

## Methodological Proposal for Analysing the Podcast Format Applied to the Information Industry

*Propuesta metodológica para el análisis del formato pódcast aplicado a la industria de la información*

**María Rosario Onieva Mallero.** Complutense University of Madrid (Spain)

Degree in Law and professor at the Faculty of Information Sciences of the UCM. She has published about thirty scientific papers in the form of research articles, conference papers, books and book chapters. Member of GIAIP-UCM and of the founding team of the teaching innovation project UNIVpodcast. ORCID: <https://orcid.org/0000-0002-0485-0876>

Article received: 09/10/2024 – Accepted: 10/12/2024

### **Abstract:**

The expansion of podcasting technology and its implementation across a range of sectors, including the information industry, has resulted in a proliferation of literature examining the phenomenon from a multidisciplinary perspective. Despite the evident efforts of researchers to address this issue, the recent implementation process entails indisputable methodological difficulties when determining guidelines for studying this reality. A proposal is presented for the establishment of a scientific analysis of the use of the podcast format within the media. This proposal is based on a mixed file that combines quantitative and qualitative aspects, which is an especially appropriate combination for approaching a social phenomenon that has emerged in the digital era, and it is based on six types of attributes: identification, formal, style and subject matter, production, distribution and marketing.

### **Keywords:**

Methodology; Journalism; Podcasting; Technology; Web 2.0

### **Resumen:**

*El crecimiento de la tecnología de podcasting y su aplicación a todos los sectores, incluyendo la industria de la información, conlleva una creciente bibliografía que examina el fenómeno desde una perspectiva multidisciplinar. Pese al evidente esfuerzo*

de los investigadores por abordar la cuestión, lo todavía reciente del proceso de implantación entraña indudables dificultades de índole metodológica a la hora de determinar unas pautas de estudio de esta realidad. Se plantea una propuesta que sienta las bases para un análisis científico del empleo del formato pódcast en los medios de comunicación. Dicha propuesta se sustenta en una ficha de naturaleza mixta que aúna aspectos cuantitativos y cualitativos, una combinación particularmente adecuada para aproximarse a un hecho de impacto social surgido en plena era digital, y se basa en seis clases de atributos: de identificación, formales, de estilo y temática, de producción, de distribución y de comercialización.

**Palabras clave:**

Metodología; Periodismo; Podcasting; Tecnología; Web 2.0

## 1. Introduction

The beginnings of *podcasting*, understood as the combination of the terms *iPod* and *broadcasting* (Hammersley, 2004), correspond to the first decade of the 21st century, although American pop music broadcasters were developing similar experiences in the 1990s through the use of RSS content syndication services to access segments of the population that were not inclined to listen to their programming through the usual procedures (Terol *et al.*, 2022).

Identified at the beginning as a mere communicative tool that allowed the production of radio content and its dissemination by subscription through the Internet, from 2005 onwards its consideration was extended to an innovation that facilitates the incorporation of audio files that are not only distributed among communities of Internet users but also allow users to give their opinions on such content and share them with other people (Hoyt *et al.*, 2021).

The continued growth of podcasts and their extension to practically all productive sectors, including the information industry, has led the scientific literature to allude to the current existence of a phase of proven professionalism after the eras of amateurism and incipient professionalisation (Bonini, 2015), to a stage of hatching (Parra, & Onieva, 2020) or to the era of *big podcasting* (Alonso Fernández *et al.*, 2022), although some researchers point to its maturity and stagnation (Carman, & Shaw, 2023) or even its probable decline (Márquez, 2023).

Their penetration on an international scale has been examined in recent editions of the *Reuters Institute Digital News Report* (Table 1). These reports provide insight into the evolution of the percentage of internet users who have listened to podcasts in the last month, with just over 93,000 people from 46 nations surveyed in the latest report (Reuters Institute for the Study of Journalism, 2023, p. 6).

**Table 1**  
*Evolution of the international penetration of podcasting*

Country	2018	2019	2020	2021	2022	2023
South Korea	58%	53%	53%	49%	52%	49%
Sweden	36%	35%	36%	37%	44%	44%
United States	33%	35%	36%	37%	37%	41%
Australia	33%	27%	32%	31%	33%	38%
Norway	31%	31%	36%	37%	42%	39%
France	28%	25%	26%	28%	29%	28%
Japan	26%	23%	ND	25%	27%	24%
United Kingdom	18%	21%	22%	22%	25%	30%
Spain	40%	39%	41%	38%	41%	45%

*Note.* Source: own elaboration based on data extracted from the Reuters Institute Digital News Report.

