

RESEARCH ARTICLE

Microdrama, Platformization, and Binge-Fragmentation: Transforming Audiovisual Consumption in the Mobile Media Era

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Abstract

The expansion of mobile audiovisual platforms and short-form video has transformed how audiovisual content is produced, distributed, discovered, and consumed. One format emerging within this environment is microdrama, characterised by relatively short serialised episodes, narrative continuity, and strong orientation toward mobile viewing. This study examines microdrama as a platformized audiovisual product and explores the relationship among binge-watching, fragmented viewing, habitual media use, and continuity of narrative engagement. The study employs a Critical Literature Review based on 31 core analytical sources identified through Scopus, Web of Science Core Collection, and Google Scholar, supplemented by relevant academic publications, industry reports, and digital statistics. The literature was examined through thematic synthesis, constant comparison, and abductive reasoning. The synthesis indicates that short-form serialised consumption may involve relatively short and repeated viewing sessions distributed across different temporal occasions while engagement with an ongoing narrative remains continuous. This pattern is only partially captured by binge-watching, fragmented viewing, and habitual media use because each concept emphasises a different dimension of audiovisual behaviour. On this basis, the study proposes binge-fragmentation as a provisional conceptual proposition referring to continued engagement with serialised audiovisual narratives through temporally fragmented viewing sessions. The concept is not presented as a new theory or an empirically validated behavioural category. Its analytical value requires further empirical testing across users, platforms, genres, and cultural contexts. The study contributes to research on platformization and mobile audiovisual consumption by shifting analytical attention from continuity of viewing time toward continuity of narrative engagement. This perspective allows future

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research to examine session duration, repetition, temporal intervals, narrative continuity, and platform-mediated continuation as related but analytically distinguishable dimensions of contemporary audiovisual consumption.

Keywords microdrama; binge-fragmentation; binge-watching; mobile media; platformization; audiovisual consumption; algorithmic recommendation.

Abstrak

Perkembangan platform audiovisual berbasis seluler dan format video berdurasi pendek telah mengubah cara konten audiovisual diproduksi, didistribusikan, ditemukan, dan dikonsumsi. Salah satu format yang berkembang dalam lingkungan tersebut adalah microdrama, yaitu drama berseri dengan episode relatif singkat, struktur naratif berkelanjutan, dan orientasi kuat pada konsumsi melalui perangkat seluler. Penelitian ini bertujuan menganalisis microdrama sebagai produk audiovisual yang terplatformisasi serta mengkaji hubungan antara binge-watching, fragmented viewing, penggunaan media habitual, dan kontinuitas keterlibatan naratif. Penelitian menggunakan pendekatan Critical Literature Review dengan menganalisis 31 sumber inti yang diperoleh melalui Scopus, Web of Science Core Collection, dan Google Scholar, serta dilengkapi sumber akademik, laporan industri, dan statistik digital yang relevan. Literatur dianalisis melalui sintesis tematik, perbandingan konstan, dan penalaran abduktif. Hasil sintesis menunjukkan bahwa konsumsi drama berseri berdurasi pendek berpotensi berlangsung melalui sesi menonton yang relatif singkat, berulang, dan tersebar dalam berbagai kesempatan, sementara keterlibatan terhadap narasi yang sama tetap berlanjut. Pola tersebut hanya sebagian dijelaskan oleh konsep binge-watching, fragmented viewing, maupun penggunaan media habitual karena masing-masing menekankan dimensi yang berbeda. Berdasarkan sintesis tersebut, penelitian ini mengajukan binge-fragmentation sebagai proposisi konseptual sementara untuk menggambarkan keterlibatan berkelanjutan terhadap narasi berseri melalui sesi menonton yang terfragmentasi secara temporal. Konsep ini bukan teori baru maupun kategori perilaku yang telah tervalidasi secara empiris. Nilainya perlu diuji melalui penelitian empiris dengan mempertimbangkan perilaku pengguna, karakteristik platform, dan konteks budaya. Kontribusi penelitian terletak pada pengalihan perhatian analitis dari kontinuitas waktu menonton menuju kontinuitas keterlibatan naratif.

