



**VNiVERSiDAD
D SALAMANCA**

Education in the knowledge society Phd programme

Phd thesis

THE POWER OF DIGITAL RADIO
Radio and podcast, new business opportunities

Author:

Rafael Galán Arribas

Directors:

Prof. Dr. Francisco Javier Herrero Gutiérrez

Prof. Dr. Francisco Javier Frutos Esteban

Salamanca December, 2021



VNiVERSiDAD D SALAMANCA

Education in the knowledge society Phd programme

Phd thesis

THE POWER OF DIGITAL RADIO Radio and podcast, new business opportunities

Author:

Rafael Galán Arribas

Directors:

Prof. Dr. Francisco Javier Herrero Gutiérrez

Prof. Dr. Francisco Javier Frutos Esteban

Salamanca December, 2021

Index

ABSTRACT	1
1 INTRODUCTION.....	3
2 RESULTS DISCUSSION.....	7
2.1 <i>The great transformation of the radio.....</i>	7
2.3 <i>Technology, Radio, social media, and Z Generation.</i>	22
2.4 <i>Educative Podcast and University Radios</i>	28
2.5 <i>Radio and Future</i>	31
2.6 <i>Survey to young people</i>	33
2.7 <i>Study of the content.....</i>	35
3 CONCLUSIONS	37
3.1 <i>About young people and technology</i>	37
3.2 <i>About the experts of audio</i>	38
3.3 <i>About the analysis of the content</i>	39
3.4 <i>Final considerations</i>	39
4 BIBLIOGRAPHY	42

ABSTRACT

The radio has been a mass media in which it has always coincided media and channel. Meaning, the radio contents and the radio reproduction device itself have been one same thing. With the arrival of internet and multi distribution, the radio started to have location problems that have not resolve yet. In general, the communication medias carry something more than twenty years of transformation, nevertheless, maybe there has been a lack of planning and methodology at the time of boarding this process of reconfiguration. Is important to have in count that the radiophonic sector is the media that has arrived to digitalization later, possibly because it keeps exploiting a business model that still works, but it shows tendencies of exhaustion, reflected in a continued decreased of listeners and in the scarcely or null incorporation of new ones. At the same time, the voice is facilitating the interaction with the devices through the audio; what before was touch now is voice or what is the same what before was through a keyboard or touch screen now is audio or through voice control. It is certain that we are in a passionate moment for the radio and that audio lives a gold stage. However, we are also in a shifting scenario in constant evolution. This work of investigation goes deep in the process of the radiophonic sector that has the priority of redefinition and that embraces from the production of new contents to the strategies for its distribution in the audio sector. Podcaster, specialized researchers, university professors, broadcasting stations and professionals of the radio together with 410 young university students surveyed configured the results of this thesis. It is confirmed the lack of audio contents for young people in the broadcasting stations of Spanish radio; nevertheless, these public searches and consumes audio based on its personal likings, whose principal entry source is through the social media, in this way it will result them very useful and interesting creating their own podcast. Equally, it is verified that for the moment the principal Spanish broadcasting stations are starting to lodge native podcasts in their webs; it is content of quality and for minorities that in some cases count with own social media creating small communities of listeners. Lastly, it is warned that the unidirectional radio by waves allows a listening that many technologies still do not do, for example, in rural zones without internet, is universal, free, mobile and

will live together with the radio online for undefined time. At the same time, the industry must establish synergies to make front the global audio platforms and make its business to be profitable, equally, it must have in count the listener and respond to their expectations.

1 INTRODUCTION

This thesis is titled "The power of digital audio. Radio and podcasts, new business opportunities", is an inedited work whose origin is in three previous studies. The first made in the year 2015 for the final degree project (FDP) titled "The radio in the digital era. Study of cases" Programs from COPE created to be consumed exclusively online". The second, exposed at the Faculty of Social Sciences in the year 2016 and published in the year 2017, framed in the Final Master Work under the title "the Spanish radio in a converge context. Analysis of the programs from ONDA CERO and Cadena SER created to be consumed exclusively online". Finally, a third study that consisted in a systematic revision of the science literature, which served as a starting point to initiate this thesis, titled "Studies about the radiophonic podcast: systematic bibliographic revision on WOS and Scopus that denoted a scarce scientific production".

Mainly, on this thesis is pretended to go deep into the same line of investigations that in these previous works and at the same time open other with mayor breadth. Also, it pretends to argue possible answers to the principal challenges that faces the radiophonic industry in Spain. To face this challenge, it is going to be object of study the young proconsumers, the academics and professionals of the radiophonic industry and the cultural politics in the way that it favors or impels the development of audio. For that, it will be using the same schemas of investigations divided in the following sections: in first place, the theoretical frame will depart from the general to advance to the particular, making a historic walkthrough by the radio, from the changes provoked by the technological innovations and the scientific literature published on Scopus and WOS. In second place, departing from a series of questions of investigations and from some objectives, it will be planned an adequate hypothesis and methodology to reach the results. To end with the discussion of the results, conclusions, and final considerations. It is essential having present that the radio carries on hundred years assuming challenges, it has known to unroll well and resolve as they were surging, also it shows that keeps having a special attractive. Is certain that it has had significant difficulties, in addition, of other incidences that still have not yet resolve, is because of this that it has been chosen as central object of study. With more than 90 years of existence, the radio has known to adapt to the social or

technological changes and lives in continuous reinvention. In whichever way, it is place in process of digital migration, living together with analogical structures and squeezing a business model that for the moment is profitable. In any case, and how we are going to see along this work, of its capacity of development will depend on its future like mass media. Now then, in this study is boarded the podcast phenomena framed in the audio as the r+d+i of the radiophonic industry. In the same manner, the historic evolution and radiophonic antecedents will be the starting point, to continue with the changes provoked by the new technologies, its incidence, and the development in the audiences of audio.

The idea of that the radio is a broadcast, meaning radiophonic contents that are transmitted to massive publics, is a constant along this thesis. On the contrary, the podcast is a narrowcast, meaning an emission from one point to another point. This said, is verified that there is no interest from part of the podcast technology in displacing the radio, but the contrary. How to integrate the podcasting in the radiophonic industry, catching young listeners, redefining its business model, reinventing, redesign its structures and establishing synergies with other broadcasting stations to build an industry that is able of facing the global enterprises that little by little are keeping with spaces that have been hegemony of the radio, these are subjects boarded on this thesis.

Also, is expected the return of the radio to the local, regional and national surrounding, maintaining the credibility for what it has characterized, also that recovers listeners to keep been decisive and influential on the current society: "the world radio fusion comes out of the dead end of the pos war, thanks to the potentiation of the local, regional and national information on a constant preoccupation by the own surroundings (Faus, 2007 p. 899), if we continue like this, the average age of the listeners in Spain in 2040 will be 61 years old. This means been less decisive, and less influential Zumeta, (2021).

To face this work is important to go deep in three manners, the first one occupies all referred to the incorporation of new audiences, the second, all that has to be with the great transformation of the radio and all related with the strategies that can adopt conjointly as industry and the third one analyzes what is actually doing the radiophonic sector in these moments. To board this first block about new audiences, new interrogation marks appear, like why are the young people not integrating the radio in their life? And in exchange, why they do it with Spotify?

The detachment of the young people towards the radio is evident, there is no content for them and neither is distributed where they are. The global audio platforms show to be more competent in attending the needs of audio of the younger people, maybe the language employed, maybe the algorithm or a conjoint of hit strategies make that these public finds what is ask.

"... the radiophonic media is facing an increasing disaffection among the younger people due to the slowness that is attending the process of digital transformation and to the habits derived of the communicative convergence, where is impose the asynchronous demands, personalized and supported on the interaction and the visualization" (Pedrero-Esteban, Barrios-Rubio and Medina-Avila, 2019, p 110)

Is necessary to find out more about this public and for that is realize a survey about the habits of consume of audio in young university students.

The second block about the transformation of the radio is boarded with interviews to experts of the academic and professional world that will show some of the possible scenarios, so the radiophonic sector keeps been decisive and influent. Finally, the third and last block referring to what relevant decisions is currently taking the radio, will be faced making an analysis of the content of the web spaces of the three principal broadcasting stations in Spain.

The medias carry more than twenty years of digital transformation but maybe it has lacked skills. What is not discussed is that the radio has kept stuck in its business model that for another part is still been profitable. Is making moves towards digital convergence even though of unknowing this field where is arriving very late. Now then, the radio counts with professionals that know how to give to audio the added value that needs to convert in quality content. Maybe employing adequate strategies can resurge again and occupy the place that always had.

Recently it has unchained an exceptional interest for the audio. It is observed how it conquers spaces we never imagined. For example, the development of the artificial intelligence is facilitating us to communicate with the devices through the voice, the interactions that until now were touch now are by voice. The change is constant; requires planning and the radio disposes of human capital for the digital transformation, which will be the nucleus of this thesis.

Finally, is has to be stand out that new options are opening for the audio like for example the flexible listen, and with a profitability still to be exploited in its great

measure. Very probably, the radio on demand will mark the change over the traditional radio. In synthesis, the new listener does not wish to be attached to an established programming, but what it wants is to convert in their own programmer making their own podcast list, subscribing to each one of the channels of any emerging audio platform or to their respective mobile apps that have boost the form of consuming, or subscribing to a radiophonic space, and of course, it has served as catalyzer to share a great scale through the social media. For last, we must not forget that a content of audio allows the listeners the use of their fantasy, while it makes any activity: the audio is in fashion. Is fundamental imaging how will be the radios in the future to be able of facing better the challenges that are still to come.

2 RESULTS DISCUSSION

2.1 The great transformation of the radio

Before initiating the debate, is convenient to say that the podcast is not more than one option to choose besides the radio online. Its mainly difference roots on that the radio is massive and leads audiences unlike podcast that talks directly to the listener. At the same time, the radio is a broadcast or what is the same, transmission to massive group of listeners, while the podcast is a narrowcast or selected diffusion for a group of listeners. It does not exist interest in banishing the radio, which for another part continues having a great power of persuasion among the population and leads penetration rates. But it makes us think that it must redefine orienting to integral plans.

