Audience transformations and new audio experiences: An analysis of the trends and consumption habits of podcasts by Brazilian listeners

Ricardo Morais,
University of Beira Interior, Covilhã, Portugal

Fábio Giacomelli,
University of Beira Interior, Covilhã, Portugal

Tâmela Grafolin,
University of Beira Interior, Covilhã, Portugal

Fernando Rocha,
University of Beira Interior, Covilhã, Portugal

Abstract:
According to a Voxnest report, 2019 was 'the year of the podcast in Brazil' (2019, p. 4). The audio solutions provider reveals data on the increasing production and consumption of podcasts in Brazil in 2019 and how it continues to grow in 2020, despite the pandemic (Voxnest, 2020). This is the premise for this article, where we seek to conduct an audience study to understand how and why Brazilians listen to podcasts. By reviewing data obtained in a survey conducted on 566 listeners at the beginning of 2020, we aim on the one hand to uncover the possibility of a connection between radio listeners and podcast consumers and/or the emergence of new listening practices that seek to complement or replace radio consumption (Llinares, Fox & Berry, 2018). On the other hand, we want to assess podcast listening motivations, looking for an approach that not only considers consumption numbers, but that explores the main reasons to choose podcasts, why they are listened to and what topics listeners are looking for. Finally, this article aims at studying the reception and engagement with podcasts in the Brazilian context, which is little approached in this

area. The study's main findings reveal that podcasts complement radio listening, thus highlighting the continuous relation between radio and podcasting. The results also show how podcast listeners search for content they don't find on the traditional media. We conclude that, although there are many podcasts available in the Brazilian Portuguese language, listeners point to a lack of offer diversification. We can also highlight that social media play an increasingly important role in the discovery of new podcasts by listeners.

Keywords: Podcasts, Audiences, Consumer habits, Audio experience, Brazil

Introduction

In the last few decades, we have witnessed considerable changes in the media ecosystem. With significant technological developments in hardware and software, transformed consumer engagement and practices of consumption have followed. The digitalization and Internet distribution of content, along with the emergence of more portable and customizable mediation platforms, have transformed consumer habits and media experiences (Cardoso et al., 2016).

In this transition, which affected virtually all communication and media sectors, we have also seen changes taking place in terms of audio, largely due to the consumption of podcasts but also through the diversification and expansion of production. The data from the different reports that have been published more recently (Digital News Report, 2019, 2020; Edison Research, 2019; Voxnest, 2019, 2020; to name just a few) leave no doubt about the growth in the podcasting world. Understood by many as a simple technology, a new way of distributing sound content, for Llinares, Fox and Berry (2018), 'podcasting is a 'new' form in that it has facilitated entry into the creative production of audio for individuals and groups with no broadcasting background' (p. 4). It is also in this sense that we understand the podcast, as a '(…) a creative medium distinct from radio, with its own unique modes of not just dissemination but also production, listening, and engagement' (Spinelli & Dann, 2019, p. 2). As an autonomous medium, which emerges in line with a process of innovation in the field of audio experiences, the podcast continues to be much studied in view of its relationship with the radio (Berry, 2018, p. 15). In this study, we want to analyse this relationship, exploring in particular, the possible influence that the radio may have on podcast audiences. It is essential to understand if radio is simply not able to attract younger generations, but can attract new listeners to radio by luring them through podcasts (Llinares, Fox & Berry, 2018, p. 5).

In this sense, the objective of this research is not only to try to clarify the nature of the relationship between podcasts and radio, but also to understand the motivations and consumption habits of listeners in one of the countries where the consumption of podcasts has increased the most (Voxnest, 2020). In order to achieve the intended goals, we conducted a survey of 566 Brazilian listeners, the results of which we will relate with other

surveys already carried out to help us better understand podcast consumption experiences. In terms of structure, the article is divided into four parts. Firstly, we highlight the relationships that can be established between the radio and podcasts, emphasizing the importance of considering podcasting as an autonomous medium. The growth witnessed in the consumption of podcasts in Brazil is presented in the following section, where we also elaborate on possibilities to analyse this trend, such as the creation of podcasts by celebrities; the entry of major entertainment and media companies in this field; the role of digital influencers in distribution, not forgetting the relative ease with which it is possible to produce a podcast. At this point, a brief reference is also made to the impacts of the pandemic in 2020 and which necessarily also affected media consumption habits. In the third section, the methodological procedures are explained, firstly highlighting the data related to radio consumption and, secondly, the habits and motivations for podcast consumption.

The work ends with the main conclusions, which point towards a complementarity between radio and podcast consumption. While it is emphasized that listeners seek podcasts to have access to differentiated content that they do not find in radio shows, the results also highlight that many themes are not covered in podcasts, which is a factor that can help to explain the numbers of podcast consumption. The absence of notifications to tell listeners that new podcasts are available is also highlighted by listeners as a reason not to listen to more podcasts. Finally, we highlight the importance that suggestions from friends on social networks can have in increasing the consumption of podcasts. After the main findings, we present some recommendations for continued investigation in an area where there is room for new work, especially considering audience consumption habits and practices other than British and American English speakers.

From Radio to Podcasts: Remediation, Mediamorphosis and the Birth of a New Medium

Radio's relatively long history of technological transformation, as well as its developing traditions of consumption and production, make it a particularly interesting medium to study changes in the media ecosystem. Practically since the dawn of the television age, the possibility of radio's extinction has been mentioned (Canavilhas, 2020). Despite the almost invariably apocalyptic predictions, which have intensified with the coming of the Internet age, the truth is that radio continues to resist, showing, over time, an intrinsic ability and longevity. As Dubber says in the book *Radio in the Digital Age*,

> there is a good deal of rhetoric about digital technologies causing 'the death of' all sorts of things – radio included – and similarly a lot of rhetoric about the triumph of radio in an age of increasing (mostly digital) media competition. (2013, p. 32)

Several authors have analysed the changes that have affected radio over time in the Portuguese and Brazilian context (Canavilhas, 2020; Cardoso, Mendonça, Paisana, Vieira, Neves and Quintanilha, 2016; Santos, 2015; Reis, Ribeiro & Portela, 2015; Oliveira, 2015; Prata, 2008) to underline precisely the capacity of this medium to adapt. These analyses have also shed light on a set of characteristics that make this particular medium: 'multiplatform, ubiquitous, simple, transhertzian and compatible with multitasking' (Cardoso & Mendonça, 2010, p. 1).

To understand this adaptation, we cannot fail to consider the importance of Bolter and Grusin's (1999) concept of remediation. More specifically, the authors' understanding of the fact that the appearance of a new medium does not lead to the disappearance of the previous one, but rather remediates it. It is also important to note that when talking about the possibility of remediation, the authors warn of a process that works both ways, since 'older media can also refashion newer ones. Newer media do not necessarily supersede older media because the process of reform and refashioning is mutual' (1999, p. 59). In other words, podcasting and radio draw on and reinterpret aspects of each other's mediation: they exist in relation to each other. Each medium contributes to the contemporary formation of the other.