Kata kunci microdrama; binge-fragmentation; binge-watching; media seluler; platformisasi; konsumsi audiovisual; rekomendasi algoritmik.

Introduction

Audiovisual consumption has changed alongside transformations in media technologies, distribution infrastructures, and everyday media practices. Under linear television, viewing was largely organised by broadcasting schedules and institutional control over when programs became available (Lotz, 2017). Video-on-demand services subsequently expanded users' control over when and where content could be consumed. Within this environment, binge-watching became a prominent form of serialised consumption, commonly associated with watching multiple episodes consecutively within a relatively concentrated period (Pittman & Sheehan, 2015; Jenner, 2018).

This development, however, did not produce a simple replacement of one medium by another. Linear television, streaming services, short-video platforms, and emerging short-form audiovisual formats now coexist within increasingly complex media repertoires. What has changed is the relationship among content, devices, platforms, and time. Smartphones allow audiovisual content to be accessed across different locations and everyday situations, while platforms increasingly organise content visibility through recommendation, personalisation, ranking, and interface design (Hallinan & Striphas, 2016; Gillespie, 2018). These developments are also situated within an attention economy in which audiovisual content competes for limited user attention (Napoli, 2019; Srnicek, 2017).

Microdrama has emerged within this environment. The term is used alongside related expressions such as vertical drama, vertical short drama, short-form drama, and micro-short drama. Terminological variation is important because searches using only microdrama may overlook relevant studies. Recent scholarship has examined vertical and short-form drama in relation to mobile viewing, narrative structure, platform development, and cultural circulation (Li, 2025; Xi et al., 2025; Liu, 2026). Although definitions vary, the format generally involves short episodes, serialised continuity, compressed narrative development, and mobile-oriented presentation.

Microdrama is therefore not simply conventional television drama reduced in length. Its development is connected to the conditions under which contemporary audiovisual content is distributed and encountered. Short episodes reduce the amount of time required for an individual viewing occasion, while serial continuity connects separate episodes. Mobile interfaces and platform-based distribution may further facilitate repeated encounters with the same content. These characteristics make microdrama relevant to a broader question concerning how serialised audiovisual engagement is organised in time.

China provides an important context for understanding the development of the format, and much of the emerging academic and industry literature remains connected to the Chinese audiovisual ecosystem. This concentration is important because findings from China cannot automatically be generalised to other media systems. Platform architecture, cultural preferences, monetisation arrangements, language, genre conventions, and everyday media practices may influence how short-form serialised content is consumed. The international circulation of microdrama, therefore, makes cross-cultural comparison increasingly relevant while also making premature global generalisation problematic.

Indonesia is included in this article only as an illustrative context for future empirical research. Its extensive internet and mobile-media environment creates conditions in which mobile-oriented audiovisual formats can circulate widely (APJII, 2024; DataReportal, 2025). Recent survey reporting also indicates that microdrama consumption has become visible among young Indonesian audiences, with some respondents reporting consumption several times a week or almost daily. Such evidence demonstrates the relevance of Indonesia as a research context, but it does not establish the existence of binge-fragmentation because frequency alone does not indicate temporal fragmentation or continuity with the same narrative (IDN Research Institute & Populix, 2025). The present study does not collect behavioural data from Indonesian users or systematically examine Indonesian microdrama platforms.

The central issue concerns the relationship between short-form serialised content and the temporal organisation of viewing. Binge-watching provides an important point of comparison because it describes intensive sequential consumption of serialised content (Pittman & Sheehan, 2015; Jenner, 2018). Yet intensive engagement does not necessarily require a long or uninterrupted viewing session. A user may follow the same narrative by watching one or two short episodes, leaving the platform, and returning later in the day. Engagement may remain connected to the same narrative even though viewing time is distributed across separate occasions.

Fragmented viewing provides a complementary perspective because it draws attention to the distribution of media activity across time. However, fragmentation does not necessarily involve continued engagement with one serialised narrative. A user may move between unrelated videos during several short sessions without maintaining a relationship with a particular story. Habitual media use addresses another dimension by explaining repeated media access as part of recurring behaviour or everyday routines, but repetition alone does not establish narrative continuity.