In whichever way, is primordial to have present that the radio carries a hundred years of challenges, it has managed facing everyone and shows to keep having attractive. Of course, it has had far-reaching challenges, in addition of other vicissitudes that has not resolve yet. As it has been exposing, many cite the call "platform capitalism" as the guilty of seizing the audio contents that historically had been of the radio. In whichever way, we have to be very focus because the is still more, it is starting to appear tools like *Clubhouse* or *Twitter Spaces* that claim the importance of the voice and come to complement lack of the radio. Said in another way, on these apps the radio finds an ally to spread meeting new listeners where they can make community for that audio ecosystem.

However, the radiophonic industry should think in that it could shelter alternatives programs of radio for diverse public. For example, one group of content prescribers open a channel on *Clubhouse* to comment, debate, discuss etc. an event that for another part it is not on the interest of the radio. It is vital that the industry see its strengths so in this manner it does not lose business opportunities. The radio fusion industry knows that counts with people that understand the power of the audio, therefore, is not about maintaining one radio enterprise but the audio. In this sense the Director of *Cataluña Radio Gordillo*, (2021) announced in the MAC2021 that the audio leads the lineal contents, plus the programs on demand (but they are not podcast), plus native contents, plus visual radio, plus social media. To initiate the discussion, it results opportune

some reflections of the experts interviewed for this thesis. In the first place, they propose fixing in what the radiophonic industry in other countries of our surroundings due that for the technological impel, it started before the development of podcasting. Pablo Fernandez from innovation in PRISA, understands that the change can be analyze in function of the technology, the audiences, and the formats. Radio and podcast build an audio ecosystem and now is the propitious moment for the reformulation. The United Kingdom is a good scenario to see what happens. Well then, in October of 2021, the second British group of commercial radio modifies its structure and puts radio and podcast under the epigraph: Audio. In that form it has passed to be denominate Bauermedia Audio. Is like this how Ben Cooper is converted in content director agglutinating content and music. Likewise, it will count with an operation director which it falls the responsibility of continuing growing and a strategies and events association director responsible of connecting the consumer with Bauermedia Audio. The general director of the group, Dee Ford, asseverates:

“We are passionate about making our listeners' lives sound better, whether that be through live radio or through exciting new formats and experiences”. The audio landscape is changing at a rapid pace, and we see so much opportunity to develop differentiated creative audio products, grow audiences and offer access to valuable audiences for advertisers”.

Just to put one example, Bauermedia Audio threw via online one radio with only 7 days of life in which it will not cease music broadcasting of all 007 movies advertising like that the last release of the saga *No Time To Die*. They are innovation proposals that have to be experimented to choose other ways of business. The reaction in our country did not wait, and the news was comment by various experts on the social media:

Twitter [@luismipedrero] September 21, 2021 the second group of the most important commercial #RADIO in The United Kingdom passes to officially denominate @bauermedia #AUDIO and redefines its internal organization to respond to changes on sonorous ecosystem and attend to new audiences #mediaevolution recovered from <https://acortar.link/LmdnmC> ; LinkedIn, Gorca Zumeta Landaribar: September 21, 2021 Bauer Media Group abandons the term #Radio to substitute for one more ample #audio

the second group of British commercial radio brings up to date its structure and includes under the umbrella 'audio' radio and podcast. Dee Ford: we are passionate about making our listeners' lives sound better, whether that be through live radio, or through exciting new formats and experiences. Via Luis Miguel Pedrero Esteban Recover from: <https://acortar.link/Tx9E1q> o LinkedIn, Andoni Orrantia September 21, 2021, is not the first group that does it and it will not be the last one. Bauer Media Group has decided passing to denominate Bauer #Radio to Bauer #Audio. It is not the only change. Been conscious that the actual context is different from two years ago, modifies its structure and, for example, groups in one person the content and music production. Also, realizes adjustments in strategy/events and Marketing/product. Related to this last, the group will start to charge in The United Kingdom 3,99 pounds for access without publicity to 20 online music channels and to its 4 best segment brands: Scala Radio, Jazz FM, Planet Rock and Kerrang! Radio. You can read all the information in this link: <https://bit.ly/3nYohli> Recovered from: <https://acortarlink/Z9xrVVh>

Summing up: "is a redefinition of internal organization chart to respond to the changes in the sonorous ecosystem and be able of making front an incorporation of new audiences; it is absolutely logic and predictable. Of course, that in brief we will still see similar situations. Bauer Media Group abandons the term Radio to substitute for one more ample Audio" At identical way, is interesting to see what is happening in other countries and how the changes are succeeding. Consequently, make the structure of the principal radio broadcasting in our country to remold, it would be logic. In the way that both the radio and the podcast get arrange under the epigraph of audio.

Spain is a radio country, if we add the introduction of a new disruptive factor in the content diffusion, like smart speakers, we get found before a perfect storm that will come back to place audio in the center of the communication and entertainment processes (Marti, Martinez-Costa y Escobedo, 2019 p.276)

In whichever way, we are before a passionate moment for the sector that places audio in the center of the radiophonic debate. Espinosa de los Monteros declares, (2021) that we live in the era of "audification", the audio is every time more present in every ambit of life and takes more and more importance. In this sense, the radio has always known to adapt to circumstances, conserves intact its credibility and counts with the professionals that for another part are the ones that know more about audio. Even though the crossroad in what the media is found,

are many the experts that affirm that the podcast is going to revolutionize the radio to the point of converting into their r+d+i. We are before a scenario of passionate changes for the sector that will make possible a great transformation of the radio. Of course, that the radio in its hundred years of life has been a capital media of importance to the society, it has managed massive audiences and its impact has been relevant a long of all its history. Its principal advantage is still the *live* and the immediateness, even though that now has other competitors that intern in its terrain, a space that until now was only hegemony of the radiophonic industry.

Cabrera comments, (2021) that the radio is a great detonating to be able of generating audiences that form community that terminates in a whole product ecosystem. Meaning, we have an audio content, that is a window of opportunity, now it is about knowing towards were does it want to take the business model, micro payments, subscription etc. the podcast for the radio is a space to conquer niches of audience and find metadata to give to the brands. And for last, this radio consultant assures that the radio must assume that the relation with its talents is not hiring them to make an audio program, but to represent a concept. A program is a concept that can transform into an ecosystem with multiple contents that can end in a universe.

In this same order of ideas, the podcast opens a fan of contents, permitting those niches arise with new spaces for new audiences that until now maybe did not count for the radio. In this scenario is created a panorama for innovation to be possible. Is precise that the principal radiophonic enterprises make use of the advantages and opportunities that offer the technological panorama and know to unfold before the adversities and threats that plan other great global enterprises through their audio platforms. In this sense, some authors corroborate the exposed before:

"The radio media, like in the rest communication medias have to replant its model to adapt to the new times. A change that does not come from the evolution of the enterprises or the professionals but due to the new demands of a society that presents with very different exigencies and disposed to play a protagonist role" (Garcia-Lastra y Pedrero, 2019, p.25)

Simply, the great transformation of the media will run in charge of the exigencies from part of the audience. The listener decides what wants to listen, when and how. The radio must take note and act before this passionate scenario. How must be done? Garcia-Lastra y Pedrero, (2019) respond to this question when they say that the radiophonic enterprises must make reconfiguration on this field and give answer to a so exciting challenge. Also, plan different questions related, for example, how the contents must be in this new stage, how it must adapt to the new channels, how the new business model must be to make it viable and how it can realize metrics from a so fragment audience. Without doubt, the radio is conscious that it has all these challenges on the table. Before everything, it must have clear that the digital reality carries great changes along its value chain, redefining the production processes to make front this new reality, full of complexity and in continue evolution.

Included over the technological component and the channel is the content, essence of the radio and secret of its resistance over the years. The industry knows how to make quality content and now that we are in a proper moment for experimentation, let us experiment. The listener demands specific and novel content, and the radio has the content creator that makes a temperate and quality work that in some times can be treated like silver work of audio, with the finality of transmitting emotions that is what more knows to do. Such is the case of narrative podcast, a new form of producing narratives deepening in a theme and away from mediatic focal. These contents require the implication of the journalist in the narrative and an extreme quality due that it is conceived to transmit emotions through the earphones, an intimate listen that is only choose by the listener and does it probably because they are perdurable podcast in time that require a careful elaboration. Finally, they are serializing contents that search the fidelity and complicity of the listener. (Gutierrez, Sellas y Esteban, 2019)

The sonorous fiction has come into scene. Until now reviled in favor of the information, it comes back to take presence on multiple audio platforms in our country with an unstoppable growth. This shows the capacity of audio, for the podcast and radio to be actually complementary under its epigraph, is a reality.

"Many are the advantages that make us claim back and support the sonorous fiction like a beneficial genre from various points of view. The genres nature itself, the freedom of content, the mayor expressive force, the popularity among the audience and the brand identity from the own audio enterprise (...) counts with two effects for the listener that makes it unique: its capacity to stimulate mental images (...) and its ability to provoke strong emotional reactions" (Rodero, Perez-Maillo and Espinosa de los Monteros, 2019 pp.170-171)

In the same form, it has to be state that it is emerging "the radio depredators"; in its business model, they use platforms and commercialize to themselves all the connections that are establish trough them, leaving to creative enterprises the content in a clear disadvantage respect over content rights (Zumeta, Infante y Vicente, 2019). For these global platforms, the contents can signify an added value and can improve its enterprise image in detriment of the radiophonic industry that produces it. In this sense professor Monserrat Bonet declares on the interview for this thesis, that it matters a little what is radio and what is not, if the audio business is taken. If the industry knows how to manage audio is time for them to do it, they can still do a lot, among other things they are the ones that know the market. We cannot leave that the global platforms that do not pay taxes in our country, used data to distribute content that create audio experts.

Well now, there are solutions. Even though the radio is a very conservative media, some experts interviewed for this thesis are partisan of the idea of creating a great audio platform that groups the principal Spanish broadcasting stations around the podcast and radio. In this form, every radiophonic enterprise could lodge its production under a corporation image and recover the strength from the global depredators. A force that supposes having a brand of recognized prestige in the world of audio without the need that other global giants like Amazon or Spotify manage its content and suffocate its innovation capacity. Pedrero (2021) explains that if the radio is an industry, to act like such and project conjunct actions for the sector.