## 2. State of play

As a consequence of the expansion of *podcasting*, we are witnessing an increase in the scientific literature that examines this phenomenon from a multidisciplinary perspective that covers aspects such as the conceptual innovation it entails (Rime *et al.*, 2022), its technological impact (Sullivan, 2019), its influence on the business environment (Born, 2020) or its interrelation with technologies such as mobile telephony (Morris, & Patterson, 2015) or video as a formula for narrative hybridisation (Johansson, 2021), among many others.

If we focus on the specific case of the information industry, we find the pioneering work of Madsen (2009), who points out its impact on public broadcasting corporations, Murray (2009), who focuses on breaking down the barriers of linear consumption, Heise (2014), for whom it is a particularly useful tool for small media, and Fernández Sande (2015), who focuses on the possibilities offered by crowdfunding platforms. To these pioneering contributions we add other more recent works that examine facets such as specialised podcasts in the scientific environment (De Lara, and Del Campo, 2018), voice techniques (Lotfian & Busso, 2019), the theory of audience gratifications (Perks *et al.*, 2019), consumer motivations (Chan-Olmsted, & Wang, 2022), the phenomenon of format transformation (McHugh (2022) or the use of *webcams* in their production (Balsebre *et al.*, 2023).

In Spain, Alonso Fernández *et al.* (2022) focus their attention on the main radio stations through a combination of quantitative-qualitative techniques that incorporate content analysis and the qualitative facet is formalised in the work proposed by Rodríguez Pallares (2017) and Sellas (2018) based on specific cases. Martínez-Costa *et al.* (2021)

approach the podcasts of some regional media in Castilla y León (*Diario de Ávila*, *Diario de Burgos*, *El Norte de Castilla* and *La Gaceta Regional de Salamanca*) and Navarra (*Diario de Navarra*), Legorburu *et al.* (2021) address the journalistic genre of the audio report and Martínez-Costa *et al.* (2022) examine the offer of podcasts by Spanish digital native cybermedia based on the interpretation of the data recorded in the *Iberian Map of Digital Media 2021* of the *Iberifier Observatory* (Iberifier, 2021).

If we consider specific proposals for analysis sheets, Martínez-Costa & Lus (2019), in their work focused on the study of the *dailies* of *The New York Times* (*The Daily*), *The Guardian* (*Today in Focus*) and *Abc* (*Las noticias de Abc*), allude to four main aspects: formal, production resources, narrative resources and themes addressed. In a slightly different vein, Carvajal *et al.* (2021) explore the ecosystem of daily podcasts through the analysis of cases based on the semi-structured interview technique, based on the vectors of the strategy and business model perspective.

Martínez Otón *et al.* (2022) examine the podcasts generated by *El Diario*, *El Mundo* and *El País* and complement the previous contribution by Leoz & Pedrero (2022), which focused on the case study of four examples (*Quién dice qué* by Ana Pastor, *AM* of the *Kloshletter* newsletter directed by Charo Marcos, *El Mundo al día* by *El Mundo* and *Un tema al día* by *El Diario*), taking into consideration three kinds of variables: narrative-journalistic, expressive and strategic.

This qualitative approach is complemented by the technique of content analysis, based on the general principles established by Berelson (1952) and, above all, supported by the contributions of Bardin (1986) and Krippendorff (1990) in the field of communication. This line of action continues to generate an interesting scientific bibliography within the journalistic environment as highlighted by the proposals of authors such as Valhondo (2019), Segado (2020), Cervi *et al.* (2021), Maares, & Hanusch (2022) and Goyanes, and Piñeiro (2024).

### 3. Methodological proposal

A methodological proposal is put forward in the form of an analysis sheet of a mixed nature, which combines quantitative and qualitative aspects, a combination that is particularly suitable for approaching a phenomenon of social impact that has arisen in the digital era, provided that it is based on values such as credibility, transferability, reliability and conformability (Díaz Noci, 2020).

For this purpose, we have chosen to distinguish six types of attributes: identification, formal, style and theme, production, distribution and marketing. These attributes are listed consecutively with the letters "a" to "f". Within each of them, different items are distinguished which are numbered from ordinal 1 to 33, since for operational reasons, and for easier coding, the numerical series does not begin with each new attribute.

The identification attributes correspond to the facet of the corporate profile of the podcast and respond to the purpose of discerning to what extent this innovation is present within the strategic policy of those media that choose to incorporate it. Unlike

the proposals of other authors cited here, we distinguish them from those of a formal nature and even integrate facets that other researchers incorporate in the production aspects, such as, for example, the existence of a musical tune.