These distinctions reveal an analytical intersection rather than a failure of existing concepts. Binge-watching emphasises concentrated sequential consumption; fragmented viewing emphasises temporal dispersion; habitual media use emphasises repetition; and platformization draws attention to the infrastructures and institutional arrangements through which content is produced, distributed, and made visible (Nieborg & Poell, 2018; Poell et al., 2022). The question is whether these dimensions can be considered together when examining short-form serialised audiovisual consumption.

Microdrama makes this question particularly visible because short episodes and serial continuity can coexist within a mobile platform environment. Rapid narrative development and cliffhangers may encourage users to continue following a story, while platform interfaces and recommendation systems may facilitate subsequent encounters with related content (Li, 2025; Liu, 2026). These mechanisms should not be assumed to determine user behaviour. Rather, they provide conditions that may make repeated access easier.

The analytical question of this study is therefore: How can engagement with serialised short-form audiovisual content remain continuous when viewing sessions are temporally fragmented?

To examine this question, the study proposes the term binge-fragmentation. The term is used provisionally to describe repeated engagement with an ongoing audiovisual narrative through relatively short and temporally separated viewing sessions. It does not suggest that all microdrama users behave in this way, nor does it replace binge-watching, fragmented viewing, or habitual media use. It identifies a possible configuration that may not be fully captured when each existing concept is considered separately.

The contribution of the article is consequently conceptual rather than theoretical in the strong sense. It does not claim to establish a new theory of media consumption or to validate binge-fragmentation as a distinct behavioural category. Instead, it synthesises existing literature around the relationship between temporal organisation and continuity of engagement and formulates a proposition that can be tested, refined, or rejected through empirical research.

The study has three objectives. First, it examines microdrama as a platformized audiovisual format. Second, it compares binge-watching, fragmented viewing, and habitual media use in relation to short-form serialised consumption. Third, it formulates binge-fragmentation as a provisional analytical proposition for examining the relationship among temporal fragmentation, repeated access, narrative continuity, everyday routines, and platform mediation.

Methods

This study employs a Critical Literature Review (CLR) to examine the relationship between microdrama and changing patterns of audiovisual consumption. A critical literature review is appropriate because the purpose is not simply to summarise available literature but to compare concepts, identify tensions among existing perspectives, and formulate an analytical proposition (Torraco, 2005; Grant & Booth, 2009; Snyder, 2019).

The review is not intended to function as a systematic literature review claiming exhaustive retrieval. Instead, source selection was guided primarily by conceptual relevance, analytical contribution, and theoretical diversity. A structured search procedure was nevertheless used to make the process more transparent and to reduce arbitrary selection.

Literature searching was conducted during January–March 2026 using Scopus, Web of Science Core Collection, and Google Scholar. Scopus and Web of Science were treated as the principal indexed databases, while Google Scholar was used as a supplementary discovery source. Google Scholar results were not treated as equivalent to indexed database records; they were used primarily to identify additional terminology, publications, and citation connections that could then be verified through publisher pages, DOI records, Crossref, or other bibliographic sources.

The principal publication period was 2015–2025. Earlier publications were retained when they provided foundational concepts for binge-watching, media consumption, attention, platformization, or related theoretical perspectives. Relevant publications available in 2026 were also considered because microdrama research is rapidly developing.

Searches used combinations of microdrama, vertical drama, vertical short drama, short-form drama, short drama, mobile drama, short-form video, platformization, attention economy, algorithmic recommendation, mobile media, binge-watching, fragmented viewing, habitual media use, and audiovisual consumption. The principal conceptual search structure was: (“microdrama” OR “vertical drama” OR “vertical short drama” OR “short-form drama” OR “micro-short drama”) AND (“mobile media” OR “audiovisual consumption” OR “binge-watching” OR “fragmented viewing” OR “platformization” OR “algorithmic recommendation”). Backwards and forward citation searching were also conducted to identify relevant sources not retrieved through the initial keyword combinations.

Table 1. Literature search and selection protocol.