In the other hand, seems like the traditional radio and the online radio will keep living together far time that seems indefinite. This living together of models and audience will exist and the industry must do the possible for it to be like this. They are many partisans of the radio to keep emitting waves, under the argument that

it is free, accessible, and mobile. Also, they are numerous the elders that still consume radio from waves. At identical mode, others point out that in case of catastrophes, it does not depend on energy. Therefore, there is an audience with a traditional radio reproducer, and others online through the multiple devices that consume podcast, radio on demand and live radio. This will last what the audience and the business model allow.

"The production of native contents obligates the responsible of the broadcasting stations to search new forms of making profit out of the native sonorous productions and therefore they must search business alternatives linked exclusively to hertz broadcasting. Nevertheless, the radio can still maintain the balance among its current exploitation model base on the FM with the constant innovation and experimentation. (Ribes, Perez-Alaejos y Porta, 2019 p.192)

Inside this other, authors like Zumeta, Infante and Vicente, (2019) sustain that Europe has bet on the DAB, in our country was a failure, well because the industry did not interest that more actors to enter in the distribution of publicity, also of a clear will to keep exploiting their licenses or because the estate did not impel enough. The case is that Spain has not had a digital transition.

The DAB, precise investment, is a new technology that will require new contents for new channels. However, if it comes to implant in our country, it would be with exigencies of new European regulation. In having counts it can be a revulsive for the sector, also it could be that this is on the certain and finishes consolidating like in other European countries. For the moment, it is an incognito that can only be solve if the right circumstances are giving.

Prospectively, is important to say that the content director is a key figure in this digital field where the listener is in the center, demands preferences that if the radio wants to keep been respected, they must be attended. Create, promote, and distribute quality contents, is basic to achieve connecting with the audience.

In exact mode, utilize to the maximum the potential that the present affairs component gives.

"The present affair has been always a value for the production and a sign of identity of the radiophonic model. In the same manner the radio has not been conscious of this potential (...) the radio has been the media that more possibilities have had to approach the simultaneity of the events (...) it has been and still is (...) maybe for its capacity of adaptation (...) still is a privileged media for the retransmission of present affairs contents" (Legoburu, Garcia y Dorado, 2019, pp.66-67).

Is certain that the radio has come late to the digital world and knows it scarcely, but it knows the audio deeply. In the mode, that it has left stuck and keeps squeezing its present business model. Probably it justifies saying that for the podcasting business there is still not a clear formula to make it profitable. Pablo Fernandez, from innovation in PRISA, defines that the audio gets in your brain directly from the listener, this for the advertisers like it a lot, in this form we can offer a smart advertisement experience, publicity without saturating. Is a interesting reflection but is not less certain that the form of searching profit, is something that stills needs investigation, the atomization of the audience provokes to have a segmentation and can have its sustain point on the big data.

"The podcast is called to exercise like a lever for the conversion of the listener into a consumer through the *branden content* or the *brand radios*. In the base of this approximation is the big data as a tool for the identification of the audience. The public segmentation gives to radiophonic publicity a center conception in the user permitting to impact apart the broadcasting station they listen to" (Ortiz-Sobrinó, Castillo and Carrazoni 2019 p.103).

The difficulty of measuring the consume of podcast is still a supervene difficulty due to the complexity that results knowing the consume offline or shared by WhatsApp, for example "... to measure does not mean necessarily to get better, but definitely it cannot get better what is not measure" (Herrera, Amoedo and Domingo, 2019 p.238) For Coutinho, (2015) we are in the era of constant information flowing, if we manage to know which are the indicators that we need to count with reliable measuring data we can advance to a business model of

podcasting. He suggests that this can be possible using KPLs (key performance indicator) methodologies and indicators "... we walk towards a line of global measurement of audio that will require the integration of KPLs methodologies and indicators to give answer to the different types of consume and identify types of devices" (Herrera, Amoedo and Domingo, 2019 p.238).

In relation with the exposed, the digital media *Chief Marketing Officer (CMO)* gathers interesting news about a neurological investigation study realize in the Neuro Lab of Australian Radio Network. This assures that the utilization of applied neuroscience to traditional marketing will give us a more complete vision of how the listener interacts with the audio content.

Fundamentally, this work tries to analyze the brain impact on the listeners of podcast, radio, and music on streaming, measuring the attention, the compromise, the attitude, and the memory The study assures that the listener processes them in a different manner and therefore the sponsors must treat it in a different form.

To end, the study concludes that the radio has more capacity to retain the listeners during large periods of time; we process the podcast more in our brain because we want to learn or have interest on listen to it with attention and the music on streaming shows a positive attitude toward emplace publicity. Summing up, the radio attracts us to longer periods of listening, however, the podcasts impact more in our memory, it is listened because we want to, we look for them, for that reason, they are niche products and in music on streaming the publicity is well accepted.

The truth is that the sector must search a substantial change; the current business model does not assure sustainability for the future but the contrary. Cerezo, (2019} specialized in digital transformation of medias, consultant, and author of "The liquid Medias", reveals that for the press there was a consent based on for a new scenario to be constructed, it has to be contemplated three pours: diversification to explore new income sources, hybridizing and innovation to give satisfaction to the user and that it can adapt perfectly to the radiophonic media.

Above all, it requires an integral vision of all the value chain and an offer of products more adequate to the needs of the listeners, this, the author continues saying, is what has come to denominate *reader revenue*. It can be point out, that it is not a new model, in press everything started with the monetization of audiences through the publicity, it continues with the walls of payment to later pass to subscription and ended with *fidelity* creating an own ecosystem. In short, is about putting to the user in the center to cover its needs.

In whichever way, a scenario so voluble requires a strategy based in putting value in its brand image and its quality content. In consequence, the radiophonic industry must reformulate its structures, continue innovating, make formats more attractive, and explore new business models. The hybrid proposals incorporating the podcast adequately are strategies of development that cannot be obviate.

The important is to have clear that the radio will be a platform that will lodge live audio and on demand on a Podcast format. In the interview for the specialized blog in radio *mediaventurados*, Cerezo, (2021) corroborates this idea and asseverates that we are talking about audio not of podcast because is much more than podcast, also indicates that until now our relationship with technology and the screen was touch, now we start a very important era that will last ten or fifteen years in where the interaction will be talked. Mainly, the media in general has not planned a strategy; they carry more than 20 years of transformation and seem that they have been subordinated to changes from thirds. When social media came, everybody went to the social media, now the artificial intelligence came and again everybody is going to artificial intelligence. However, they have not stopped to think which are their assets and how can the make profit out of it; in the case of the radio, we would have to think which are its audiences and which are its contents.

The key can be on that we have forgotten the user and we have center on the device. It has to be search a diversify model and make use of our listener to offer them something more. In short, everything is base in what you know to do well and develop adequately planning strategies and avoid the external agents for instance the global platforms, take the initiative. In the same form, create a community under quality brand that have the broadcasting stations and develop

the audio ecosystem having presence in the mayor spaces possible to be able to generate resources and recover the relevance of the media.

In against, the press has evolved and has incorporated something more. The radio has been left behind and has to think how to reformulate. Mainly needs a content manager, that places it in a good spot and that makes a real transformation.

For this profile is needed someone that knows very well the product, the brand, the broadcasting placement, and that bets for new business forms.

Now then, the radio also creates audiences and community, this has been very understood on some wrote medias. Putting an example, the digital strategist Heili, (2021) brings this data on one of his podcasts about *The Radio that is coming*: "putting a monthly advertising guideline on the daily podcast of the New York Times costs more than 200.000 €". The radio has not known very well how to fit the digital transformation and that space of audio had been well occupied by the press with the *daily* podcast. In consequence, the radio must rearrange and occupy the spaces of audio services.

Summing up, the podcast has come to stay, it is not going to substitute the traditional radio, but with all sureness it will be its r+d+i. if it stops putting the sight in this matter and continues experimenting its current business model, the called "platform capitalism" by some or "depredator" by others like Spotify or Netflix, it will keep taking subscribers, the benefits and the publicity share to its closed digital grounds. These platforms have seen the value of distribution, the *big data* makes the rest, for this they ask for registries.

The radio must think in having its own preserved ground and decide if it charges for their content or not. Also, it must have in count that its spaces can be open but managing the fidelity of the user and converted in to profit. Also, thinking in different audio programs for diverse public for example the called "audio chat" like *Clubhouse*, will be a form of creating alternatives and adding audiences.

Finally, it only has to be remembered that radio and podcast build the audio ecosystem and now is the proper moment for the reformulation. A change of the organization chart into a "sonorous ecosystem". The natural and for another part the predictable is having clear that the radio will be a platform that will lodge live

audio and on demand on podcast format. Diversification and make use of our listeners to give them something more planning adequate strategies that avoids the global platforms to take possession of audio.

2.2 New audiences

The traditional radio is a unidirectional radio that does not allow interaction or content selection. This is one of the principal motives for the young public has giving the back to the media. For them this belongs to the past. "The young people conform a public to where the radio has not known how to seduce with the sufficient talent to make them hook up, neither how to consolidate their attention, even though from that it depends on its future " (Marti, Martinez-Costa and Escobado, 2019 p.282).

If the radio wants to last it cannot stop going for its search. Retrospect, the generalist radio has not cared about the young people, it has not designed strategies to persuade them, and likewise, it has lost relevance, and does not figure in its digital diet. In whichever case, knowing what other cultural industries and other countries are doing, can serve as help to trace strategies of future to the radio. For example, closely observe what the BBC is doing in its labor of incorporation of young listeners creating quality contents especially for them.

Probably, having started very late the digital migration is passing its costs in a mode of lack of affection of the younger people, because is not discussed that Z generation does not have lack of affection to the radio. Maybe they do not even know that it exists a device called like that, neither know what FM is. They are digital young natives and their entire world its place in their smartphones. This is also their audio reproducer device. At the same time, it has to be point that through the social media like TikTok, Instagram, Twitch, YouTube, or contact recommendations or influencers, the reach to the consume of podcast.

Musical radio consultant, Austin, (2021) comments, that the great challenge for the industry is to collect the younger people, for that it has to reflect their lives, their way of dressing, their way of talking, their music etc. Also, it has to be added

that the radio has not known how to make from the smartphone an allied, but today we have more tools to reinforce neglected tasks for the industry.