The following seven items (numbers 1 to 7) are included in this first category: name and URL of the podcast; name and URL of the cybermedia where it appears; location within the website of the cybermedia; identifying cover (whether it exists or not and what type it is); verbal corporate identification (expressed at the beginning and/or end of the programme); slogan that defines it (absence or existence and in the latter case specific indication of it); and own musical tune (yes or no, the additional analysis of this facet will be considered later within the production attributes).

In the case of the musical signature tune, it is understood in the sense of an identifiable melody that plays throughout the broadcast episodes and that does not necessarily have to be a composition expressly conceived for the podcast. A particularly useful tool for its systematic recognition is the computer application *Shazam*, a *software* successfully used in social science research (Bonini, & Gandini, 2020; Sterne, & Razlogova, 2021) and which in the specific case of information and communication sciences has opened up a promising avenue of analysis, sometimes supported by generative artificial intelligence, as evidenced by the contributions of Aichroth *et al.* (2021) and Gil de Zúñiga *et al.* (2024).

The formal attributes make it possible to establish a composite portrait of the podcast examined. This second group includes the following five items (numbers 8 to 12): production entity (in-house or external); start date (and, if applicable, end date); total number of episodes generated; periodicity, considered according to the possibilities of daily 7 (Monday to Sunday), daily 5 (Monday to Friday), weekly, bi-monthly, monthly and other types not previously considered; and average duration, considered in sections up to 5 minutes, 5 to 10 minutes, 10 to 15 minutes, 15 to 20 minutes, 20 to 30 minutes and more than 30 minutes. The segmentations of periodicity and duration are sufficiently detailed to provide an in-depth view of both aspects.

The third category refers to attributes related to style and subject matter. Five items are distinguished (numbers 13 to 17): topics, according to the classification used in the annual *Digital News Reports* produced by the *Reuters Institute for the Study of Journalism*, which covers current affairs (news, politics, international relations), social affairs and events (crime, human stories), sports, specialised (science and technology, history, media, business, health) and lifestyle (food, art, literature, fashion, leisure, travel); description of their content structure; journalistic genres used; language style (colloquial/formal, informative/opinionated); and narrative pace (slow, medium, fast).

In the case of narrative rhythm, it is identified with the speed of speech, spiced with the existence of sound elements outside human speech that serve to create a sensation of acceleration or deceleration (Wainschenker *et al.*, 2002). The scientific literature highlights how an acoustic analysis software such as *Praat* incorporates the necessary levels of versatility for its use with satisfactory results in the Spanish-speaking environment in different types of research that manage audio files (Martínez Matos and Rojas, 2011; Contreras, 2013; Delgado *et al.*, 2017).

The attributes that make up the fourth of the classes taken into account are those corresponding to production, distinguishing between human resources and technical resources, with three and five items respectively. The three items relating to human resources (numbers 18 to 20) are: presenter (identification and functions in the form of possibilities such as general conduction, introduction, moderation); regular contributors (identification and functions); and occasional experts (as in the previous case, with identification and functions).

In the case of the five items of technical resources (numbers 21 to 25) they are: tuning (when it is used if it exists, an aspect that had already been established in item number 7 integrated within the identification attributes); musical bursts to separate sections and/or contents; additional music (including the analysis of its diegetic or extradiegetic function); voice cuts; and archive documents. For the distinction between diegetic and extradiegetic music, we apply the classic criterion of identifying the former with that which is part of the story and/or narrative and, therefore, belongs to that environment; on the contrary, the latter corresponds to that which is alien to those elements (Vico, 2018).

The fifth category refers to distribution attributes, which provides the basis for understanding the mechanisms used to optimise the dissemination of the content generated. Three items are differentiated (numbers 26 to 28): access (free or paid, carried out through the website of the cybermedia that offers the podcast to its readers); platforms through which it is disseminated; and social networks associated with its distribution.

Finally, there are the marketing attributes, which focus on examining how specific revenues are generated through *podcasting*. Five items are included (numbers 29 to 33): advertising (type of advertisers and style of advertisements); sponsorship (type of sponsor and style of sponsorship); branded content (type of brand and style of content); subscription (mode); and other possibilities not covered above.

For the not always simple differentiation between sponsorship and branded content, the former is defined as an "Advertising strategy in the form of an agreement in which both parties involved receive a benefit and one of them covers the costs of an activity in exchange for some publicity" (Echazú, and Rodríguez, 2018, p. 58) and the latter is understood as a "Content linked to a brand that allows it to connect with the consumer" (Echazú, and Rodríguez, 2018, p. 15).