Component	Description
Review approach	Critical Literature Review
Search period	January–March 2026
Principal databases	Scopus and Web of Science Core Collection
Supplementary discovery source	Google Scholar
Main publication period	2015–2025
Additional literature	Foundational works and relevant 2026 publications
Languages	English and Indonesian
Search terms	Microdrama, vertical drama, vertical short drama, short-form drama, mobile drama, mobile media, binge-watching, fragmented viewing, habitual media use, platformization, algorithmic recommendation
Additional searching	Backward and forward citation searching
Selection principle	Conceptual relevance, analytical contribution, and theoretical diversity
Exclusion	Technical production studies without consumption relevance; unrelated marketing studies; promotional sources; irrelevant publications
Core analytical corpus	31 sources
Contextual sources	Academic books, industry reports, official statistics, and digital-media reports
Analytical strategy	Thematic synthesis, constant comparison, and abductive reasoning
Conceptual output	Provisional proposition of binge-fragmentation

Source: Author's synthesis.

The distinction between literature discovery and the final analytical corpus is important. The searches produced a broader pool of potentially relevant records because the terminology surrounding microdrama is inconsistent. Records were screened for relevance to the research question, particularly whether they addressed the format, consumption, audience engagement, mobile viewing, platform environment, or concepts related to temporal organisation. Sources focused exclusively on technical video production, unrelated digital marketing, or promotional claims were excluded.

The final corpus consisted of 31 core analytical sources. These sources were selected because they provided substantive conceptual, empirical, or analytical contributions to at least one central dimension of the study. Academic books, industry reports, and official statistics were retained as contextual sources and were not treated as equivalent to the peer-reviewed analytical corpus.

The analytical process followed an audit trail. Initial codes included *short episodes*, *vertical viewing*, *serial continuity*, *repeated access*, *short viewing sessions*, *temporal dispersion*, *everyday routine*, *platform recommendation*, *feed-based discovery*,

algorithmic mediation, binge-watching, fragmented viewing, and habitual media use. These codes were grouped into broader themes: format and narrative, platform environment, temporal organisation, and audience engagement. The themes were then compared with established concepts of audiovisual consumption.

Because the study was conducted by a single researcher, coding and interpretation were performed by the author rather than by an independent coding team. To reduce the risk of arbitrary interpretation, themes were repeatedly checked against the sources. Evidence that challenged the emerging conceptual formulation was retained rather than removed simply because it did not fit the expected pattern. Abductive reasoning was then used to formulate a proposition that connects the recurring relationship between temporal fragmentation and continuity of engagement.

The purpose of this procedure was not to claim inter-coder reliability or exhaustive retrieval. Rather, it was to make the analytical movement from individual sources to codes, themes, comparison, and conceptual formulation explicit.

Result and Discussion

The literature can be organised into four connected analytical dimensions: format and narrative, platform environment, temporal organisation, and audience engagement.

Microdrama literature emphasises short episodes, vertical presentation, compressed storytelling, serial continuity, and cliffhangers (Li, 2025; Xi et al., 2025; Liu, 2026). These features distinguish the format from conventional long-form audiovisual programming, although none of them is unique to microdrama in isolation.

Platformization literature provides a second dimension. Platforms influence how cultural products are distributed, discovered, measured, and monetised (Nieborg & Poell, 2018; Poell et al., 2022). Recommendation systems, ranking, personalised feeds, and interface design can shape content visibility and facilitate subsequent encounters (Hallinan & Striphass, 2016; Gillespie, 2018). These mechanisms should be understood as facilitating conditions rather than direct causes of viewing behaviour.

The third dimension concerns time. Mobile viewing makes it possible to access audiovisual content in a wider range of everyday situations than scheduled television viewing does. This does not necessarily mean that mobile users watch more content or that their attention is inevitably more fragmented. It means that the temporal organisation of viewing can become more flexible.