For Roger Fidler, in an analysis of the emergence of new media, it is necessary to think about the 'mediamorphosis' process as 'the transformation of a communication medium, usually brought about the complex interplay of perceived needs, competitive and political pressures, and social and technological innovations' (1997, pp. 22-23). In this context, the American author defines this *mediamorphosis*, where media evolve together, albeit at different rates. The concept of metamorphosis emphasizes that new media do not arise in isolation, but always from an existing medium. In the context of Brazilian radio, Álvaro Bufarah Júnior (2006) and Nair Prata (2008) use this concept to speak of *radiomorphosis*, referring to the process that the radio goes through in the last decade, with 'a new language, new textual and imagery signs, new supports, new forms of interaction and the presence of reconfigured genres' (2008, p. 2).

The changes that took place in the radio industry demonstrate the resistance of this medium. In the midst of all the transformations affecting radio, we emphasize the rise of podcasts as a result of a change of habits and social experiences of users (Cardoso et al., 2016, p. 189). In recent decades, users have started looking for new audio content, to listen in different ways and, as shown by several studies carried out in recent years (Digital News Report, 2019; The Infinite Dial 2019), almost always through smartphones, often using headphones, in an increasingly individualized, mobile and tailored consumer experience (Paiva & Morais, 2020). Podcasts can thus be understood as a response to this search, but in this sense, they must also be understood in their full dimension, which means that it is necessary to 'describe podcasting as a creative medium distinct from radio, with its own unique modes of not just dissemination but also production, listening, and engagement' (Spinelli & Dann, 2019, p. 2).

While we can always reference the associations between radio and podcasts (Hendy, 2019, p. x; Spinelli & Dann, 2019, p. 3), we cannot ignore the fact that these are different realities, namely in terms of production and consumption. Firstly, the decentralization of production allows any user to create their podcast and make it available on the internet. Secondly, podcasts are characterized by a new logic of on-demand consumption, which makes podcast listening considerably different from radio listening. As Llinares, Fox and Berry noted, 'flexibility of listening and the relative lack of editorial and formal scrutiny in production marks the medium as something different, more radical, and more culturally urgent than radio' (2018, p. 1). Thus, despite the possible intersections between radio and podcasts, 'they are not essentially the same thing and they are not separated merely by a distribution technology' (Spinelli & Dann, 2019, p. 3). However, it is also essential to reject 'the proposition that podcasting is merely an extension of radio and that the language and methodologies of radio studies are, with some tweaking, good enough for podcasting' (Spinelli & Dann, 2019, p. 3). Such distinctions and clarifications regarding what podcasts are, after all, are very relevant to this work, where we relate radio to podcast consumption, but without ever trying to convey the idea that podcasts are merely a new form of audio distribution.

The Increase of Podcast Consumption in Brazil and the Pandemic's Influence

After highlighting the importance of considering podcasting as distinct from radio, even though related to it, we now highlight the growth that this medium has had in recent years in the Brazilian context. There is no longer any doubt concerning the relevance of podcasts in the field of audio content. According to data from studies conducted by Nielsen and Edison (The Infinite Dial Edison Research and Triton Digital), in early 2020 there were more than 850,000 active podcasts and more than 30 million episodes in 100 different languages[1]. The growth of podcasts represented a new opportunity to access content that is increasingly diverse and personalized, and today there is practically no theme or subject on which it is not possible to find a podcast. Nevertheless, this variety of choice is also connected, as García-Marín noted, 'to three aspects: the medium's inherent characteristics, the user's reception and consumption habits, and the creators' media literacy' (2020, pp. 60-61). It is therefore important to think about the necessary conditions for the production and consumption of podcasts as this also helps explain their growth.

> Technology and the possibility of listening to live podcasts (synchronous consumption) are two factors that affect each other; so if there is such consumption (…), it is because the user has the technological resources necessary to carry it out and because such resources are easily manageable according to their level of technological competence. (García-Marín, 2020, p. 61)

In the case of Brazil, 2019 was even considered by Voxnest, 'the year of the podcast' (2019, p. 4). According to the report, in Brazil, as in the United States, the growth of podcasting is linked to phenomena such as 'industry hollywoodification', as several public figures 'made their debut in the podosphere', but also the entry into the field of podcasts by important entertainment brands, but also by the media (Voxnest, 2019, p. 4). In addition to the companies that have entered the industry, it is also important to highlight those that reinforced their efforts on podcasting, such as Spotify, which in 2019 chose Brazil to host 'the first global edition of Spotify for Podcasters Summit' (Voxnest, 2019, p. 5). The event brought together thousands of participants and helped expand knowledge of the medium through promoted lectures, panels, and workshops with podcasters and influencers. On the other hand, the Spreaker podcast production and distribution platform also expanded in 2019, with a focus on translating applications into Portuguese and conducting a study, for the first time, on podcast consumption trends in Brazil (Voxnest, 2019, p. 5).

As presented on Voxnest's report, the role played by digital influencers must not be ignored, since they were also largely responsible for increasing not only consumption, but also production efforts. That is why, unsurprisingly, podcasts are considered today, among content creators, as the productions that occupy the space that previously belonged to youtubers. Already in 2020, the growth of podcasting in Brazil not only continued, but did so intensively, as 'Portuguese podcasts increased by 103 percent from January to May of this year' (Voxnest, 2020, p. 19).

Even though our research focuses on podcast consumption trends, we also considered the pandemic as having an important impact on recent developments: podcasts have evolved in the last few years, and due to COVID-19, even more in the last few months (Voxnest, 2020, p. 4). Of course, the pandemic has definitely been a major challenge of 2020, and has changed our consumption habits in general. Therefore, we also highlight cases where the link between self-isolation and podcast consumption is undeniable. Moreover, the pandemic has not only been responsible for the search of new media and content distribution by audiences, but also became a topic of conversation within the podcasts themselves, as a rise of COVD-19 related content of both series and one-episode-only formats on the pandemic has been observed (Voxnest, 2020, p. 20). Also noted in the report is the rise of a new 'middle-class' of podcast creators (p. 19), inserting themselves between big players of the medium and micro-producers.

Methodology

The primary aim of this study is to identify podcast consumption habits of Brazilian listeners, as well as to understand the relation between radio and podcast consumption in terms of the presence of 'complementary or substitute listening practices for audiences not served by the radio' (Llinares, Fox & Berry, 2018, p. 5). Subsequently, we also try to analyse the motivations of podcasts listeners, their habits when finding and listening to podcasts, as we consider these relevant to understand the different contacts with the podcast itself, from discovering to listening. To achieve these goals, we have developed a survey, considering as

a basis a set of studies that have previously been carried out, namely in the American context, through research such as 'The Podcast Consumer Tracking Report', from Edison Research, but also the work done by Reuters Institute with the 'Digital News Report', and also the research made by the Brazilian Podcasters Association, in the 'PodPesquisa' (*PodResearch*). Through the use of a questionnaire composed of 28 questions, we aim to obtain more data on podcast consumption by Brazilian listeners. There are already other questionnaires which have been carried out to collect data from the Brazilian population, but those did not arise from the same assumptions, namely the attempt to perceive if there is a transformation from radio listening to a new audio experience and consumption. To achieve these goals, we divided the survey into two major parts. First, we collected data on the frequency, locations, and devices of radio consumption, but we also tried to understand listeners' satisfaction with radio shows currently on offer. In the second part of the survey, we focused on collecting data on the consumption of podcasts, emphasizing the reasons presented by listeners as to their podcast consumption.