The proposed analysis sheet would therefore read as follows (Table 2).



**Table 2**  
*Proposed analysis sheet*

Attributes	Items
a. Identification attributes	a.1. Name and URL of the podcast
	a.2. Name and URL of the cybermedia
	a.3. Location within the website
	a.4. Cover page
	a.5. Verbal corporate identification
	a.6. Defining slogan
	a.7. Own musical tuning
b. Formal attributes	b.8. Producing entity
	b.9. Start date (and where appropriate, end date)
	b.10. Total number of episodes
	b.11. Periodicity
	b.12. Average duration
c. Attributes of style and subject matter	c.13. Themes
	c.14. Description of its content structure
	c.15. Journalistic genres used
	c.16. Language style
	c.17. Narrative rhythm
d. Production attributes	d.18. Presenter
	d.19. Regular contributors
	d.20. Occasional experts
	d.21. Tuning
	d.22. Musical bursts
	d.23. Additional music
	d.24. Voice cuts
	d.25. Archival documents
	e. Distribution attributes
e.27. Platforms through which it is disseminated	
e.28. Social networks associated with their distribution	
f. Marketing attributes	f.29. Advertising
	f.30. Sponsorship
	f.31. Branded content
	f.32. Subscription (modality)
	f.33. Other possibilities not covered above

#### 4. Discussion

The consolidation of Web 2.0 and digital transformation in the information industry gives rise to a new productive scenario for journalism companies (Picard, 2014) that have to compete in a scenario populated by a diversity of businesses and actors (Omidi *et al.*, 2022) where trends such as the emergence of online platforms and the role of social media in attracting younger audiences are reinforced (Tomyuk, & Avdeeva, 2022). Avdeeva, 2022), the new way in which audiences access content (Barland, 2013) and the decline in citizens' levels of trust in news and the tendency to avoid knowledge

of it (Apuke, & Omar, 2021; Tandoc, & Kim, 2023) in the face of the impact of global disinformation campaigns (Rhodes, 2022).

The growing expansion of podcasts in general and their generalisation within the productive structure of the media in particular make it necessary to develop analytical tools that allow the phenomenon to be examined in the most detailed and rigorous way possible. The commitment to a holistic study should lay the foundations not only for a better understanding of the phenomenon, but also for the implementation of mechanisms that allow for its optimisation by the journalistic sector, which needs to generate quality content that reinforces its once usual role as an intermediary with public opinion.

A commitment of this nature involves taking into consideration aspects related to the strategy carried out by the media, their nexus with the audience, their production systems, as well as their distribution and marketing processes. This study must be completed with a prospective examination that facilitates the determination of scenarios in the short, medium and long term for the different agents that intervene in the information market.

The sheet presented as a methodological proposal attempts to cover all these fields, presented in the form of six differentiated attributes, subdivided into a total of 33 items, which address issues such as identification, formal elements, stylistic and thematic features, singularities of production, distribution and marketing aspects. The characteristics of the sheet facilitate its application to all types of information companies, regardless of their size, geographical scope of their coverage, periodicity, ownership structure, traditional or native digital nature, or whether they are integrated within or outside a newspaper corporation. It is also valid for both generalist media and media focused on specialised content.

However, we believe that the use of an analysis sheet of this kind can be complemented with additional study tools such as semi-structured in-depth interviews which, based on a basic questionnaire, incorporate the necessary flexibility to adapt it to the singularities of each interviewee (Díaz Bravo *et al.*, 2013). Within the Spanish-speaking sphere, we perceive this option in the work of Bonet & Sellas (2019), which focuses on the analysis of its implementation in the production structure of the six main Spanish generalist radio stations based on conversations with their programming managers, García Marín (2020), who interviews pioneering and independent *podcasters* in order to determine the factors involved in establishing commitments with the audience, or Ruiz Martínez (2023) to access academics, managers of narrative non-fiction podcasts and directors of sound platforms.

An additional aspect to consider relates to the possibilities of using generative artificial intelligence to analyse huge amounts of data using strictly quantitative procedures to facilitate a better understanding of the three types of algorithms (classification, regression-based and clustering) used in any *big data* procedure (Flasinski, 2023).

In short, the academy is faced with the challenge of examining with the highest degree of scientificity a reality such as *podcasting*, with a growing presence in public opinion



on an international scale, which allows for the non-linear consumption of content and lays the foundations for greater audience participation and for the formulation of new financing formulas by information companies.