The fourth dimension concerns audience engagement. Research on binge-watching emphasises sequential consumption and the experience of watching multiple episodes within a relatively concentrated period (Pittman & Sheehan, 2015; Jenner, 2018; Steiner & Xu, 2020; Lu et al., 2023). Recent research on short-form drama audiences also indicates that motivations and patterns of engagement are becoming an increasingly important research topic. For example, Guo et al. (2026) developed a scale to examine motivations associated with short-form drama addiction among 625 Chinese university students, identifying clusters related to fantasy gratification, a preference for low cognitive load, negative emotions, and social disconnection. This research demonstrates that audience behaviour is becoming a significant empirical focus, but its psychological construct should not be conflated with the present concept of binge-fragmentation.

Table 2. Research streams relevant to Microdrama consumption.

Research stream	Main concern	Relevance to this study
Microdrama and vertical drama	Short-form serialized narrative and mobile-oriented format	Establishes formal characteristics
Binge-watching	Sequential consumption in concentrated sessions	Provides the principal comparison
Fragmented viewing	Distribution of viewing across time	Explains temporal dispersion
Habitual media use	Repeated media behavior	Explains recurrence and routine
Mobile media	Portable and flexible access	Explains the material viewing environment
Platformization	Platform influence on cultural production and circulation	Explains infrastructural conditions
Algorithmic mediation	Recommendation, ranking, personalization	Explains content visibility and continuation
Attention economy	Competition for scarce attention	Provides broader economic context
Short-form drama audience research	Motivation and engagement	Provides emerging empirical evidence

Source: Author’s synthesis

The comparison shows that the literature lacks concepts for explaining microdrama consumption. Rather, different concepts emphasise different dimensions. This distinction is central to the present study. Binge-watching emphasises concentration. Fragmented viewing emphasises dispersion. Habitual media use emphasises repetition. Platformization emphasises infrastructure. None of these concepts, taken individually, necessarily addresses whether engagement with the same serialised narrative can remain continuous across temporally separated viewing sessions. This is the specific analytical space in which binge-fragmentation is proposed.

Binge-fragmentation is provisionally defined as repeated engagement with serialised audiovisual content through relatively short, temporally separated viewing sessions while maintaining continuity with an ongoing narrative. The proposition contains four analytical dimensions. The first is temporal fragmentation, meaning that viewing occurs on separate occasions rather than in a single uninterrupted session. The second is repeated access, meaning that users return to related or continuing content. The third is continuity of engagement, meaning that the relationship with an ongoing narrative persists across interruptions. The fourth is platform mediation, referring to the possible role of recommendation, feeds, autoplay, notifications, and interface design in facilitating continuation.

These dimensions should not be treated as universal necessary conditions. Algorithmic recommendation, for example, is not required for repeated access. Similarly, mobile device use is highly relevant to the context examined here, but is not conceptually sufficient to define the phenomenon.

Table 3. Comparison of audiovisual consumption concepts.

Dimension	Binge-watching	Fragmented viewing	Habitual media use	Binge-fragmentation
Main focus	Concentrated sequential viewing	Temporal dispersion	Repeated behavior	Repeated engagement across fragmented sessions
Temporal structure	Relatively continuous	Discontinuous	Repetitive	Discontinuous but potentially narratively connected
Session duration	Often relatively extended	Variable	Not central	Relatively short or variable
Repetition	Present	Possible	Central	Central
Narrative continuity	Often maintained within session	Not required	Not central	Central analytical concern
Everyday routine	Possible	Often compatible	Important	Potentially important
Mobile orientation	Not required	Compatible	Not required	Particularly relevant
Platform mediation	Variable	Variable	Variable	Potentially important
Conceptual status	Established construct	Established perspective	Established perspective	Provisional proposition

Source: Author's synthesis based on the reviewed literature

The comparison does not suggest that binge-fragmentation is necessarily a distinct empirical category. A user may binge-watch several microdrama episodes consecutively and later return to the same series through several short sessions. The two patterns can therefore coexist within the same user.

The distinction lies in the analytical question. Binge-watching asks, among other things, how much sequential content is consumed within a viewing period. Binge-fragmentation asks whether narrative engagement remains connected across separate viewing periods.

This distinction also prevents the concept from becoming synonymous with frequent short-video use. Watching unrelated videos repeatedly does not constitute binge-fragmentation. The concept requires some form of continuity between the content accessed across sessions.