Grosso modo, it must be flexible and listening to the audience, in this form can contribute to give something different, the radio still has an emotional link in which it conquers listeners. "The musical radio must revalidate its mediator and prescriber position reinforcing the emotional conversation with the listener" (Moreno, Arense and Moreno-Cazalla, 2019, p.212)

Afuera-Heredero, from Cadena SER, opines in this sense that the Smartphone is a camera of photos, a movie container, a direct thread with the gang and is also a radio. What the young people would not have is a radio device in their bedrooms. There is lack of waking up their interest for the magic of audio. Thinking that the young people do not demand content, is looking to the other side. Is necessary to incorporate them to audio making contents for them, but quality contents. They are exigent at the time of consuming podcast and there are small audio producers that already make contents for them. If this technological era has facilitated something is the way of telling stories.

In other words, their scenario is digital and there is where we have to go to search for them. The industry must reformulate and create new contents and new narratives for the young public. In this sense, make use of the reflection from the radiophonic journalist from Cadena Ser, Bretos (2021) that affirms: "I am learning to make content for people that are on offline mode"

Zumeta comments in its specialized blog on radio, that in Great Britain where DAB exists, there are experiences to attract the younger people that are giving good results, but with their leaders and their language. The radio must put face with bravery and decision, the problems of its future that passes previously with the renovation of its audience.

Although some interview experts like Lopez-Vidales, Lain or de Dios, understand that radio is reached with mature age because they conceived that they need a more reflected listening, what nobody discusses is that the audience of the radio gets old and if it does not renovate, in some years it can get to lose all its social influence. Professor Gallego sees with certain logic that the radio only makes contents for the Baby Boom generation, they are the ones that work, generate income and the ones that bring business to the radiophonic industry. The lemma

seems to be exploiting the business until it lasts, because the podcast is far from generating something alike.

Other valid ideas are contributed by Izurkizia, *podcaster* and producer on *Yeswecast*, affirming on the interview for this thesis, that the change will be impel by producers that can generate content for any type of ages, also for the young people. In synthesis, it is possible that we have a radio model that will look similar to the television model emitting own and foreign content. It is undeniable that until now the radio has lost opportunities by just being pendent on its actual business model, that for another part keeps been powerful, but if it does not incorporate new listeners, we will not know how much time will be able of maintaining its relevance with an audience so aged.

Going back to Z generation, it has to be said that it is totally technological, it disposes of abilities to listen its preferred podcast, but in its mediatic consume is not the traditional radio. If some see the podcast a threat for the radio, we can say that they are not right. The radio talks to a great concentration of audience, the podcast talks in the intimacy and must construct its listener community, but this is if both are able of touching us.

Of course, nobody doubts the profitability of the radio that is still a profitable format with more than 23 million listeners. However, the podcast can suppose an impel for the industry. It is a versatile format, with an extended use by the young public that follows in this form their preferred influencers.

In Spain According to the information of *El Independiente*, the last survey of audio platform *Spotify* says that more than 30% of the population listens to podcast assiduously and the 40% of these are young people between 27 and 30 years old. In the same form, in the last year, the consumer of podcast grew a 55% going on a clear increasing day to day and each time is more consolidated. The number of listeners does not stop growing and this is the space to catch young listeners, an opportunity that the radiophonic industry should not let pass neither.

At the same time Marcos San Luis, professor of Radiophonic Genres at UDC and

author of the podcast *En la Redaccion*, affirms that the traditional radio could not work for the young people, but the podcast manages to be a lab to try out the more break through and more risky products for them, and that also can be that with posterior time achieve functioning in the lineal radio. Asseverates that the passionate moment and insists on talking with the young people that basically want to be informed, disconnect and above anything learn new things.

The professors Esteban and Pedrero understand that the musical radios were what attracted the young public to the radio. For example, the arrival of internet made the music to be consumed easily on platforms, this affected the musical radio formulas that were abandoned in mass by this public. Today they are on Spotify for what it offers. The radio has expelled them by not offering the musical variety that characterized. In whichever way, it has lost the role of prescriber of musical content and its influence over the young people that when they were growing up they kept attachments with the radio. The challenge is going back to been influential and making proposals that will differentiate from Spotify, that has an added value. In any case, the artists promote themselves in the medias they prescribe, without the radio what would have been for the rock and pop artist. Since the music is probably a hook for the young people, it must have been produced alternatives to Spotify, there still can be by reformulating some approaches. In this manner, Lain; program Director in RNE comments in the interview for this thesis, that the radio must do other different things to what global platforms do already, they must bring something more than a *playlist*. It calls his attention that Netflix proposes to choose for you, at the beginning everything is very new, but at the end, one gets tired, and we decided that somebody chooses for us and surprises us, that is what we do every day on the radio, to surprise under the word of a friendly voice.

To the par, the professor Peinado, bets for the sports contents to attract the younger people, many students want to be sports journalist. The broadcasting station COPE is the one that catches more young listeners precisely for this. Also points out that it must do something different, something with added value to what is usually done. Maybe it should look on what influencers are doing in Twitch.

For his part, the professor Elhordoy expert in *Branded Podcast* opens a variety of possibilities that gives this format, making a niche podcast and for minorities

audiences, but at the end audiences. Is an emerging concept that is in its starts, but with lots of potential of development. Affirms by his experience, that it could change the way in what a brand presents its business model in respect from its competitors. Meaning, a podcast to reinforce a determinate business. This idea without a doubt contributes to a versatile and powerful communicative of this audio format. Also, is a stable channel that is on a continued expansion and that puts us in contact with a very specific public.

Summing up, until today the traditional radio has not known to seduce the young people, although of being conscious that from them it depends on its future. Maybe looking on the strategies that are employing the BBC can give any clue of how to act to persuade these listeners. To reach this public we have to talk like them, dress like them, and feel the same concerns that them, in the mode that been flexible and listening the demands of this audience can be determinant for the future of this centenary media. All the experts coincided on that the quality contents for the exigent young people can give reward in form of involved new audiences. Audiences that form an own ecosystem around a podcast format with transgressor production designs especially for them. Also, the radio as prescriber of musical contents must recover its position that has had a long the last decades, because nobody doubts that music and sports are magnets for young people.

2.3 Technology, Radio, social media, and Z Generation.

Orrantia, (2019) explains that we have passed from an analogical moment, static and collective to a digital, multidevice, personal and experimental. A moment where the *wearables*, *Smart speaker* or the connected car converge in a moment where the platforms will throw us to the era of "audfication". It is the perfect storm. If we appeal to a simile, the radios until now have being getting bourgeois, they are comfortable in its business model. Although, PRISA group has unified all the podcast of the group under the name of PRISA Audio, At the same time all the other broadcasting stations have placed their look in seeing how the platform PODIUM podcast advances. Is a very important data the fact that Maria Jesus Espinosa de los Monteros is the person in charge of the first audio group in Spain. There is no doubt that the radio has been incorporating many of the technological advances that have been surging a long all the years. At the same time, it can be

number some like for example, that 'live' uses social media to communicate with the audience; that WhatsApp has introduced on the radio; or that with the voice notes we can connect with the listeners. It is certain that the radio has been making things, but it requires much more. In same way, many devices have been consolidated and its use is daily:

"Moreover the stock and the reproduction of podcast, the multiplication of mobile devices connected in our pockets bring the precise impulse to mobile cyber radio development and has facilitated the consume of personalized radiophonic content in the moments of interstitial leisure (...) Smart speakers or devices that integrate virtual assistants multiply the opportunities of listening" (Piñeiro-Ortega, Terol and Vila, 2019 p.113)

However, the technological universe is very changeable and there will still appear wearables or devices to take, and others that we will keep talking about, and the ones that we still do not know if will multiply the relation with the audio like the smartwatch or the ones that still need development like Smart glasses or smart clothing and all the expansion of 5G network.

Professor Esteban reflects for this thesis on his interview and opines about the arrival of artificial intelligence to audio and draws a scenario where the dial disappears and also from the panel, it cannot reproduce the same than for the conventional radio, there must be thought other ways, in other content with other narratives; we cannot offer the same, this is the key.

For another part, it takes for granted that the smart speakers are multiplying its use for the consume of podcast or live audio. Its use is very simple and is based in the development of *skills* from the enterprises that make them to be a very personal experience. This can remember us to the radio alarm we had in our bedroom, or to primigenial radio that socializes, but connected: "the smart speakers are the entrance of audio to our houses. It is added like these other devices to listen to music, radio and podcast, it comes to transform digital management going back to its origins of a collective and social experience" (Moreno, Areñese and Moreno-Cazalla, 2019).

Equally, are significant the contributions of Loewenthal, (2019) when affirming that the sum of podcast and smart speakers favors the increase of the interaction by voice in addition of generating new business opportunities (short term and long term) for the medias that incorporate the audio such as:

- Opportunities for the public: the voice connects with the public in their homes and the enterprises bet for them.
- Publicity opportunities: competitive production and different ways of making profit thanks to fidelity.
- The content is the key, and the mass media enterprises are experts creating quality contents.
- Road to younger audiences: their consume is center in podcast, the lineal radio does not figure in the mediatic diet.
- Habits of the owners of smart speakers: that in general uses less electronic devices, read less press, listen less radio and watch less television.
- The audio is not video: is cheaper, its manage is known by the journalist and is flexible respect to the use of the consumer.

In accessory mode, it has to be point out that the search by voice has made to be transforming the search motors. Like this is explain by Sentance, (2008) "the apogee of voice search is transforming the search motors into "motors of answers", that require a different strategy and a conjoint of ingredients for success. This strategy is known as AEO, "answer engine optimization ".

Nevertheless, Lain, from RNE, proposes to place the things in its exact dimension and appeals to the romantic feeling that supposes many millions of people in front of one same radio program. Also appeals to the simile that the e-book was going to end with book in paper and today it keeps been mayor the traditional reading and equally the traditional radio. The difficulty to Lain falls in managing the radiophonic content without been diluted, however, the success is to have quality contents made by great professional, that is the brand that differentiates and that has to be exploit. In the same manner, he defends that the podcast has come to develop other parallel business models that still needs time.

It is obvious that the fields preserve that social media disposes have permitted the listener to be able to use it as interaction channels where debates about audio contents are opened, at the same time this are recommended, advertised, and distributed massively. The distribution platforms of content like Ivoxx or iTunes have facilitated the distribution of audio and have showed the disparity of audiences for the great variety of contents that are presented. This entire ecosystem in constant evolution is obligating the industry to reformulate all its value chain, the artificial intelligence will give a new impel to this transformation process.