## 5. References

- Aichroth, P., Cuccovillo, L. , & Gerhardt, M. (2021). Audio forensics and provenance analysis: Technologies for media verification and asset management. *Journal of Digital Media Management*, 9(4), 348-366.  
<https://www.ingentaconnect.com/contentone/hsp/jdmm/2021/00000009/00000004/art00008>
- Alonso Fernández, J.A., Rodríguez Luque, C., y Legorburu, J.M. (2022). Radio does not die on the air: Podcasting and on-demand broadcast strategies among speech-based radio stations. *El Profesional de la Información*, 31(5), 1-15.  
<https://doi.org/10.3145/epi.2022.sep.08>
- Apuke, O.D., & Omar, B. (2021). Social Media Affordances and Information Abundance: Enabling Fake News Sharing during the COVID-19 Health Crisis. *Health Informatics Journal*, 27(3), 1-23.  
<https://doi.org/10.1177/14604582211021470>
- Balsebre, A., Ortiz, M.A., y Soengas, X. (2023). Radio crossmedia y radio híbrida: la nueva forma de informarse y entretenerse en el escenario digital. *Revista Latina de Comunicación Social*, 81, 17-39. <https://doi.org/10.4185/RLCS-2023-1848>
- Bardin, L. (1986). *Análisis de contenido*. Akal
- Barland, J. (2013). Innovation of New Revenue Streams in Digital Media: Journalism as Customer Relationship. *Nordicom Review*, 34(1), 99-11. <https://doi.org/10.2478/nor-2013-0107>
- Berelson, B. (1952): *Content Analysis in Communication Researches*. Free Press
- Bonet, M. & Sellas, A. (2019). Del flujo al stock: el programador radiofónico ante la gestión del catálogo digital. *El Profesional de la Información*, 28(1), 1-8.  
<https://doi.org/10.3145/epi.2019.ene.09>
- Bonini, T. (2015). La “segunda era” del podcasting: el podcasting como nuevo medio de comunicación de masas digital. *Quaderns del CAC*, 41(18), 23-33.  
[https://www.cac.cat/sites/default/files/2019-01/Q41\\_Bonini\\_ES.pdf](https://www.cac.cat/sites/default/files/2019-01/Q41_Bonini_ES.pdf)
- Bonini, T. & Gandini, A. (2020). The Field as a Black Box: Ethnographic Research in the Age of Platforms. *Social Media + Society*, 6(4).  
<https://doi.org/10.1177/2056305120984477>

- Born, G. (2020). Diversifying MIR: Knowledge and Real-World Challenges, and New Interdisciplinary Futures. *Transactions of the International Society for Music Information Retrieval*, 3(1), 193-204. <https://doi.org/10.5334/tismir.58>
- Carman, A. & Shaw, L. (2023). The Great Podcasting Market Correction. *Bloomberg, 4 de enero*. <https://www.bloomberg.com/news/articles/2023-01-04/the-great-podcasting-market-correction>
- Carvajal, M., Marín, C.R., & Navas, C.J. (2022). The daily news podcast ecosystem from the strategy and business model perspectives. *El Profesional de la información*, 31(5), 1-17. <https://doi.org/10.3145/epi.2022.sep.14>
- Cervi, L., Simelio, N., & Tejedor, S. (2021) Analysis of Journalism and Communication Studies in Europe's Top Ranked Universities: Competencies, Aims and Courses. *Journalism Practice*, 15(7), 1033-1053. <https://doi.org/10.1080/17512786.2020.1762505>
- Chan-Olmsted, S., & Wang, R. (2022). Understanding podcast users: Consumption motives and behaviors. *New Media and Society*, 24(3), 684-704. <https://doi.org/10.1177%2F1461444820963776>
- Contreras, S. (2013). La velocidad de habla como elemento diferenciador entre el registro formal e informal del habla. *Lengua y Habla*, 17, 237-242. <http://erevistas.saber.ula.ve/index.php/lenguayhabla/article/view/4566>
- De Lara, A., & Del Campo, E. (2018). El podcast como medio de divulgación científica y su capacidad para conectar con la audiencia. *Revista Mediterránea de Comunicación*, 9(1), 347-359. <https://doi.org/10.14198/MEDCOM2018.9.1.15>
- Delgado, J., León, M.N., Jiménez Ruiz, A., y Izquierdo, L. (2017). Análisis acústico de la voz: medidas temporales, espectrales y cepstrales de la voz normal con el Praat en una muestra de hablantes de español. *Revista de Investigación en Logopedia*, 7(2), 108-127. <https://revistas.ucm.es/index.php/RLOG/article/view/58191>
- Díaz Bravo, L., Torruco, U., Martínez Hernández, M., y Varela, M. (2013). La entrevista, recurso flexible y dinámico. *Investigación en Educación Médica*, 2(7), 162-167. <https://www.elsevier.es/es-revista-investigacion-educacion-medica-343-articulo-la-entrevista-recurso-flexible-dinamico-S2007505713727066>
- Díaz Noci, J. (2020). Guía de métodos de investigación aplicados al entorno digital. En C. Lopezosa, J. Díaz Noci, y L. Codina (eds), *Metodos Anuario de Métodos de Investigación en Comunicación Social, I*. Universitat Pompeu Fabra. 4-19. <http://dx.doi.org/10.31009/metodos.2020.i01.02>
- Echazú, E. & Rodríguez, R. (2018). *Primer glosario de comunicación estratégica en español*. Fundación del Español Urgente Fundéu. <https://fundeu.es/wp-content/uploads/2018/02/Glosario-de-Comunicaci%C3%B3n-Estrat%C3%A9gica-Fund%C3%A9u.pdf>