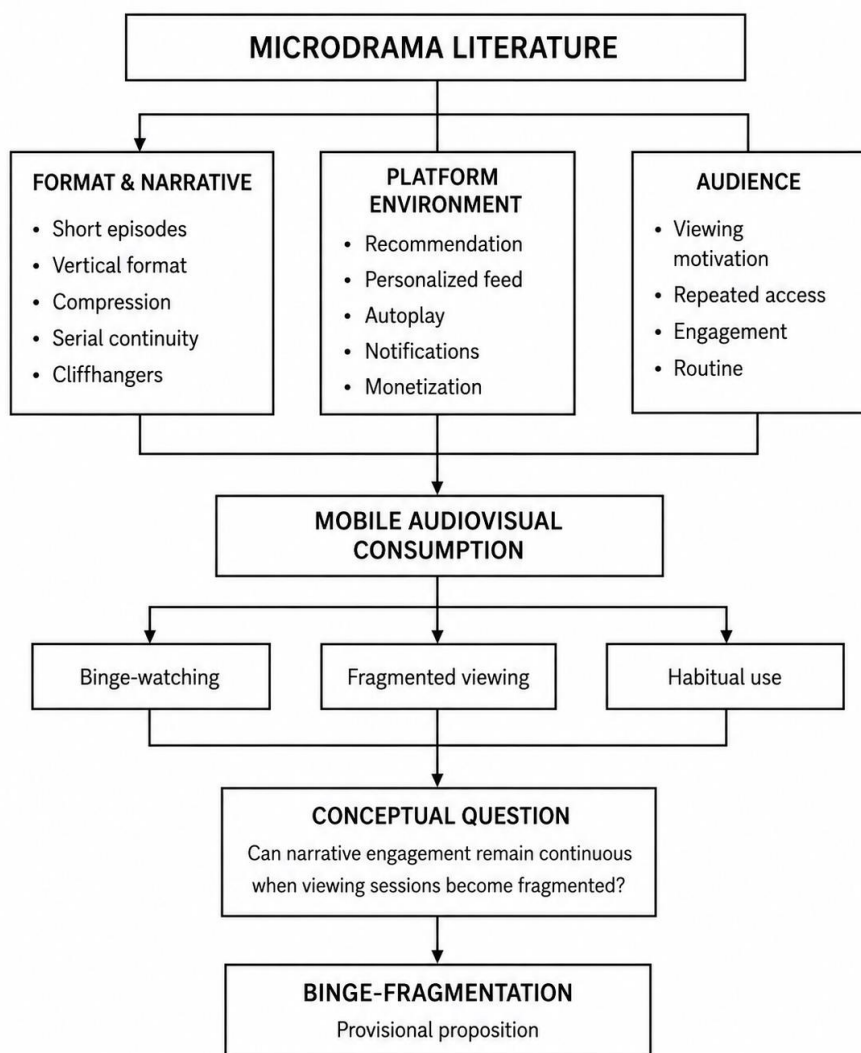


Figure 1. Research landscape of Microdrama consumption.

Source: Author's synthesis of the reviewed literature.

Figure 1 is a literature map rather than a causal model. It shows how research on format, platform environment, and audience practices converges on a question concerning time and engagement. The figure does not imply that microdrama necessarily produces binge-fragmentation.