Before distributing the questionnaire on social networks, particularly Facebook and Twitter, through hashtags, but also in groups where we know there are podcasts' listeners, we checked its reliability through a pre-test with podcast producers and consumers in Portugal. This pre-test made it possible to verify the relevance of the questions asked and even contributed to making some changes in the questionnaire structure and some response hypotheses. The questionnaire was carried out between January 16 and March 13 of 2020 and we were able to collect a total of 566 complete answers, which were subsequently validated, before proceeding to data analysis. The data obtained results from a sample of the Brazilian population and must be understood in this context, i.e. our aim is not to extrapolate the data to a wider context, but to consider the possibility of this sample as a tool to help us identify trends. At this point, it is important to note that the survey responses do not yet take into account the reality with which we were all confronted, especially from the beginning of March 2020, with the spread and effects of the pandemic. In this sense, the responses must be understood outside the context of the pandemic and the changes it has brought. Furthermore, as a way of showing the pertinence of the data and its relation to the consumption trends already underscored during the pandemic, we tried, whenever justified, to add data related to the reports that were released in the second semester of the year. This is clearly one of the limitations of this paper: the collection of data that does not show the social changes brought by the pandemic, which were felt in a significant way in the habits of media consumers. In the next section, we present the main results together with the respective analysis.

Characterization of the Sample of Respondents
After briefly presenting the methodological procedures above, we will now portray the sample of respondents, highlighting in particular the specific data that allow us to identify gender, age and academic qualifications in the surveys, crucial indicators to determine the profile of the podcast listeners considered in this work. At this point, it is important to

remember that one of the main limitations of the research is due to the fact that it was not possible, during the period in which the data collection was made, to obtain more answers. It was possible to gather 566 complete and valid responses to the specific questions posed.

Table 1: Sociodemographic characteristics of the sample.

Demographic characteristics	(Number of respondents)			
Country of residence	Brazil: **(527)**		Portugal: **(27)**	Other: **(12)**
Gender (Male/Female/Non-Binary/Prefer to self describe)	Masculine: **(428)**		Feminine: **(138)**	Non-Binary/Prefer to self describe): **(0)**
Age intervals	<20: **(69)**	20-25: **(156)**	26-30: **(126)**	31-35: **(69)**
	36-40: **(55)**	41-45: **(39)**	46-50: **(23)**	>50: **(29)**
Highest educational level	Primary: **(11)**	Secondary: **(136)**		Technological: **(72)**
	Bachelor's degree: **(182)**	Postgraduation: **(95)**		
	Master's degree: **(49)**	Doctor's degree: **(21)**		

Looking at the gender of the respondents who filled out the questionnaire, we found that the highest percentage of responses was given by male respondents (76%), the lower percentage of responses by female respondents (24%), a first pointer that reveals a trend at the level of podcast listeners from this sample and which is in line with data from other studies already carried out on this topic, such as the PodPesquisa research 2019 (72% of male listeners participated in the last survey, compared to 27% of female listeners, among a sample of 16,713 respondents in Brazil, representing an increase in the number of women who participated in the research in relation to previous studies made by PodPesquisa)[2]. Regarding the age of respondents, we found that the highest percentage of respondents is between 20 and 25 years old (28%), closely followed by respondents who are between 26 and 30 years old (22%). Although these are still generic figures for the people who responded to the survey, there is a clear trend in terms of responses that points to an average age of potential podcast listeners, as we will see later. In the PodPesquisa research, this average age is 28 years old, a data point that is also interesting considering that in the Digital News Report 2020, it is mentioned that, for example, in the UK, more than 80% of podcast listeners are under 35 years old.

To close this first step in the depiction of the sample, we observe that in terms of academic qualifications, the highest percentage of respondents hold a bachelor's degree

(32%), with the second largest group of respondents having completed a high-school equivalent education level (24%). In this field there are some differences in relation to the data from the aforementioned PodPesquisa 2019, since in this research the highest percentage of respondents have attended the academic higher education level: 31% of them have completed it while 30% have not. Despite differences at the sample level, mainly because of the total number of respondents, we noticed that there are similar trends in terms of gender, age group and regarding the education of the participants in the two surveys. Even if our objective is not to compare the two surveys, we think it is interesting to look at PodPesquisa Research data, especially considering some of the dimensions of our research, as we will see in the following section, and that were not contemplated in that study.

Habits, Social Uses and the Experience of Listening to the Radio: A Way to Understand the Consumption of Podcasts

In the first part of this article, we highlight that, like all media, radio was also forced to adapt to the changes introduced by new technologies, but above all, the social uses resulting from them. Podcasts can thus, in line with Bolter & Grusin (1999) be considered as a remediation of radio and so, a response to a new kind of demand in terms of audio consumption. Based on mobility and personalization of the radio experience, we cannot ignore the importance of analysing the present-day experience of listening to the radio as a way to understand better the changes in terms of consumption habits for podcasts.
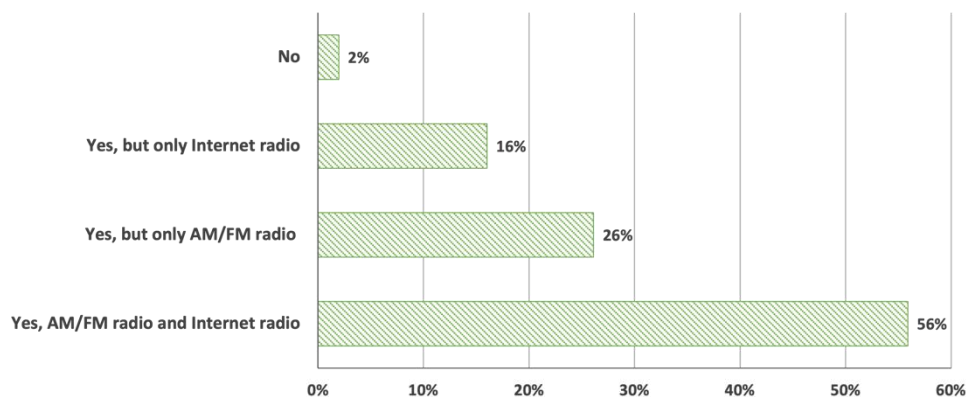
Radio Listening: Frequency, Locations, and Devices