- Fernández Sande, M. (2015). Radio Ambulante: Narrative Radio Journalism in the Age of Crowdfunding. En T. Bonini & B. Monclús (eds), *Radio Audiences and Participation in the Age of Network Society*. Routledge. 176-194
- Flasinski, K. (2023). Metodología en la era de los algoritmos. *Comunicación & Métodos*, 5(1), 5-8. <https://doi.org/10.35951/v5i1.192>
- García Marín, D. (2020). Mapping the factors that determine engagement in podcasting: design from the users and podcasters' experience. *Communication & Society*, 33(2), 49-63. <https://doi.org/10.15581/003.33.2.49-63>
- Gil de Zúñiga, H., Goyanes, M., & Durotoye, T. (2024). A Scholarly Definition of Artificial Intelligence (AI): Advancing AI as a Conceptual Framework in Communication Research. *Political Communication*, 41(2), 317-334. <https://doi.org/10.1080/10584609.2023.2290497>
- Goyanes, M., y Piñeiro, V. (2024). Análisis de contenido en SPSS y KALPHA: Procedimiento para un Análisis Cuantitativo Fiable con la Kappa de Cohen y el Alpha de Krippendorff. *Estudios sobre el Mensaje Periodístico*, 30(1), 125-142. <https://doi.org/10.5209/esmp.92732>
- Hammersley, B. (2004). Audible revolution. *The Guardian*, 12 de febrero. <https://www.theguardian.com/media/2004/feb/12/broadcasting.digitalmedia>
- Heise, N. (2014). On the Shoulders of Giants? How audio podcasters adopt, transform and re-invent radio storytelling. *MOOC Transnational Radio Stories*. <http://dx.doi.org/10.13140/RG.2.1.4930.4089>
- Hoyt, E., Bersch, J.J., Noh, S., Hansen, S., Mertens, J., & Morris, J. W. (2021). PodcastRE Analytics: Using RSS to Study the Cultures and Norms of Podcasting. *Digital Humanities Quarterly*, 15(1), 1-15. <https://dhq-static.digitalhumanities.org/pdf/000519.pdf>
- Iberifier. (2021). *Mapa ibérico de medios digitales 2021*. Observatorio Iberifier. <https://map.iberifier.eu/>
- Johansson, C. (2021). YouTube podcasting, the new orality, and diversity of thought: intermediality, media history, and communication theory as methodological approaches. En S. Petersson (ed), *Digital Human Sciences: New Objects-New Approaches*. Stockholm University Press. 253-284
- Krippendorff, K. (1990). *Metodología de análisis de contenido. Teoría y práctica*. Paidós Comunicación
- Legorburu, J.M., Edo, C., y García González, A. (2021). Reportaje sonoro y podcasting, el despertar de un género durmiente en España. El caso de Podium Podcast. *Estudios sobre el Mensaje Periodístico*, 27(2), 519-529. <https://doi.org/10.5209/esmp.71204>