It is certain what Pablo Fernandez from PRISA group understands when he says that the radio has been limited by the licenses and the geographical barriers, with the evolution of technology, all this has disappeared, it is only left to be regulated the intellectual property rights that manage each country.

For experts in transformation of medias like Cabrera, (2021) the radio must achieve that its business has more reach, one first step consists in creating one solid brand that foment the corporation identity of the broadcasting station, term that in marketing is known as *branding*. In second place, creating a community through its contents, with a direct relation with its listeners that will allow to know with what metrics are disposed. In third place, is vital that the content to be quality, specialized for its niche and that has the capacity of controlling profiles and its popularity. In last place, to be visible on the searchers that the web sites index. Now then, what can the industry do to compete with the great global depredators?

Well then, for one side the radio as industry is expert in producing content and those contents must be in disposition of any listener, the device is left for their election. For another side, we are before a hybrid scenario where the analogical and digital live together. In this sense, it has to be established synergies and take advantage of the opportunities that bring the technology to make different things. Meaning, from the industry is expected to make a reformulation with all these ingredients in game and that will see reflected in a rhythm of continued novelties; trying and seeing it works.

Is interesting the reflection of Ortiz-Sobrino when he affirms that the radios are going to be platforms of reception of contents from the own broadcasting station or foreign producers. This has already happened on the television and soon will

all precipitate in the way that nothing will be like the radio we had known. Soon the contents will choose us, will offer what we like, and we cannot choose. If the radio does not plan these changes probably; it will be irrelevant.

Some authors opine that small audio producers will be determinant for the change, due that their structures do not have the dimension of the principal broadcasting stations of our country. However, not all opine the same:

The self-production linked to non-professional people and groups do not seem to be able of impelling the change by itself, therefore, only those that dominate economically the sector can precipitate or slowdown the implementation of audio as an alternative media to the conventional diffusion 'broadcast' (Marti, Martinez-Costa and Escobedo, 2019 p.274)

Nevertheless, Afuera-Heredero, (2021) on the interview for this thesis, reveals that, for his experience, the technology must not relive from care the contents. And sometimes one dazzles with the future, pays badly to their teams, stints on production, and cheapens the costs. In the equilibrium will be the success. Of course, technology influence on the medias, but the scenarios are very liquid. However, along this thesis we do not stop asking ourselves, what has to do the radio to search been a different option to all that appear? The radio is companion, also a service for the citizenship, a referent in case of catastrophes, there is where the radio must respond. It must assume that is different and not enter in all the battle without even taking strategies.

At the same time, it has to decide how it faces this moment and has to recover its essence and what knows better to do: sonorous contents. In addition, it must connect with the local, currently deviled, and putting in value its qualities like the voice, the proximity, the companionship that radio transmits. But betting for its brand, on one side, the musical radio for young people, for another side, a radio for other publics. Herrera, Amoedo y Domingo, (2019) exposed that been interactive is an advantage of the podcast, also brings personalized selection, free availability. But without leaving out the importance of the regularity in the production and distribution of the content that increases the loyalty.

At the same time, the radio keeps thinking in millions of listeners, but now the panorama is different, there is millions of markets for a public more reduce. In the

same way, is generalist, it has a consume thought for the present exclusively and that brings a lot of disaffection of many young people and many adults audience, like is the format of great containers that attend above all the political or economic feeling.

Not only the Z generation is attracted to *Clubhouse* or other platforms of the style, also the adult public searches other contents that can transfer them to another thing that the radio did already and has abandoned. Referring to those narratives that the radio has complete forgotten, like fiction, the radiophonic report, the interview in deepness etc. As last resource, the radiophonic sector should unify in some moment and forget that absurd competition. Basically, because to make front to all the challenges that are presented is needed conjoint actions. At the same time, it must take conscious to trace common strategies with the purpose that the listeners clearly identify the path for where it will go this centenary mass media. For last, the radio is a commodity and needs brand managers, probably they must include: *Twitter Spaces*, *Clubhouse*, podcast platforms and everything the public reclaims.

In short, we have passed from an analogical moment and broadcast to other digital, multi device and narrowcast where the smart devices interact through the audio. Even though is still exploiting a same business model, some technological innovations have moved its structures, but we wait for much more. It cannot reproduce the same out of the conventional radio, innovation is the word to have in count, new contents for new distribution channels with new narratives, there could be the key.

The technological panorama very changeable unites to the liquidness of the medias is obligating the radio to reformulate, the artificial intelligence will give a new impel. Finally, the radio has the professionals, understands the business of audio better than anybody and with these arms it must try new business models and see which ones work. Meaning innovate without forgetting the quality of the contents and been participant of the advances, in the equilibrium will be the success.

2.4 Educative Podcast and University Radios

The podcast as educative instruments are a relevant tool accepted by the immense majority of the students and experts surveyed. All of them see a potential on it, whenever is established an adequate methodology and are produced consequently. The relation between a determinate discipline and the collaborative podcast directed adequately can give extraordinary results in addition of making the students to feel participants of this technology and share their experience with their contacts. Some professors incorporate the podcast with their students during all the course as practice and academic work.

They are various the university professors interviewed immersed in projects of teaching innovation that spin around the podcast. For example, the professor Bonet, currently working in an innovation project with educative podcast, comments that the students discover how to create new sonorous spaces and that has made them change their idea about the audio, it is a good start.

This type of innovation project has as principal objective creating a podcast platform exclusively educative, a space of teaching and learning with its own area of lodging the audio. Utilize the advantages of audio, supervised by professionals, as a form of communication and education in where the students could upload their collaborative works. Is without a doubt an interesting bet that will give its fruits in the proximate years in form of professional producers of podcast or professionals of the radiophonic industry. In addition, is possible establishing synergies with other universities immerse in similar projects to share contents. Without a doubt, very hopefulness projects for the audio.

Same way, the professor Ortiz-Sobrino stands out that the success of the educative podcast will arrive with the coming of new university politics that contemplate the bimodal formation, not only the presence. He affirms that the podcasts must be collaborative but with the professors control but is the student the one that has to go deep to later discuss with the professor. Those contents will be audio or will be trasmedia but will obligate the universities to adopt new models. In exact mode, the professor Pedrero, manifests to be in favor of *Educasting* and reflects about the power of audio in classrooms, he believes that it will be revulsive to the sector seeing how the audio takes academic importance.

It results logic to think as professor Gallego exposes, that the university radio needs the impulse of the chancellor to maybe make a powerful podcast platform where there are competitions, marathons etc.

In the same mode, the opinion of the experts respect to the university radios is unanimous; they consider that there must be a restating about the functions that these broadcasting stations must accomplish. The professor Toni Sellas indicates that there must be a *medialab*, a seminary of experimentation of contents and narratives for the students, directed by professionals of the communication. At the same time, he points out that it must be a place of observation of what is happening in the world of podcasting to find out with what type of narratives, contents, and formats it must experiment. Moreover, he adds other interesting reflection contemplating the possibility of establishing collaborations with the local radios so the students can start seeing the professional life and the possibilities of work of the student.

Nevertheless, as Zumeta warns, the professors of radio are the ones that impel the industry and today the radio at the universities it keeps teaching like 30 years ago. There has to be taking a step to transgression and provoke the student, there must be a renovation but not revolution. He adds that the university radio must be a lab of risks connected with national platforms of podcast but bringing dynamism to incentive the project. In the same form, Professor Ortiz-Sobrino points out to one university radio as one prospective radio, of innovation that makes what the industry does not do. This is only possible with the implication of the university and the professors of radio.

One example of university radio well established is proponed by professor Peinado with *inforadio* where more than 200 people work at a good level. Is a suitable surrounding for the young people to form on radio. As data backups, it can be heard on Twitch, Instagram, etc., but not through the waves. Is a televised radio and multimedia, this, some commercial broadcasting stations already does it, but he adds that there are on all the platforms, and they are not.

For professor Lopez-Vidales director of one of the university radios, opines that they need a change, it must not stay in only one format, it must do all and

innovative continually, be in the vanguard of the innovation. In the present, it only works with formation, and she adds the quickness which students are stuck with the magnetism that the university radios media emits. In the same line, professor Pedrero defines the university radios as labs for experimenting more; they must diffuse quality contents, it can be on podcast format that at the same time are transmitting online, but must not be a radio to the usage, we have to let the young people and future professionals of the media innovate. Lastly, it is interesting the contribution of Alfredo Lain from RNE respecting this, when he says that the university radios are places where creativity must exploit, and he appeals to a simile of the kids play dough: "take this block and create". Also, he understands that is a necessary bet to create good creators of audio.

In short, the educative and collaborative podcast can be an excellent tool of learning and a key instrument for educational innovation projects. At the same time, it could establish synergies with the university radios conceded as global platforms of experimentation. Reformulate the current concept could give an overturn and at the same time is very possible that we see how in the proximate years surge new professionals of the radio with capacity of innovation as creators or content producers: "... the new professional profiles will be with time, still more open, more are going to be demanded and better knowledge of technological realization (virtual reality or 5G will be the immediate challenges, the professional routines will be an all in one for mayor part of the professionals" (Lopez, Sanchez and Izuzquiza, 2019 p.265)

That the university radio needs to reformulate is a fact that nobody argues. Neither is question that it has to innovate continually and be in the vanguard on all referring to audio. They could be included inside an experimental *medialab* where it can create and diffuse quality contents where the young people and future professionals are the protagonist, without a doubt, the bet deserves at least a debate.

2.5 Radio and Future

On the interviews to the experts for this thesis, it ended with the question that usually do to Iñaki Gabilondo How do you imagine the radio of the future? To what he answers: "tell me how the society of the future will be, and I will tell you how will be the radio? It has to be said that all of them answer in an optimistic manner and in this part, it shows a synthesis of some of the comments.

For professor Toni Sellas, is going to depend on many factors. Nevertheless, not all are technologic since this does not generate all. Many other factors like the economical, demographic, social culture, etc. will be determinant. Without knowing how the society of the future will be like is hard to know how the medias in the future will be. But maybe will be a "multi distributed, multi content and multi facet" media. Attentive to what happens and diffusing by various channels and at the same time generating content not so stuck with the present. In addition, is important for the author the component of hybridization of aspects that comes conditioned by the experimentation of new formats and new narratives for new forms of distribution.