Our study seeks to consider the podcast audience experience in relation to previous levels of radio engagement, therefore we sought to obtain such data on our questionnaire, either by researching the way respondents listen to the radio or, on the contrary, whether the radio is not part of the respondents' media intake. The hypothesis we considered is that although respondents are podcasts listeners, not all respondents may necessarily be radio listeners, which in terms of results is an interesting observation, as it can represent a more recent configuration of the audio world. Our first assumption proved to be important, as 35% of respondents stated they do not usually listen to the radio, compared to 65% who do. As we will see later, although there is not a significant gap, there is an interesting percentage of podcast consumers who participated in the survey and who are part of the group that does not listen to radio. This can be seen from different perspectives since it can represent a complete migration to either a new way of accessing radio or simply a way in which new audio content is consumed. In both cases, further investigation is required to understand how many radio listeners consume podcasts and if this consumption is replacing traditional media.
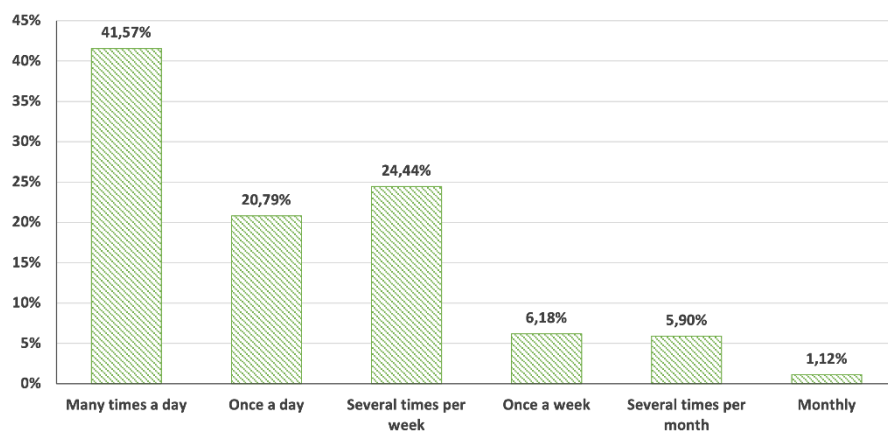
We also found that it is mainly the older people who listen to the radio more, data that is in line with the different research carried out. Digital News Report (2019) highlights that the majority of radio listeners, namely in the UK, are over 50 years old (p. 13). Focusing our attention only on respondents who listen to the radio (65%), and who will be our total percentage from now on, we tried to understand if they had listened in the week prior to the survey and how often radio consumption took place.

We started by verifying that among the respondents who listened to the radio in the last week (**Graph 1**), the highest percentage listen to radio in the most traditional version or

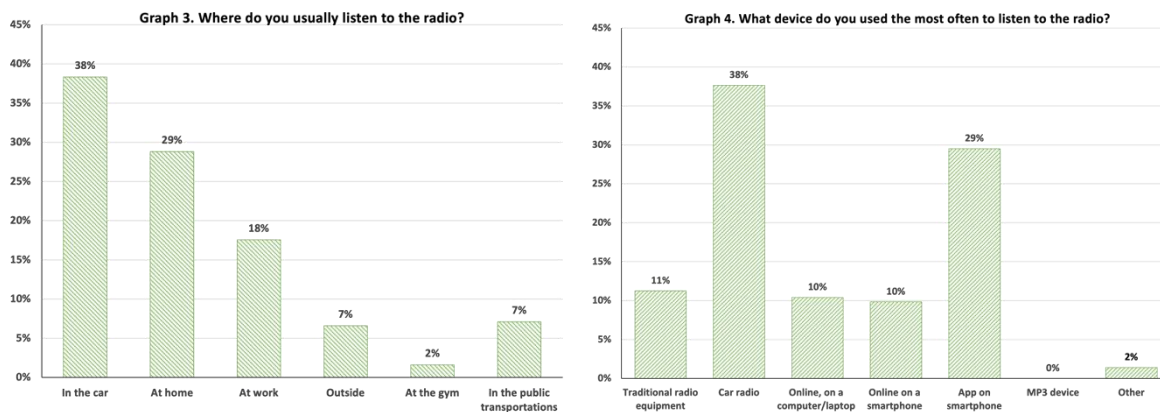**Graph 1. Did you listen to the radio last week?**

Category	Percentage
No	2%
Yes, but only Internet radio	16%
Yes, but only AM/FM radio	26%
Yes, AM/FM radio and Internet radio	56%

Graph 2. How often do you listen to the radio?

Category	Percentage
Many times a day	41,57%
Once a day	20,79%
Several times per week	24,44%
Once a week	6,18%
Several times per month	5,90%
Monthly	1,12%

through digital methods (56%). On the other hand, it should be noted that the number of respondents who only listened to AM/FM radio in isolation is higher (26%) than the respondents who listened online or on the Internet (16%), which points towards a type of consumption that is still done in the car during daily commuting. We will try to confirm this data later, but everything points to radio consumption habits still being quite traditional regarding the place and device used (see **Graph 3**).

We have also found that respondents listen to the radio with greater frequency (**Graph 2**) — 42% listen several times a day and 21% at least once a day. Following the presented data, but also considering what we saw in the first part of the article, it is clear that multitasking, as well as being present in different contexts, makes radio a medium that it is part of the respondents' media consumption daily diet. This data also points to

Graph 3. Where do you usually listen to the radio?

Graph 4. What device do you used the most often to listen to the radio?

situations of car rides and daily commutes, to and from work, when respondents listen to the radio the most (**Graph 3**).

In terms of devices used to listen to the radio, 38% of the total respondents use the device in the car (**Graph 4**). The second highest among the most used devices to listen to the radio, is the smartphone (29%), through the use of an application. This is followed by listening on traditional radio equipment (11%) and on the computer/laptop, via the web (10%) or smartphone, via the web (10%). In this context, it is interesting to see how we are facing two different trends. On the one hand, those who continue to listen to the radio, especially in the car, and, on the other hand, those who tend to change their habits and start listening to the radio on digital media and via smartphones. To understand these changes, we need to consider that they are related to listeners' age. The young listeners listen more to digital radio and through smartphones, whereas older listeners maintain their traditional listening habits. The logics introduced by the Internet and digital media, namely with 'mobility and personalization of contents' (Cardoso et al., 2016, p. 195), but also 'flexibility of listening' (Llinares, Fox & Berry, 2018, p. 2), can also explain these trends.