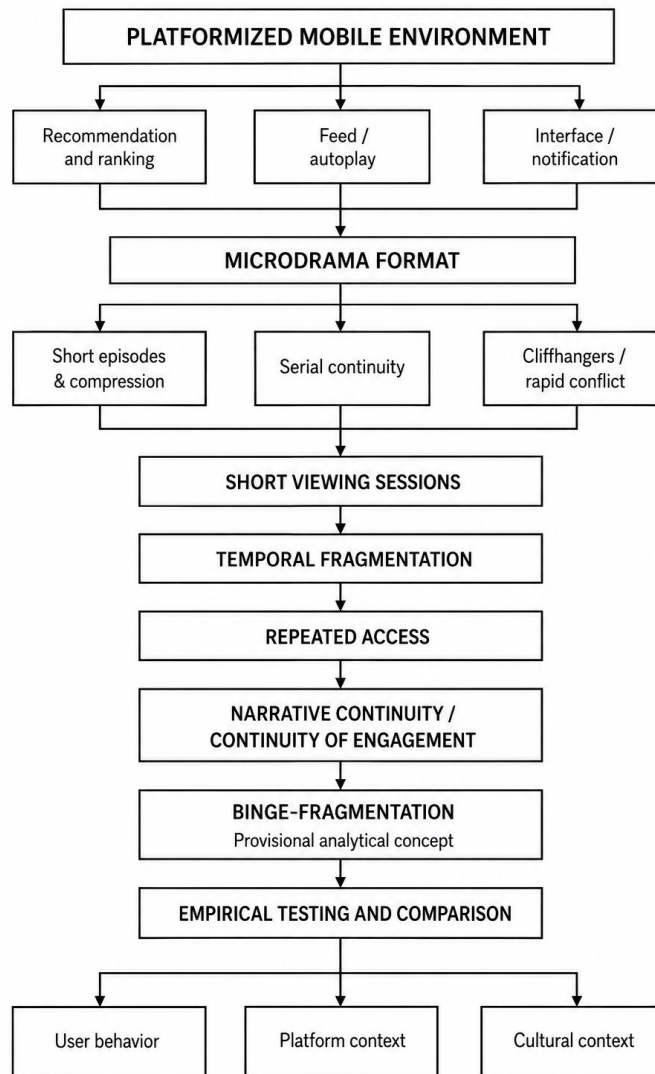


Figure 2. Conceptual framework of Binge-Fragmentation.

Source: Author's conceptual synthesis, 2026

Figure 2 represents analytical relationships rather than demonstrated causal effects. Short episodes may reduce the time required for individual viewing occasions. Serial continuity may provide a reason to return. Platform interfaces may facilitate discovery or continuation. These conditions may occur together, but the literature reviewed here does not establish that they necessarily produce a particular behavioural outcome.

The central conceptual transition is therefore from continuity of viewing time to continuity of engagement. This distinction is particularly useful because temporal continuity and narrative continuity are not identical. A user can spend 30 minutes continuously watching unrelated short videos without following a single narrative. Conversely, a user can watch the same serialised story for three minutes, stop, and return several hours later. The second pattern has temporal discontinuity but narrative continuity.

Binge-fragmentation concerns this second relationship. The concept also has a specific boundary. It requires more than one viewing occasion, temporal separation between those occasions, repeated access to related or continuing content, and some form of continuity in the content being followed. It does not require a specific number of episodes, a minimum frequency, a particular total viewing time, an algorithmic recommendation, or psychological addiction.

Table 4. Conceptual boundary conditions.

Condition	Status	Rationale
Short-form audiovisual content	Relevant	Establishes the temporal context
Serialized or continuing content	Central	Provides continuity across units
More than one viewing occasion	Required	Distinguishes repeated engagement from one session
Temporal separation	Required	Establishes fragmentation
Repeated access to related content	Required	Establishes continuity across sessions
Mobile device	Relevant but not necessary	Represents the principal context
Algorithmic recommendation	Not necessary	Possible facilitating mechanism
Autoplay or notifications	Not necessary	Possible platform affordances
Long total viewing time	Not necessary	The concept concerns distribution, not total duration
Fixed frequency threshold	Not established	Requires empirical testing
Psychological addiction	Not part of definition	Requires separate research
Increased attention	Not assumed	Requires empirical evidence

Source: Author's conceptual synthesis

The boundaries are deliberately narrow. Without them, binge-fragmentation could become a generic label for repeated digital media use. The purpose of the concept is instead to identify a specific relationship between temporal fragmentation and continuity of engagement.

This also means that the concept should remain open to empirical rejection. If future studies demonstrate that existing concepts adequately explain the proposed pattern, there would be little reason to retain binge-fragmentation as a separate analytical label. Its usefulness depends on whether it provides explanatory value beyond established constructs.