For professor Zumeta, the radio will be what the listeners want, but very probably, we are going towards a hybridization of medias. Like that, Pablo Fernandez from PRISA Group advances us what is been a mantra along this thesis: the radio must explore new business models and recover the local character that it should have never lost. Experimenting will bring new listeners; it has to be very attentive to this wave to rejuvenate. On the same opinion is professor Pedrero when he says that the radio that comes is the one that knows how to satisfy the demands of the listeners.

While for Lain from RNE, wishes that the radio that comes would be a radio that accompanies, that is with the person, that maintains that essence of closeness and that forms part of the life of people. At the same time for Professor Esteban, the radio that comes it must come accompanied with the arrival of new metrics, new forms of sponsor, form of sponsorship, that the products are thought from the beginning tie to a brand for expanding and finally the voice, the incorporation of the voice as an interface for interaction.

Ortiz-Sobrinó outlines the future, over the bases of a new scenario with a very exigent audience that selects what they want to listen. The call by the author "podcast universe" offers all this, for this in a proximate future we are going to search more fields of that. Professor Peinado is concerned that the media of the future will be the one that gives food with fewer nutrients. Fast food finds its simile on the generalist medias, but if what we want is a gourmet product, we will find it on the podcast, that will serve to attract new younger listeners.

Lopez-Vidales is very clear in her opinion when affirming that if the radio has to stop existing because there is no audience then it will stop. One mature audience with 6 hours programs implicates that it has not been taken seriously. Words that invite to reflection to reformulate the current idea of radio.

At the same time the case of PRISA audio and more specifically, PODIUM Podcast, can serve as an example of innovation. Pablo Fernandez explains like that when affirming that experimenting will bring new listeners: "We have started with a format to develop content and distribution. Is a bet to give to know all this to the announcers, because we are a business, this is the challenge, and this is the adventure ...". Also, maintains that the radio is not a device, there are voices, people, a format of content and the capacity to talk to the people along their life and that will be present in the future because just as he affirms "we are very alive".

Professor Pedrero affirms that first it must be know the society of the future to know how the radio of the future will be. But he adds that the digital habits impose the logics to the medias. The user demands content and obtains it wherever. Therefore, the future will be the one that knows how to attend the listener and responds to their expectations. That will be the one that keeps the listener. In the same form, professor Gallego, the radio must think in redefined all its market and they will do it because there are people that know. Will see changes, not only in what refers to content, but there are going to be integral changes. In the same mode for the author, we are living in a passionate moment for the radio, until now it has only seen the movements of PODIUM Podcast, but in a proximate future will see movements. Knowing what other industries have done can be useful to know what will happen to the radio.

For another part, Bonet is very clear about the present and the future of the radio when asseverating that: "what matters what is radio and what is not, if they take the business of audio, what do you know to do? If you know how to manage audio, do it so ". The author continues affirming that the radio as industry can do a lot for the future of the radio as media due that they are the ones that know the market.

For last, for Afuera-Heredero, imagines the radio of the future as a glove, adapted to the technological innovations that come arriving. What cannot reach to imagine is what type of audio they would like to consume the society of the future. In whichever case, the radio will adapt to that society. But is probable that will be a variety radio regarding content, a radio on demand but hopefully conserves its formation role and its veracity. In addition, he demands for the future certain criteria of exigency and quality of the content. Finally, he imagines a future in where the radio cares about the language and in where exist availability to reach everyone that demands at the other side of the space.

2.6 Survey to young people

From data obtained through the surveys to young university students, we can affirm that they share audio on WhatsApp and that they barely use Facebook. Also, increases tendentially the use of the smart speaker to reproduce podcast. It can be inferred that in proportion of the devices is find in the majority of the homes will be the key for the audio and then of highly interest for the radiophonic industry. Is certain that the data throw scarce interest for the search of podcast and music, but in proportion of the evolution of these devices and the podcast technology are interiorize for part of the listener, we are possibly going to see data with more hope for this sector of the population, is a subject that invites to go deep opening one line of investigations.

In the same form, is interesting pointing out that the young university students and podcast consumers, are very interested in the lifestyle thematic followed by social matters or events of interest and technology. Now then, what matters less

to this public is current politics and economics, thematic which broadcasting radios saturate habitually.

Now then, there is especially interesting data (having in count that only bit more of the tenth part of the surveyed have created a podcast) and is that there is an immense majority of young university students that believe to be interesting creating a podcast. The thematic preferred follows the following order: sports, music and in general is observed a certain tendency over the thematic of the studies or specialization of the surveyed.

Now then, it can be deduced, that the publicity on the surveyed is not well received, an important data to have in count. Is very possible that the young people prefer absence of publicity in change of a fidelity through subscription, micro payments or similar, just like is utilize in audio platforms.

Is important saying that the young people manifest reaching the audio principally through the social media followed by friends' recommendations, searches, and ranking. For another side, the young people that listen more than six podcast a week share the ones they like more through social media like Twitter and Telegram. It stays clear the importance that supposes for the young people the interaction on social media. This said, is possible that the industry decides to design strategies that are center on finding this public just like the BBC has done in its strategy of catching the Z generation.

For another side, respect to the listening of podcast, the ones that listen more than two hours do it when they are going to class or home, while the ones that listen between one or two hours do it when they are doing housework, also both of them listen to podcast when doing sports. This come to reinforce the idea of this technology is versatile, it frees us from the screen, and we can consume at the same time we are doing other quotidian tasks.

Some questions raise expectations like knowing if the pandemic has achieved increasing its use for the search of podcast. But having in count that the questionnaire was design for other ends and confected just before the pandemic. It was this, the one that interrupted the recollection of data. When the activity was retaken in the year 2021, it was thought adapting in proposition of possible both questionnaires and the resulting original draft of data to be able of measuring in two times some of the variables. It stays open a line of investigation for future

studies that gives us reliable data to throw to light over if the tendency of the podcast consume for this sector is rising. For last, there has to be point out that the groups of surveyed in pre-pandemic and pas-pandemic were groups of diverse university degrees and therefore the sample can have diverse concerns. This mishap, without a doubt have been the cause of the alteration in the results of the pre-pandemic and post-pandemic comparatives.

After all, the survey throws interesting data about the behavior of the young university students respect to audio consume. The radiophonic industry needs to keep working on this line of investigation in addition of experimenting with new content, new formats and new narratives especially design for them. Only like that is possible to guarantee the future of a centenary media.

2.7 Study of the content

After analyzing the offer of native podcast on the spaces dedicated to audio, which the platform disposes, it can be said that it advances on streaming content, setting more radio on demand, but it still has road to walk. For another part, the genres are alike to the ones used by the traditional radio to the exception of the news, for this is only used for sports podcast, like that the information and opinion section are the ones more used. The differences usually are a few with traditional radio. Also, the fact that the presence of publicity is inexistent but the self-promotion, indicates that is still not able in finding formulas to make profitable.

"Now the rules of the game are put by the multimedia ecosystem, and unidirectional audio is not enough on the search of the multi distribution (...) the native podcast is still found in an incipient stage of development and uses languages and genres that differentiates a little of the traditional radio (...) maintaining the equilibrium of the living of the still sure FM model with the innovation and constant experimenting. (Ribes, Perez-Alejos and Porta, 2019, pp. 180-181)

Probably the radio is losing spaces that it has always owned, but if it starts to reformulate putting under the epigraph of audio the radio and the podcast, it can lose the immobilize appellative that is hard to get rid of. Maybe the key is on integrating and been multi facet, not diluting on the multi-platform scenario. Is contradictory to see how many podcasts lodged on the webs of the broadcasting

station are linked with the audio like Ivoox, Spotify or Google podcast among others.

The question is if the radio as industry can do something to have its own platform, not having to lend its content and defining strategies before the platform capitalism. In the same mode, the director of music channels of Caracol Radio Lopez, (2021) adds that to make front its challenges, the radio must take care of the content, make use of the technology, investigating markets and go for the local, the people want to know what happens in its local surrounding and the radio can recover proximity communication. To know what happens outside of our close surround we have many resources.

Like Moran (2021) affirms, the podcast travel on the clouds and in the meetings of work they talk about journalism, technology, data, the explosion of audio, statistics, algorithms, publicity, and markets. And like this it must be, first because the podcasting is technology of the medias and these are each time more liquids, more technological, depend on algorithm and statistic studies to have reliable data and keep innovating on the business model. This is the present, and the proximate future has its roots here.

3 CONCLUSIONS

3.1 About young people and technology

After obtaining the results and discussing them in the previous section, it can be concluded that the first hypothesis (**H1**) can be accepted since the use of the voice control of the Smartphone is generalized, way over the use of the Smart speaker. The reason can be because the smart loudspeaker is still in process of penetration in homes; future investigations will tell the reach of its growth. It must be pointed out that the actions completed that predominate are the simple ones, being the listening of audio, proportionally more frequent in the smart speakers. On the contrary, the second hypothesis (**H2**) is rejected since the publicity in podcast is not well received or tolerated by a great part of the surveyed. The third hypothesis (**H3**) is only accepted in its first two parts in which the university students access to podcast mainly from social media and through friends' recommendations. However, the third place is occupied by the specific search of contents leaving out the fact of being guided by the ranking as stated in the hypothesis.

Likewise, the majority of the surveyed, admits the potential of podcast as an education tool and its utility in learning processes and for this reason the fourth hypothesis (**H4**) is accepted.

The fifth hypothesis (**H5**) is corroborated since it is confirmed that the surveyed listen to podcast easily, without the need of being in front of the screen and their preferences focus on lifestyle themes.

On the contrary, the sixth hypothesis (**H6**) is rejected because half of the young people do not share the podcasts and the ones that do prefer to use WhatsApp. The majority of surveyed started to consume podcast in 2019 and 2020 not in 2016 as the statement in the hypothesis. It must be pointed out that most young people surveyed consume podcast between one or two hours weekly and mainly listen to podcast when they do nothing or do housework. Finally, it should be noted that those who consume more than 6 podcasts a week share them through twitter and Telegram, those that listen from three to four share them on Facebook

and Instagram and, as mentioned above, those who listen between one and two share them through WhatsApp.