Level of Satisfaction with Radio Shows

We close this first section, dedicated to analyzing the interviewers' radio consumption habits, with several questions that allow us to establish a relation between listening to radio and podcast consumption. We try to understand if the podcast listeners changed deliberately from radio consumption to the new medium, and if they did, what were the reasons for this change and how they affect the consumption habits. We also try to understand whether radio consumption is done in parallel with that of podcasts and, in this case, what these shifting media consumption habits look like. In this context, the first

Graph 5. Indicate your level of agreement with the following statements
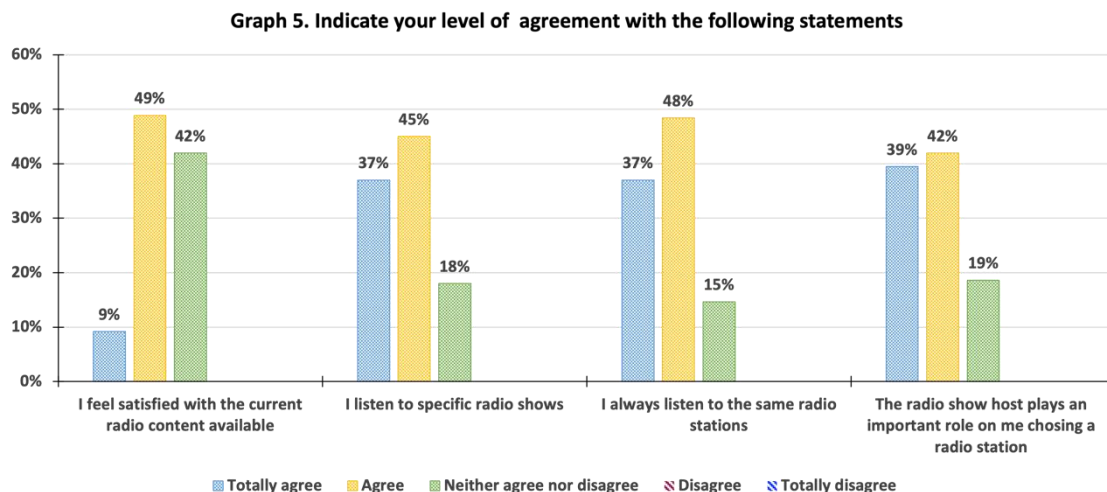
question asks about the satisfaction with the current offer of content from radio stations (**Graph 5**).

Most respondents who listen to the radio expressed their satisfaction (58%) with the programs made available by the radio stations they listen to. However, 42% of the respondents did not show complete satisfaction with the programs available, which may be one of the reasons for the increase in the number of podcast listeners, but it should not be interpreted as an exclusive or unique factor.

That is why we also tried to understand what respondents seek to listen to on the radio, in an attempt to understand whether there is a routine or whether, on the contrary, the search for new content is due to the fact that radio stations are used only at certain times and for very specific purposes. Thus, of the total number of respondents who stated they listen to the radio, a considerable percentage reported that they looked for specific programs (85%), alongside 87% who indicated that they always listen to the same stations on the radio. This points to a certain listening loyalty in relation to radio stations and programs, but also in relation to the hosts themselves, since 81% of respondents confess that the announcers have a key role in how respondents choose the radio station. In general, we found that listening to the radio still represents a habit of media consumption that occurs mainly in the car, through the vehicle's radio device.

However, we also noted that radio consumption through an application on the smartphone is a growing trend. We can thus consider that radio consumption is linked to mobility, but also to personalization, as respondents revealed that they are looking for the same radio stations and the same programs. These dimensions, mobility and personalization, are in themselves two trends that can help understanding the increase in podcast consumption (Cardoso et al., 2016). If we add to these dimensions the data that suggests listeners are not completely satisfied with the content broadcast by the radio, we could consider that maybe this lack of offer or, from another perspective, the absence of opportunities to choose what they want to listen to, that can also help to understand a certain migration of radio listeners to podcasts. Although, in our sample the segment of
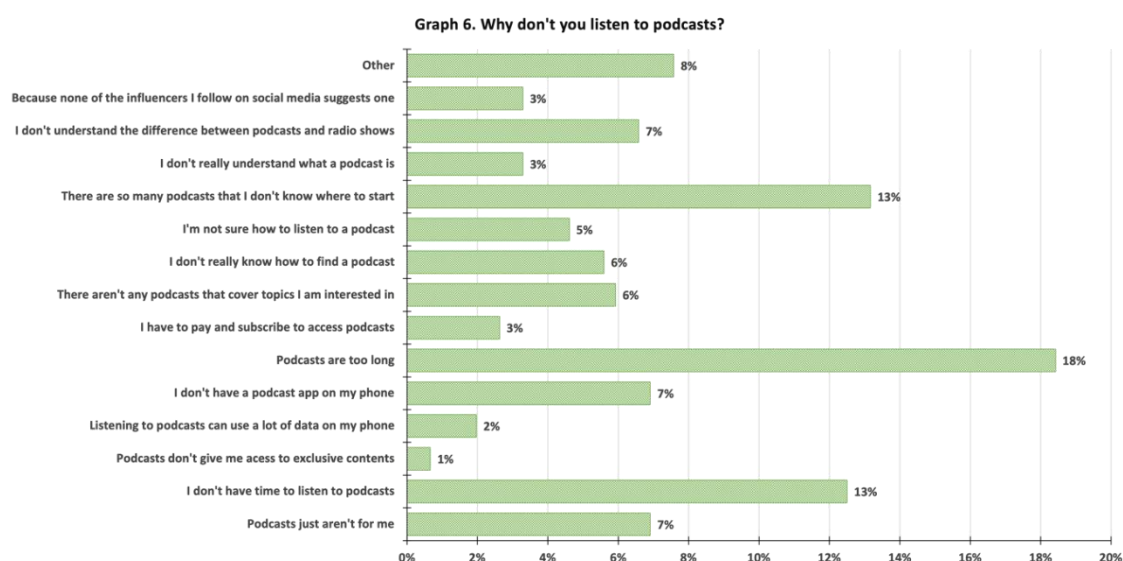
listeners is roughly the same for both media. This means that there is an adaptation of media consumption according to the moments of consumption. During commutes, traditional radio in the car continues to be a first choice, making room for other content at other times of the day, often only available through podcasting services. In the following section we present the data related to the consumption of podcasts, seeking to identify the profile of the podcast listener in the context of this research.

The Transformation of Audiences and New Ways of Listening to the Radio: An Analysis of the Trends and Consumption Habits of Podcasts

After presenting the main data collected in relation to the experience of listening to the radio, we will highlight the results obtained regarding the consumption habits of podcast listeners. As we mentioned in the previous section, the questions we asked about radio consumption help us define the podcast listener's profile to begin to understand the parameters of interconnection between the traditional radio listeners and the growing number of podcast consumers.

Podcast Listening and Reasons not to Listen

Because we consider that one of the main effects of digitization is related to the way audiences can access certain content, more easily and anytime, we believe it is important to establish this connection (Cardoso et al., 2016; Anderson, Bell & Shirky, 2014). We start by noting that the percentage of respondents who do not listen to the radio but consume podcasts is modest (6%). This data is particularly relevant to the extent that it demonstrates that podcast listeners have not abandoned the radio, only adapted their consumption habits, following the dimensions we saw earlier, i.e. they started to explore opportunities in terms of mobility, to privilege variety and choice, and to look for personalized content. Although 71% of respondents stated that they usually listen to podcasts, 29% indicated that this is not a common practice, which led us to ask about the reasons that could help explain

Graph 6. Why don't you listen to podcasts?

| Reason	Percentage
Other	8%
Because none of the influencers I follow on social media suggests one	3%
I don't understand the difference between podcasts and radio shows	7%
I don't really understand what a podcast is	3%
There are so many podcasts that I don't know where to start	13%
I'm not sure how to listen to a podcast	5%
I don't really know how to find a podcast	6%
There aren't any podcasts that cover topics I am interested in	6%
I have to pay and subscribe to access podcasts	3%
Podcasts are too long	18%
I don't have a podcast app on my phone	7%
Listening to podcasts can use a lot of data on my phone	2%
Podcasts don't give me acess to exclusive contents	1%
I don't have time to listen to podcasts	13%
Podcasts just aren't for me	7%

the absence of podcasts from their media consumption habits (**Graph 6**).