- Leoz, A., & Pedrero, L.M. (2022). Audio Storytelling Innovation in a Digital Age: The Case of Daily News Podcasts in Spain. *Information*, 13(4), 1-15. <https://doi.org/10.3390/info13040204>
- Lotfian, R. & Busso, C. (2019). Building Naturalistic Emotionally Balanced Speech Corpus by Retrieving Emotional Speech from Existing Podcast Recordings. *IEEE Transactions on Affective Computing*, 10(4), 471-483
- Maares, P., & Hanusch, F. (2022). Interpretations of the journalistic field: A systematic analysis of how journalism scholarship appropriates Bourdieusian thought. *Journalism*, 23(4), 736-754. <https://doi.org/10.1177/1464884920959552>
- Madsen, V.M. (2009). Voices-Cast: A report on the new audiosphere of podcasting with specific insights for public broadcasting. *ANZCA09. Communication, Creativity and Global Citizenship. Conference Proceedings* (Brisbane, 8 al 10 de julio de 2009). 1191-1210. <https://research-management.mq.edu.au/ws/portalfiles/portal/17154626/mq-16890-Publisher+version+%28open+access%29.pdf>
- Márquez, J. (2023). Algo está pasando en el “imparable” negocio del podcasting: la creación de programas cayó un 70% el año pasado. *Xataka*, 10 de febrero. <https://www.xataka.com/audio/algo-esta-pasando-imparable-negocio-podcasting-creacion-programas-cayo-70-ano-pasado>
- Martínez Matos, H. & Rojas, D. (2011). Prosodia y emociones: datos acústicos, velocidad de habla y percepción de un corpus actuado. *Lengua y Habla*, 15, 59-72. <http://erevistas.saber.ula.ve/index.php/lenguayhabla/article/view/3320>
- Martínez Otón, L., Leoz, A., y Pedrero, L.M. (2022). Los podcasts informativos diarios en España: evolución de la oferta y aportaciones narrativas del formato. *Austral Comunicación*, 11(2), 1-27. <https://doi.org/10.26422/aucom.2022.1102.leo>
- Martínez-Costa, P., Amoedo, A., y Moreno, E. (2022). The value of podcasts to journalism: analysis of digital native media brands’ offerings, production and publishing in Spain. *El Profesional de la Información*, 31(5), 1-15. <https://doi.org/10.3145/epi.2022.sep.03>
- Martínez-Costa, P., Sánchez Serrano, C., Pérez Maíllo, A., y Lus, E. (2021). La oferta de pódcast de la prensa regional en España: estudio de las marcas centenarias de Castilla y León y Navarra. *adComunica*, 21, 211-234. <https://doi.org/10.6035//2174-0992.2021.21.11>
- Martínez-Costa, P., y Lus, E. (2019). El éxito de los podcasts de noticias y su impacto en los medios de comunicación digital. *Miguel Hernández Communication Journal*, 10(2), 317-334. <http://dx.doi.org/10.21134/mhcj.v10i0.314>
- McHugh, S. (2022). *The power of podcasting. Telling stories with sound*. UNSW Press

- Morris, J.W., & Patterson, E. (2015). Podcasting and its Apps: Software, Sound, and the Interfaces of Digital Audio. *Journal of Radio & Audio Media*, 22(2), 220-230. <https://doi.org/10.1080/19376529.2015.1083374>
- Murray, S. (2009). Servicing 'self-scheduling consumers': Public broadcasters and audio podcasting. *Global Media and Communication*, 5(2), 197-219. <https://doi.org/10.1177/1742766509341610>
- Omidi, A., Dal Zotto, C. & Picard, R.G. (2022). The Nature of Work in the Media Industries: A Literature Review and Future Directions. *Journalism and Media*, 3(1), 157-181. <https://doi.org/10.3390/journalmedia3010013>
- Parra, D., & Onieva, M.R. (2020). El uso del podcast para la difusión del patrimonio cultural en el entorno hispanoparlante: análisis de las plataformas iVoox y SoundCloud. *Naveg@mérica. Revista electrónica editada por la Asociación Española de Americanistas*, 24. <https://doi.org/10.6018/nav.416541>
- Perks, L.G., Turner, J.S., & Tollison, A.C. (2019). Podcast Uses and Gratifications Scale. *Journal of Broadcasting and Electronic Media*, 63, 617-634. <https://doi.org/10.1080/08838151.2019.1688817>
- Picard, R.G. (2014). Twilight or new dawn of journalism. Evidence from the changing news ecosystem. *Journalism Studies*, 15(5), 500-510. <https://doi.org/10.1080/1461670X.2014.895530>
- Reuters Institute for the Study of Journalism. (2023). *Reuters Institute Digital News Report 2023*. Reuters Institute for the Study of Journalism. [https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2023-06/Digital\\_News\\_Report\\_2023.pdf](https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2023-06/Digital_News_Report_2023.pdf)
- Rhodes, S.C. (2022). Filter Bubbles, Echo Chambers, and Fake News: How Social Media Conditions Individuals to Be Less Critical of Political Misinformation. *Political Communication*, 39(1), 1-22. <https://doi.org/10.1080/10584609.2021.1910887>
- Rime, J., Pike, C., & Collins, T. (2022). What is a podcast? Considering innovations in podcasting through the six-tensions framework. *Convergence*, 28(5), 1260-1282. <https://doi.org/10.1177/13548565221104444>
- Rodríguez Pallares, M. (2017). Reutilización de la ficción sonora en la Cadena Ser. El caso de Podium Podcast. *Área Abierta*, 17(1), 83-97. <https://doi.org/10.5209/ARAB.53445>
- Ruiz Martínez, Á. (2023). *Análisis del Pódcast Narrativo de No Ficción en España* (tesis doctoral). Universidad Complutense de Madrid. <https://docta.ucm.es/rest/api/core/bitstreams/d75439bc-8941-4494-9c29-4de60bb46ba0/content>