On the other hand, the seventh hypothesis (**H7**) is accepted because the surveyed consider useful and interesting to make a podcast with content of current affairs or lifestyle, sports, music or related to their studies. In addition, they would do it to gain visibility, for entertainment and to reinforce their message. About the eighth hypothesis (**H8**), even though the number of podcasts listened in a week after the first year of pandemic has increased, there are more young people who do not listen to any podcast or listen to one or two podcasts a week. The hypothesis was rejected. Something similar occurs with the ninth hypothesis (**H9**) because after the pandemic the number of people who believe that it would be useful and interesting to create a podcast has fallen. Similarly, the number of people that has some time created this content has fallen and, therefore, the hypothesis is rejected.

Likewise, we can see that the tenth hypothesis (**H10**) is rejected because the use of smart speakers to reproduce podcast has also decreased, possibly because the design of the tool was not made considering two periods (pre-pandemic and post-pandemic); also, the composition of the sample was neither designed to that effect. However, it is observed that, regarding the use of the smart speakers to reproduce podcasts, its use has increased tendentially.

3. 2 About the experts of audio

It can be inferred that the radiophonic industry will plainly integrate the podcast in their business model, but it is not certain if podcasting or radio on demand will surpass the contents of traditional radio, therefore, the hypothesis (**H11**) is rejected. Unlike hypothesis (**H12**) which is accepted because with the use of data science and the development of big data technology the contents may search the listeners according to their preferences.

The hypothesis (**H13**) is validated because for the experts interviewed the key resides in quality contents employing new narratives and kept and distributed via internet. In addition, it is admitted, almost unanimously, that the radio stations are platforms that already include text, video, infographic, or audio and that it is very

probable that they will develop synergies and that their web spaces will soon lodge contents of own or foreign production in a similar way that televisions do in their relationship with independent producers.

3.3 About the analysis of the content

Finally, the hypothesis **(H14)** is confirmed because all the podcasts are native of "niche", intended for a prosumer consumer, with timeless theme, excepting the sports ones, and with use of journalistic genres except for the news in podcast with sport content that usually have a more present time component. It is, in turn, interesting to say that the publicity rarely appears and when it does, it is self-promotion.

3.4 Final considerations

Reflecting scientifically about a centenary communication medium like the radio is unusual. The results show until now a short production of scientific literature in this regard, although considering the upsurge that audio lives, the situation could be reverting and increasingly newer lines of investigation, that at the same time will serve as a backup to impulse the sector, will be explored. In addition, it is true that the immense majority of the students that finish Communication or Journalism have vocation and want to practice the profession. Therefore, it is not habitual that they opt for the academic career that in Spain is not well valued even though it takes great effort, and there is also the difficulty of getting into this professional sector.

Having said that, media carry on twenty years of transformation, but there may have been a lack of planning and methodology. The radio is the medium that has arrived to digitalization later, possibly because it keeps exploiting a business model that still works but clearly shows tendencies of exhaustion with the continuous decreased of listeners and the few or no incorporation of new ones. The publicity investment falls apart in this sense and doesn't look like it is going to recover the levels of its peak at the beginning of the century. In addition, the radio as industry must be conscious that it does not have the exclusivity over the business of audio. Nowadays, there are multiple actors that have come to stay

and that also pretend to make a profit with their investment. Although the internet factor has destabilized the radio forever, making it exit its comfort zone, it seems clear that radio endures hardships with certain serenity, for the moment.

One important fact for the sector is that PRISA Audio has dared to innovate, while the other broadcasting stations are on the lookout. The radiophonic industry, an audio expert, seems not to completely devise strategies to address the digital scenario. One example is the press, which has already overcome the digital challenge and seems to have adopted the adequate strategies to refloat its business model.

Thus, the radio must look at what is going on in other mainstream media and what other countries are doing. For example, setting sight in the United Kingdom where they talk about audio because it is much more than radio or podcast, and this has been ratified after renaming the Bauer Media Group Bauer Radio.

We must not forget that the radio has been more than a hundred years in our lives and that great depredators of audio have just arrived, although they know the digital business very well but maybe the radiophonic industry not so well. Anyway, until now the audio has not had the recognition that it deserves; however, some technological advances are contributing actively to make it take pride of place in this context. For example, the voice is facilitating us to interact with devices through the audio, what before was touch now is voice or, what it is the same, what before was made through a keyboard or touch screen, now is audio or voice control.

It is certain that we are living a passionate moment for the radio and the audio in general, but also that it is a shifting scenario in constant evolution where the most optimistic anticipate that the spoken interaction will last a maximum period of fifteen years.

But what seems clear is the idea that the audio generates a brand image of the listener, which is a competitive advantage that facilitates one clear objective: the creation of a community to end up shaping an ecosystem of its own. Despite the development in which the audio sector is immerse, a massive growth is not expected because of this spirit of individualistic consumption which characterizes it.

If we assess the current state of radio, we can observe how we have moved from a direct model, known as broadcast or one-to-many, to a model on demand for a

specialized audience: narrowcast, from one-to-one, and this is already a reality. It is also very measured when podcast is consumed: when going to bed, cooking, in the gym or going to work. In any case, it is taken for granted that the podcast is for individual consume, normally with earphones, therefore, more of niche than large masses and its growth will not be exponential.

In other words, massive simultaneous audiences of podcast are not expected. However, it will count on a key piece: the engagement or compromise that establishes one brand with its audience. It is from here when the form of monetizing it appropriately is decided. The advertisers must take the engagement that the podcaster must exercise as an influencer and promote brands, opening new possibilities for making profit out of audio contents.

We must focus on what they know, that is generating contents, and later distribute them throughout all the channels. Distributing to a massive public is living the final of its stage, a migration towards more encapsulated themes is being observed.

And finally, the audio in general has a characteristic journey for the listener that starts with the prime time that always has had the radio: the morning, where current political or sports subjects are addressed. However, regarding to information or diversity of themes with depth, specific podcasts created for specific purpose are searched. The live audio also takes a leading role in the so-called audio chat, such as *Clubhouse* or *Twitter Spaces*.

Here the component of interaction is important but the bet for searching contents on demand can be more attractive for the listener. In any case, we will see how both options live together and will see if the radiophonic industry is able to establish synergies around the audio so it can face its challenges more efficiently.

4 BIBLIOGRAPHY

Alvalle, T. (17 de junio de 2021) Gorka Zumeta: "La aspiración de la radio es cobrar por el audio". *Dirconfidencial*. Disponible en Internet: <https://bit.ly/3loWIMM> (consultado el 20 de julio de 2021)

AIMC (2018). "Navegantes en la Red. Encuesta AIMC a Usuarios de Internet", Disponible en <https://www.aimc.es/otros-estudios-trabajos/navegantes-la-red/>

Austin, A. (Mayo, 2021). La radio no puede competir con las plataformas de audio. Por Heili, J., en *Mediaventurados Podcast*. Disponible en: <https://bit.ly/3pv7mx9> (Consultado el 22 de noviembre de 2021)

Bonet, M.; Sellas, T. (2019). "Del flujo al stock: el programador radiofónico ante la gestión del catálogo digital". *El profesional de la información*, v. 28, n. 1.

Bretos, A. (13 de octubre de 2021). Aimar Bretos: Estoy aprendiendo a hacer contenidos para gente que está en modo desconexión. En Gorka Zumeta. Disponible en: <https://bit.ly/3IBmhin> (Consultado el 22 de noviembre de 2021)

Cabrera, M. (Octubre 2021). La radio es un detonante para generar comunidades digitales. Por Heili, J., en *Mediaventurados Podcast*. Disponible en: <https://bit.ly/3y7EAa0> (Consultado el 14 de noviembre de 2021)

Cerezo, P. (5 de noviembre de 2019). 'Reader revenue', un paso más hacia un modelo de negocio sostenible de los medios. En *El País*. Disponible en: <https://bit.ly/3353n2Z> (Consultado el 22 de septiembre de 2021)

Cerezo, P. (Septiembre de 2021). Pepe Cerezo: Ha comenzado la década de la interacción hablada. Por Heili, J. en *Mediaventurados Podcast*. Disponible en: <https://bit.ly/3EwXQ2P> (Consultado el 22 de noviembre de 2021)

Clubhouse. Disponible en: <https://www.clubhouse.com/> (Consultado el 10 de septiembre de 2021)

- COPE. Disponible en internet: <https://www.cope.es/podcast> (Consultado el 10 de septiembre de 2021)
- Coutinho, V. (14 de septiembre de 2015). KPIs: descubre qué son los indicadores clave de rendimiento y cómo usarlos para orientar tus estrategias. En *rockcontent blog*. Disponible en: <https://rockcontent.com/es/blog/kpis/> (Consultado el 22 de septiembre de 2021)
- CUONDA. Disponible en internet: <https://cuonda.com/> (Consultado el 10 de septiembre de 2021)
- El gran cuaderno del podcasting. Disponible en internet: <https://bit.ly/3xUwWPZ> (Consultado el 10 de septiembre de 2021)
- El Mundo Podcast. *El Mundo*. Disponible en internet: <https://www.elmundo.es/podcasts.html> (Consultado el 10 de septiembre de 2021)
- El País Podcast. *El País*. Disponible en internet: <https://elpais.com/podcasts/> (Consultado el 10 de septiembre de 2021)
- Espinosa de los Monteros, M.J. (17 de octubre de 2020) El imparable auge del podcast. En *El País*. Disponible en: <https://bit.ly/31Cqu3X> (Consultado el 12 de febrero de 2021)
- Espinosa de los Monteros, M.J. (30 de septiembre de 2021). El 'podcast' en España tiene voz, y alma, de mujer. Por Sánchez-Seoane, L. en *El Independiente*. Disponible en: <https://bit.ly/3EwidNQ> (Consultado el 22 de noviembre de 2021)
- Faus, Á. (2007). *La radio en España (1896-1977): Una historia documental* Taurus.
- Galán-Arribas, R. (2015). La radio en la era digital. Estudio de caso: programas de cope creados para ser consumidos exclusivamente online. *Index-Comunicación*, 5(1), 243-264. Disponible en internet: <https://bit.ly/3lIpmu> (Consultado el 4 de marzo de 2018)
- Galán-Arribas, R., Herrero-Gutiérrez, F.-J., Martínez-Arcos, C.-A., y Casillas, S. (2018). Social networks as a promotional space for Spanish radio content. The case study of the on-demand programming of Cadena SER and COPE. *ACM International Conference*

Proceeding Series. Disponible en internet: <https://doi.org/10.1145/3284179.3284334>
(Consultado el 22-11-2021).