Being able to choose between several answers and even indicating more than one, we found that the main reason indicated for not consuming podcasts is the fact that they are very long (18%). As researchers and consumers of this content, we know that there are many types of content, with different playing times. However, it is relevant that respondents indicated the question of length as something that can keep them away from the consumption of podcasts, especially if we think that one of the changes introduced through digitization is precisely the possibility of not having, for example, to listen to radio broadcasts in their entirety.

The fact that it is possible to choose only a certain program or content does not seem to convince this group of respondents, to which we can add another group of listeners that state that they do not listen to podcasts because they do not have time (13%). It is instructive to see how the two main issues raised are directly linked to individual listening habits, but also to collective behaviours related to time management. One of the other most registered aspects raises another question, related to the oversupply of podcasts. For 13% of respondents, the lack of podcast listening habits is related to the difficulties of choosing, taking into account the amount of content that is produced and made available. If we compare this with the collected data in the study carried out by Edison Research and Triton Digital — The Infinite Dial 2019 — regarding the consumption of podcasts by 1,500 Americans aged 12 and over, we find some points of connection, specifically the lack of time to listen to podcasts, the second most cited reason by Americans surveyed (51%), but also the fact that they are too long (sixth most cited reason, by 40% of respondents).

Having presented the main reasons why 29% of respondents do not listen to podcasts, we try to understand the frequency and consumption habits of the 71% who follow and listen to this type of content.

Graph 7. How often do you listen to podcasts?
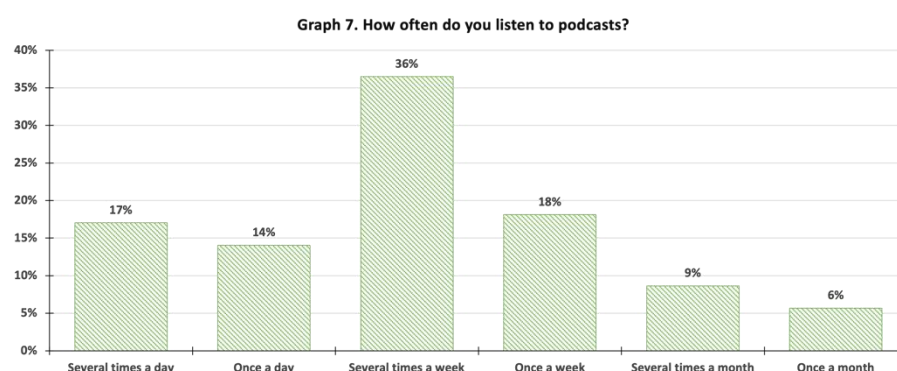
Considering the total of those who listen to podcasts, we started by verifying that 79% listened to podcasts in the week prior to the survey (**Graph 7**). Among respondents who listened to podcasts in this week, 27% listened to two podcasts, 23% to three and 21% to four or five podcasts. The data points not only to weekly consumption, but also to an access to multiple genres. In terms of frequency of podcast consumption, we find that the highest

percentage of respondents (36%) listens several times a week, followed by groups of those who do it once a week (18%) and several times per day (17%). The respondents' answers allow us to consider the existence of a considerable frequency of consumption of podcast content in line with radio consumption.

Podcast Listening: Locations, Devices, and Platforms/Services

We consider that there is some maintenance of the consumption frequency habits, as consumers only started to find the content they want to hear in podcasts, which can mean they have changed the device where they access sound content.

Graph 8. Where do you usually listen to podcasts?
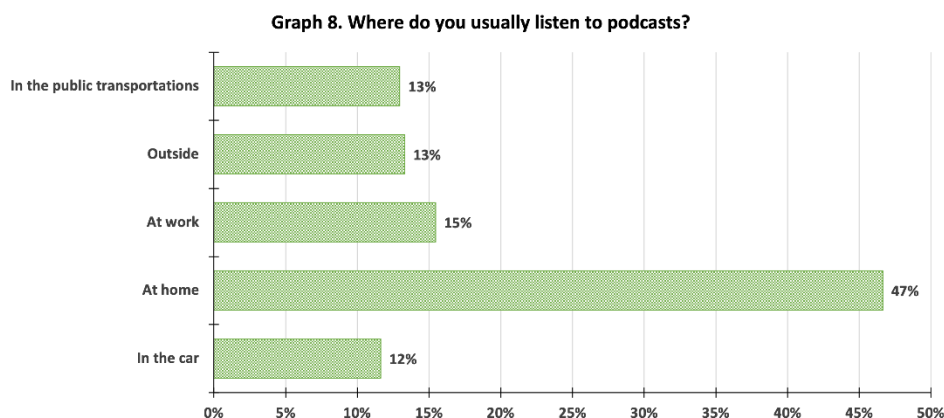
It is also in this sense that we can understand answers (**Graph 8**) which indicate that respondents listen to podcasts more often at home than anywhere else (47%). The fact that almost half of the respondents indicate that the preferred place to listen to podcasts is their home reveals the change already mentioned in terms of social behaviours, as the car becomes the almost exclusive place for radio listening. The fact that podcasts are mainly listened to at home also reveals that this content may have a function other than simply passing the time on daily commutes, or merely allowing the user to have greater control over the time when they can access a certain content at other times of the day, when they are doing other activities.

Regarding the equipment used to listen to podcasts, 76% favour the smartphone and one of the several applications available for this purpose as the listening device (**Graph 9**). In terms of applications, Spotify appears at the top of respondents' preferences, with the platform/app being used by 57% of podcast listeners who responded to the survey.

