports.

For Europe, I think the interesting part will be taking those mechanics and combining them with stories and IP that feel genuinely local. Europe is also not one market. A Polish audience, French audience and Spanish audience don't necessarily want the same stories.

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Q5: Platforms

Question

Beyond TikTok, which platforms are actually driving micro-drama distribution and monetization in Europe today and given your work with broadcasters and media-tech companies, do you see local/regional platforms carving out real share, or is this still mostly global platforms adapting to European audiences?

Response - Lukasz

Today, the market is still dominated by global dedicated apps such as ReelShort, DramaBox and NetShort. TikTok, Instagram and YouTube are important, but mainly for discovery and customer acquisition rather than as the core microdrama product.

But Europe is developing its own players too. Holywater, with My Drama, is probably the most obvious example, and we also have newer projects such as RoseBerry coming into the market.

So it's not simply Asian and US platforms expanding into Europe anymore. We are starting to see a European ecosystem developing alongside them – still smaller, but increasingly interesting.

Q6: Brands, Conversion, Returns on Capital

Question

Brands are moving past sponsoring micro-drama content and starting to sell directly inside it – product placement, shoppable video with in-episode checkout, V-commerce. How real is that revenue stream today, and where's the biggest money opportunity for brands seeking distribution through micro-drama in Europe specifically?

Follow-up

Of the three ways this format actually makes money: in-app purchases/subscriptions, advertising, and brand or commerce integration, which do you see winning out longest-term in Europe, and why?

Response - Lukasz

Branded microdrama is already starting to happen in Europe. We have the first examples of brands commissioning full microdrama series, rather than simply placing products inside existing shows. I think that's much more relevant to the European market today than V-commerce.

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Shoppable microdrama is a different story. We see how powerful social commerce can be in Asia, but in Europe we're not really there yet. The technology exists, but the consumer behaviour and ecosystem around it are much less developed.

For brands, I think the immediate opportunity is simpler: can you tell a story people actually choose to follow, rather than just interrupting them with another ad?

Follow-up

WPP Media's research in Poland showed that audiences currently lean more towards advertising-supported access, which makes sense, it's a model European viewers already know very well.

But I wouldn't underestimate subscriptions and micropayments. Microdrama is growing at exactly the moment when the traditional TV market is moving in the opposite direction – subscriptions are under pressure, audiences are fragmenting and the old pay-TV model is being challenged.

And yet these apps have shown that people are prepared to pay directly for very short episodes, sometimes through subscriptions and sometimes through individual unlocks. That's quite remarkable.

So advertising may feel more natural for Europe, but we shouldn't ignore what microdrama is already telling us about the potential for subscriptions and micropayments.

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