- Segado, F. (2020). Research on social media and journalism (2003-2017): a bibliometric and content review. *Transinformação*, 32, 1-10. <http://dx.doi.org/10.1590/1678-9865202032e180096>
- Sellas, A. (2018). El uso del podcasting como herramienta de la identidad corporativa en la campaña del 90 aniversario de Iberia. El caso del podcast Aerolínea Momentos. *Communication Papers*, 7(15), 155-170. [https://doi.org/10.33115/udg\\_bib/cp.v7i15.22189](https://doi.org/10.33115/udg_bib/cp.v7i15.22189)
- Sterne, J., & Razlogova, E. (2021). Tuning sound for infrastructures: artificial intelligence, automation, and the cultural politics of audio mastering. *Cultural Studies*, 35(4-5), 750-770. <https://doi.org/10.1080/09502386.2021.1895247>
- Sullivan, J.L. (2019). The Platforms of Podcasting: Past and Present. *Social Media + Society*, 5(4), 1-12. <https://doi.org/10.1177/2056305119880002>
- Tandoc, E.C., & Kim, H.K. (2023). Avoiding real news, believing in fake news? Investigating pathways from information overload to misbelief. *Journalism*, 24(6), 1174-1192. <https://doi.org/10.1177/14648849221090744>
- Terol, R., Fernández Planells, A., & Alonso López, N. (2022). ¡Larga vida al pódcast! *Telos*, 119, 22-25. <https://telos.fundaciontelefonica.com/wp-content/uploads/2022/04/telos-119-asuntos-comunicacion-terol-fernandez-alonso-podcasts-educativos.pdf>
- Tomyuk, O.N., & Avdeeva, O.A. (2022). Digital Transformation of the Global Media Market: in Search for New Media Formats. *Economic Consultant*, 37(1), 16-26. <https://doi.org/10.46224/ecoc.2022.1.2>
- Valhondo, J.L. (2019). Uso de software de datos cualitativos como instrumento para aplicar un análisis de contenido en el proceso de modelización de un personaje de ficción. *Comunicación & Métodos*, 1(2), 123-137. <https://doi.org/10.35951/v1i2.36>
- Vico, A.F. (2018). Breve encuentro: el décalage como herramienta para el estudio de música diegética y no diegética en entornos educativos. *Arte y Movimiento*, 19, 31-39. <https://revistaselectronicas.ujaen.es/index.php/artymov/article/view/4451>
- Wainschenker, R., Doorn, J., & Castro, M. (2002). Medición Cuantitativa de la Velocidad del Habla. *Procesamiento del Lenguaje Natural*, 28, 99-104. [https://rua.ua.es/dspace/bitstream/10045/1756/1/PLN\\_28\\_09.pdf](https://rua.ua.es/dspace/bitstream/10045/1756/1/PLN_28_09.pdf)

**Funding:** the article is part of the research project “Media alliances as a driver of journalism survival in the face of disintermediation and disinformation. Consortia and cross-border collaborative journalistic projects as a response to the challenges of the European information ecosystem” (CROSSMEDIA-EU) (reference PID2021-125724OB-C21), funded by the Ministry of Science and Innovation of the



Government of Spain within the 2021 call for ‘Knowledge Generation Projects’ in the framework of the State Program to Promote Scientific-Technical Research and its Transfer, of the State Plan for Scientific, Technical and Innovation Research 2021-2023.

**Conflict of interest:** the authors declare that there is no conflict of interest.

**English translation:** provided by the authors.

**HOW TO CITE (APA 7<sup>a</sup>)**

Onieva Mallero, M. R. (2024). Methodological Proposal for Analysing the Podcast Format Applied to the Information Industry. *Comunicación & Métodos - Communication & Methods*, 6(2), 4-18. <https://doi.org/10.35951/v6i2.227>