Graph 9. What is the main device you use most often to listen to podcasts?
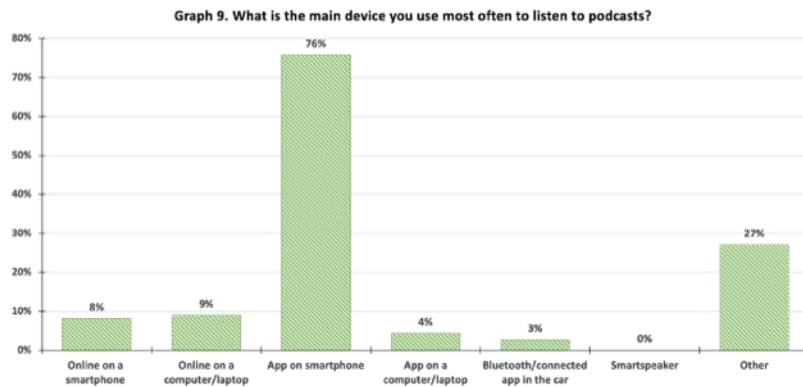
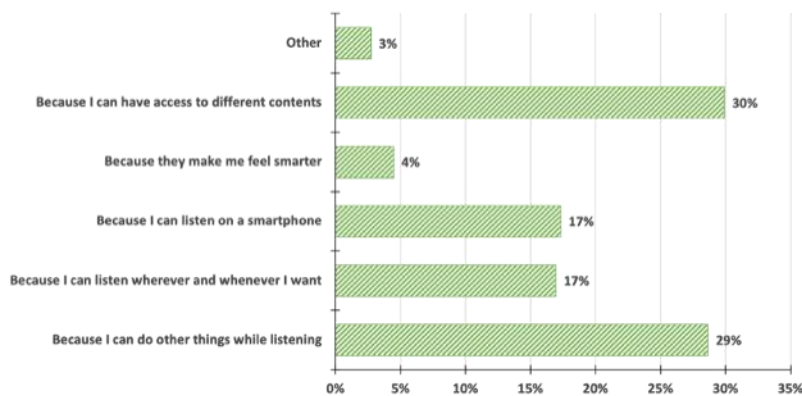
Motivations and Reasons for Podcast Listening

In addition to the frequency of consumption and the devices used by respondents in this research, we tried to understand the reasons that lead respondents to want to listen to podcasts, or to put it another way, what they are looking for in a podcast (**Graph 10**).

Graph 10. What do you search for in a podcast?
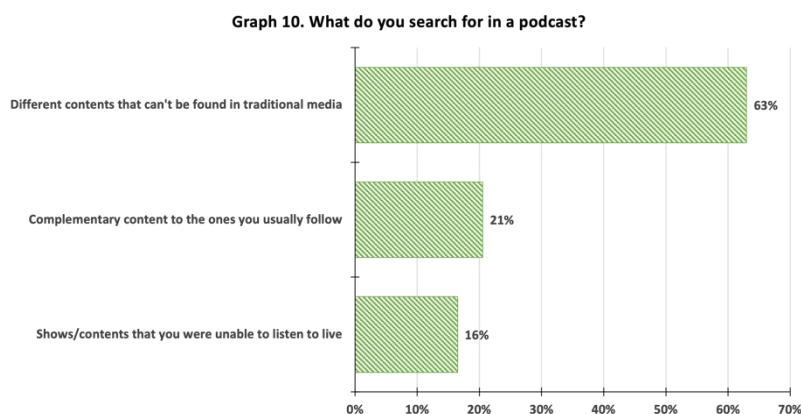
We found that 63% of listeners look for differentiated content that has no presence in the traditional media, as opposed to 21% that look for podcasts that are complementary to the programs they usually follow, in addition to the 16% that use this content to access programs that they were not able to keep up with during their live broadcasts. The possibility of accessing new content stands out in the respondents' options and is reinforced by the answers to the next question, where we asked listeners about the reasons why they enjoy listening to podcasts (**Graph 11**).
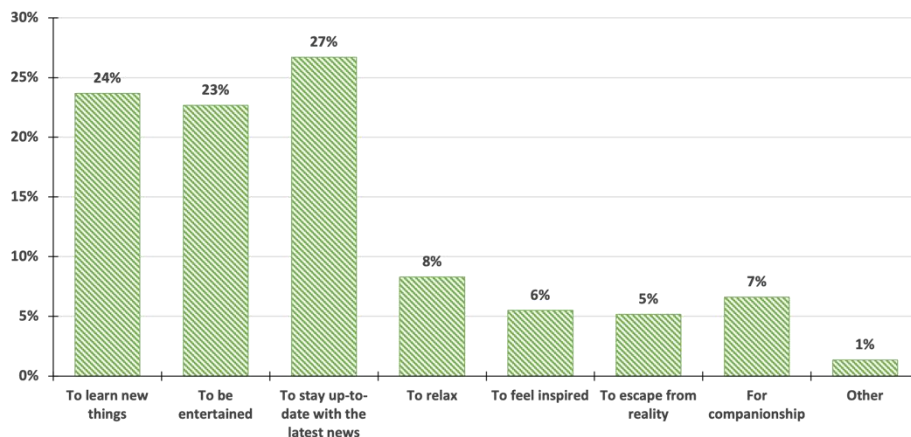
In this context, two options stand out. On the one hand, 30% of respondents state that they like to listen to podcasts because this allows them to have access to differentiated content, while 29% enjoy the facility to perform other activities while listening to content. Whereas looking for new content that meets consumers' interests and preferences, following the logic of personalization and customization, is more specific to podcasting, this notion of allowing multitasking was a factor already mentioned with regards to radio consumption. Having data on why respondents like to listen to podcasts reveals a

Graph 11. What makes you enjoy listening to podcasts?

Category	Percentage
Other	3%
Because I can have access to different contents	30%
Because they make me feel smarter	4%
Because I can listen on a smartphone	17%
Because I can listen wherever and whenever I want	17%
Because I can do other things while listening	29%

preference but does not actually express an attitude. It is in this sense that it is also necessary to understand the reasons that lead them to be active in the labour of podcast listening (**Graph 12**).

Graph 12. What reasons drive you to listening to podcasts?

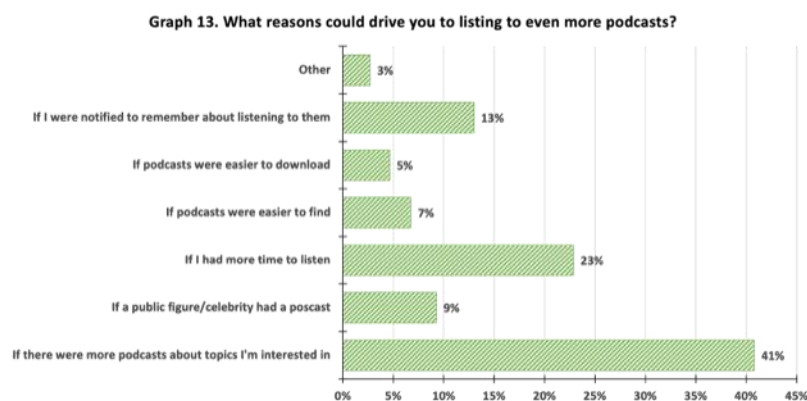| Reason	Percentage
To learn new things	24%
To be entertained	23%
To stay up-to-date with the latest news	27%
To relax	8%
To feel inspired	6%
To escape from reality	5%
For companionship	7%
Other	1%

Among the listeners' responses, three main reasons stand out: a desire to be up to date (27%), which suggests an understanding of podcasts as content that allows access to new facts; a desire to learn new information (24%), which gives podcasts an important educational and innovative capacity; and finally, 23% state that they listen to podcasts for entertainment.