The attention economy provides a broader context for this question. Simon (1971) conceptualised attention as scarce in an information-rich environment, while later work has examined how digital platforms organise competition for attention and engagement (Napoli, 2019). Short-form content may distribute engagement into smaller units of time, but this should not be interpreted as proof that it necessarily increases total attention or screen time.

For this reason, the distinction between attention duration and attention recurrence is useful. Attention duration concerns the length of engagement during a particular interaction, whereas attention recurrence concerns the reactivation of engagement across multiple interactions. Binge-fragmentation concerns the latter without assuming that recurrent engagement necessarily produces greater total attention.

The same caution applies to platform mediation. Recommendation systems, feeds, autoplay, and notifications may facilitate continuation, but they do not determine user behaviour. User preferences, narrative characteristics, social circumstances, platform design, and individual choices may interact in ways that cannot be inferred from interface features alone (Hallinan & Striphas, 2016; Gillespie, 2018; Kaye et al., 2021).

The concept, therefore, does not imply that algorithms cause binge-fragmentation. Platform mediation is treated as a possible facilitating condition.

The relationship between microdrama and everyday routines should also be interpreted cautiously. Mobile access allows content to be encountered during breaks, waiting periods, or transitions between activities. However, the existence of these opportunities does not establish that users integrate microdrama into their routines in the

same way. Future research should distinguish intentional repeated access from incidental exposure.

This distinction is important because two users may exhibit similar patterns of short repeated sessions for very different reasons. One may deliberately return to a series across several breaks, while another may repeatedly encounter episodes through a personalised feed. The behavioural pattern may appear similar, but the roles of agency and platform mediation would differ.

The proposed concept, therefore, has a deliberately modest theoretical ambition. It does not seek to explain all short-form audiovisual consumption. It provides a possible analytical lens for examining whether narrative continuity can persist despite temporal discontinuity in viewing.

Conclusion

This study examined microdrama as a platformized audiovisual format and considered how its characteristics may relate to changing patterns of mobile media consumption. The literature indicates that microdrama combines relatively short episodes, serialised continuity, mobile-oriented presentation, platform-based distribution, and forms of algorithmic mediation. These characteristics create conditions in which audiovisual engagement can potentially be distributed across multiple temporal occasions.

The analysis does not suggest that binge-watching has become obsolete. Binge-watching remains relevant when users consume multiple episodes sequentially within a concentrated period. However, the concept becomes less comprehensive when attention shifts to situations in which users repeatedly return to the same serialised narrative across short, temporally separated sessions.

Fragmented viewing and habitual media use provide complementary perspectives. Fragmented viewing explains the distribution of consumption across time, while habitual media use helps explain repetition. Neither necessarily captures the specific relationship between temporal fragmentation and continuity of engagement with a serialised narrative.

Based on this synthesis, the study proposes binge-fragmentation as a provisional conceptual proposition. It refers to repeated engagement with serialised audiovisual content through relatively short, temporally dispersed viewing sessions while maintaining continuity with the ongoing narrative. The proposition highlights temporal

fragmentation, repeated access, continuity of engagement, and platform mediation as related analytical dimensions.

The central conceptual shift is therefore from continuity of viewing time to continuity of engagement. This does not make duration irrelevant. Rather, duration, frequency, temporal separation, and narrative continuity may need to be examined together when studying mobile short-form audiovisual consumption.

The proposition should not be interpreted as a new theory, a universal behavioural category, or an empirically validated finding. It is a conceptual lens developed through a critical synthesis of existing literature. Its value ultimately depends on whether future empirical research demonstrates that it provides explanatory value beyond existing concepts.

The contribution of the study is therefore deliberately modest. It does not claim that microdrama has created an entirely new form of media consumption. Instead, it identifies a conceptual question that becomes increasingly relevant as audiovisual media become shorter, more mobile, more serialised, and more deeply embedded in platform infrastructures: can engagement with a continuing narrative remain persistent when the time devoted to viewing becomes increasingly fragmented?

Answering this question requires empirical research across users, platforms, genres, and cultural contexts. Binge-fragmentation should therefore be understood not as the conclusion of the research process, but as a testable proposition for further investigation.

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