Galán-Arribas, R., y Herrero- Gutiérrez, F. J. (2017). La radio española en el contexto de la convergencia. Análisis de los programas de Onda Cero y Cadena SER creados para ser consumidos exclusivamente online. *Revista de la Asociación Española de Investigación de la Comunicación*, 4(7), 46-67. Disponible en Internet: <http://revistaaic.eu/index.php/raaic/article/view/79> (Consultado en marzo de 20189

Gorka Zumeta. Disponible en internet: <https://www.gorkazumeta.com/> (Consultado el 15 de septiembre de 2021)

Gutiérrez, M., Sellas, T., y Esteban, J.A. (2019). Periodismo radiofónico en el entorno online: El podcast narrativo. *La Transformación Digital De La Radio. Díez Claves Para Su Comprensión Académica y Profesional*. Valencia, Pedrero-Esteban, LM y García-Lastra Núñez, JM (Eds.) (2019) *Tirant Lo Blanch*, 131-150.

Herrera, S., Amoedo, A. y Domingo R. (2019). Audiencias y métricas emergentes en el consumo on/off line. LM y García-Lastra Núñez, JM (Eds.) (2019) (pp. 217-242)

La Vanguardia Podcast. *La Vanguardia*. Disponible en internet: <https://www.lavanguardia.com/temas/podcasts> (Consultado el 10 de septiembre de 2021)

Las cicatrices del temblor. La Verdad. Disponible en internet: <https://bit.ly/3oldsAZ>
(Consultado el 10 de septiembre de 2021)

Legorburu, J.M., García-González, A. y Dorado., J.V. (2019). Condicionantes de la programación radiofónica digital. *La Transformación Digital De La Radio. Díez Claves Para Su Comprensión Académica y Profesional*. Valencia, LM y García-Lastra Núñez, JM (Eds.) (2019) *Tirant Lo Blanch*, 59-82.

Lindgren, M. (2014). 'This Australian life': The Americanisation of radio storytelling in Australia. *Australian Journalism Review*, 36(2), 63-75.

- Lindgren, M. (2016). Personal narrative journalism and podcasting. *The Radio Journal – International Studies in Broadcast & Audio Media*, 14(1), 23-41. DOI: https://doi.org/10.1386/rjao.14.1.23_1
- LinkendIn. Disponible en internet: <https://www.linkedin.com/feed/> (Consultado el 10 de septiembre de 2021)
- Loewenthal, R. (2019). Audio Opportunities for News Media. En *INMA, International News Media Association Reports*. Disponible en <https://www.>
- Loewenthal, R. (Febrero, 2019). Audio Opportunities for News Media. En *INMA, International News Media Association Reports*. Disponible en: <https://bit.ly/3pB5289> (Consultado el 8 de noviembre de 2021)
- López-Vidales, N., Sánchez Ch., y Izuzquiza, F. (2019). Nuevos perfiles profesionales de la radio y el audio digital. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional* LM y García-Lastra Núñez, JM (Eds.) (2019) (pp. 243-268)
- López, T. (Junio, 2021). La radio no debe copiar a Spotify. Por Heili, J., en *Mediaventurados Podcast*. Disponible en: <https://bit.ly/3GlgBH0> (Consultado el 4 de octubre de 2021)
- Martí, J.M., Martínez-Costa, M.P., y Escobedo E. (2019). El horizonte de las ondas digitales. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional* LM y García-Lastra Núñez, JM (Eds.) (2019) (pp. 269-290)
- Méndez, j. (4 de septiembre de 2021). El cerebro procesa diferente la radio, el Streaming y el Podcasting. *Radionotas*. Disponible en: <https://bit.ly/3dnABwj> (Consultado el 22 de septiembre de 2021)
- Moreno, Areense, y Moreno-Cazalla. (2019). Gestión radiofónica del contenido musical en la era del streaming. Pedrero-Esteban, LM y García-Lastra Núñez, JM (Eds.) (2019). *La transformación digital de la radio. Diez claves para su comprensión profesional y académica*. Tirant Lo Blanch, p. 194-216

- ONDA CERO. (2019, marzo, 13). <https://www.ondacero.es/programas/ficcion-so-nora/>
- ONDA CERO. Disponible en internet: <https://www.ondacero.es/podcast/> (Consultado el 10 de septiembre de 2021)
- Ortega, J. (Noviembre, 2021). La gente joven está desvinculada de marcas de radio. Por Heili, J. en Mediaventurados Podcast. Disponible en: <https://bit.ly/3otAQfR> (Consultado el 29 de noviembre de 2021)
- Ortiz-Sobrino, M.A., Castillo, E., y Carrazoni, L. (2019). Estrategias de comercialización radiofónica en el entorno online. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional. Valencia, Tirant Lo Blanch*, 83-106.
- Pedrero-Esteban, L. M., Barrios-Rubio, A., y Medina-Ávila, V. (2019). Adolescentes, Smartphone y consumo de audio digital en la era de spotify. *Comunicar*, nº 60, v. XXVII, 2019
- Pedrero-Esteban, L. M., y Lastra-Núñez, J.M. (2019). La era de la gran transformación de la radio. (pp. 21-38). Valencia: *Tirant lo Blanch*.
- Piñeiro-Otero, T., Terol, R., y Vila, P. (2019). Nuevos sistemas y soportes de distribución radiofónica. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional*. Pedrero-Esteban, LM y García-Lastra Núñez, JM (Eds.) (2019) *Valencia, Tirant Lo Blanch*, (pp.107-130).
- Piñeiro-Otero, T., Terol, R., y Vila, P. (2019). Nuevos sistemas y soportes de distribución radiofónica. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional*. *Valencia, Tirant Lo Blanch*, , 107-130.
- Plano Corto. Disponible en internet: <https://planocortopodcast.es/> (Consultado el 10 de septiembre de 2021)
- Play Radio. Disponible en internet: <https://www.rtve.es/play/radio/> (Consultado el 10 de septiembre de 2021)

Plaza Radio. Disponible en internet: <https://999plazaradio.valenciaplaza.com/> (Consultado el 10 de septiembre de 2021)

Podimo. Disponible en internet: <https://bit.ly/31wUbnm> (Consultado el 10 de septiembre de 2021)

Podium Podcast (2019, marzo, 4). <https://www.podiumpodcast.com/podcasts/ficcion/>

PODIUM Podcast. Disponible en internet: <https://www.podiumpodcast.com/> (Consultado el 10 de septiembre de 2021)

PRISA. Disponible en: <https://www.prisa.com/es/info/radio> (Consultado el 15 de septiembre de 2021)

Radio Today. (20 de septiembre 2021) Bauer Radio UK officially changes to Bauer Media Audio UK. Disponible en: <https://bit.ly/31zgCIy> (Consultado el 21 de septiembre de 2021)

Ribes, X., Mónica, M. de P., y Porta, C. (2019). Producción para el consumo bajo demanda. el podcast nativo. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional. Valencia*, Pedrero-Esteban, LM y García-Lastra Núñez, JM (Eds.) (2019) *Tirant Lo Blanch* (pp. 172-194)

Rodero, E., Pérez, A., y Espinosa de los Monteros, M.J. (2019). Ficción sonora en el ecosistema digital. Pedrero-Esteban, LM y García-Lastra Núñez, JM (Eds.) (2019) *Tirant lo Blanch* (pp. 151-174)

Rodero, E., Pérez, A., y Espinosa de los Monteros, M.J. (2019). Ficción sonora en el ecosistema digital. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional*. Pedrero-Esteban, LM y García-Lastra Núñez, JM (Eds.) (2019) *Tirant lo Blanc* (pp. 151-174)

Saludos Cordiales. Diario Marca. Disponible en internet: <https://www.marca.com/radio/saludos-cordiales.html> (Consultado el 10 de septiembre de 2021)

Sentance, R. (7 de febrero de 2018). The rise of Answer Engine Optimization: Why voice search matters. En *Search Engine Watch*. Disponible en: <https://bit.ly/3drNkOI> (Consultado el 4 de marzo de 2020)

Soñadores. *Play Radio*. Disponible en internet: <https://www.rtve.es/play/audios/sonadores-podcast/> (Consultado el 10 de septiembre de 2021)

SPAINMEDIA. Disponible en internet: https://spainmediaradio.es/radio_category/redio-podcast/ (Consultado el 10 de septiembre de 2021)

Twitter Spaces. Disponible en: <https://bit.ly/3rBQtDP> (Consultado el 10 de septiembre de 2021)

Twitter. Disponible en: <https://twitter.com/> (Consultado el 10 de septiembre de 2021)

Yes We Cast. Disponible en internet: <https://yeswecast.com/> (Consultado el 10 de septiembre de 2021)

Zumeta, G. (2014). Formatos publicitarios en la radio online. Recuperado de <http://www.gorkazumeta.com/2014/05/los-formatos-de-la-publicidad-en-la.html>

Zumeta, G. (2019). www.gorkazumeta.com

Zumeta, G. (2021). Bauer Radio UK será Bauer Media Audio UK. En *Gorka Zumeta*. Disponible en: <https://www.gorkazumeta.com/2021/09/bauer-radio-uk-sera-bauer-media-audio-uk.html> (Consultado el 22 de septiembre de 2021)

Zumeta, G. (30 de septiembre de 2021). Gorka Zumeta, entrevista en "Clarín" (Argentina). En *Gorka Zumeta*. Disponible en: <https://bit.ly/3dnUa7B> (Consultado el 22 de noviembre de 2021)

Zumeta, G., Infante, S., y Vicente, L. (2019). Condicionantes de la programación radiofónica digital. *La Transformación Digital De La Radio. Diez Claves Para Su Comprensión Académica y Profesional*. Pedrero-Esteban, LM y García-Lastra Núñez, JM (Eds.) (2019) *Valencia, Tirant Lo Blanch*, 39-58