In the next question, we try to understand the specific reasons that could lead users to listen to more podcasts (**Graph 13**). The answers point once again to the diversification of content and its personalization. Although there are many thousands of different podcasts on every possible subject, what would motivate 41% of the respondents to listen to more podcasts is the availability of more content on subjects/topics that interest them. We can understand, in these answers, a criticism of the multiplicity of contents and even a certain repetition, that is, although there are many podcasts, perhaps a lack of diversification of the offer can be pointed out.

This data is also interesting because it indicates paths for future research, namely in terms of the analysis of the offer that is made in the different applications and platforms, in

a work of categorization and collection of data related to consumption that can help to establish bridges between the studies already carried out in different countries. But among the reasons that could lead respondents to listen to more podcasts, it is also important to note that 23% stated that it would be necessary to have more time to listen to more podcasts. This data is also relevant to the extent that although we have seen that both radio and new audio content are consumed in parallel with other activities, the respondents stress that there is still a lack of time to consume more content. Unlike listening to the radio in the car, for example, which is almost a passive practice, since it is practically mechanical, when we get in the car, the radio is already on or turns on automatically, listening to podcasts requires a predisposition in relation to the search for the content and listening in the application, a process that, depending on consumers and user-defined settings, implies an action.

Graph 13. What reasons could drive you to listing to even more podcasts?

Category	Value
Other	3%
If I were notified to remember about listening to them	13%
If podcasts were easier to download	5%
If podcasts were easier to find	7%
If I had more time to listen	23%
If a public figure/celebrity had a poscast	9%
If there were more podcasts about topics I'm interested in	41%

Still linked to this lack of time to listen to more podcasts, we must highlight the third most stated option by respondents and that could lead them to listen to more content. For 13%, if they received a notification that alerted them to listen more, their consumption would probably increase. This is a relevant data point, not only because it refers to a push logic (Spinelli & Dann, 2019), that is, reception of alerts and notifications that draw the consumer's attention, thus breaking with a pull logic that characterizes more traditional broadcast media consumption, since it was these respondents who, on their own initiative, went to look for the content. While the vast majority of podcast applications and the news media apps themselves already have this possibility of alerting consumers in the specific field of podcasts, it is worth mentioning that this potential increase in consumption may be associated with the need to send alerts and notifications, almost as if it were necessary to send a stimulus to give rise to a new response.

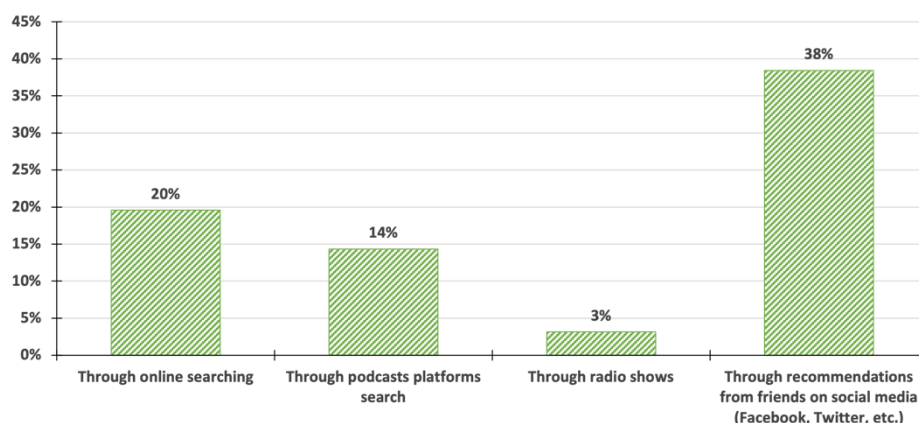## Sources to Discover Podcasts and Topics of Interest

Another dimension that we have tried to explore in the questionnaire refers to the access to podcasts, but it mainly surveys the importance that social relations can have in this access. Social networks have become decisive in relationships, that is, specifically considering the public's presence on social networks and their constant content sharing (Ham et al., 2019), we want to understand the importance respondents attribute to the identification and recommendation of content to consume (**Graph 14**).

According to our survey, 38% of respondents are aware of new podcasts through suggestions from friends on social networks (Facebook, Twitter, Instagram, etc.). This data can be relevant to remind us of the power that audiences have acquired today, not only in terms of consumption but also in terms of production and especially distribution. This new ability to produce and distribute gives rise to a new category between the audiences (Cardoso et al., 2016), which Axel Bruns called 'produser' (Bruns, 2007) and Ritzer and Jurgenson described as the 'prosumers', a term first used by Alvin Toffler (Ritzer & Jurgenson, 2010).

We can even consider that it is the audiences that today have the greatest power in promoting content, and the success of the content largely relies upon this promotion. The suggestions and recommendations from friends or those we follow on social media also refer to other concepts, which in the context of communication studies are particularly relevant, such as selective exhibition (Lazarsfeld, Berelson & Gaudet, 1944), but also 'selective exposure' (Ohme & Mothes, 2020, p. 1221) and 'phenomena as 'incidental' or 'inadvertent' exposure (Brundidge 2010; Karnowski et al. 2017), which can be important in an analysis of contemporary media consumption' (Ohme & Mothes, 2020, p. 1221).

The second most chosen option by respondents, with regard to the way they are aware of new podcasts, refers to the suggestions made by public figures, namely on social media platforms. The logic behind this access is similar to what we described earlier, being reinforced here by what in other reports, such as in Voxnest 2019, is referred to as the 'hollywoodification' of the industry, i.e. the production of podcasts by public figures, recognized artists, actors and hosts, with a considerable number of followers who keep up with all the content they produce (Voxnest, 2019, p.4). Internet searches are the third way


Graph 14. How do you get to know more podcasts?

20% Through online searching
14% Through podcasts platforms search
3% Through radio shows
38% Through recommendations from friends on social media (Facebook, Twitter, etc.)

for respondents to become aware of new podcasts (20%), which reinforces the idea that consumers are less prone to look for content and more receptive to recommendations and suggestions, which in turn direct them to certain themes and formats.

In the next section, we explore an issue that often generates disagreement: it concerns the duration of the contents. With digitalization, the length of contents is important, mainly because we line in an era of abundance of information and economy of attention. This dimension is particularly relevant if we consider that among the respondents, several indicated that they did not consume more podcasts because they did not have time or because the content was too long. In this sense, we found that among respondents, 81% consume podcasts entirely, with only 18% stating that they do not listen to podcasts in their entirety, and 1% of respondents listening to less than half of the total playing time. As a follow-up to this question, we asked respondents to state which would be the ideal playing time for a podcast, taking into account their consumption habits and their broader opinion on the content produced to be consumed via mobile devices and/or in the digital environment. The responses can be divided into two large groups: the respondents who consider that the ideal podcast should be between 40 minutes and one hour (26%), and those who believe that ideally, podcasts should run between 20 and 30 minutes (24%). Since it is true that this depends, in many cases, on the subject itself, this data point can be of relevance for producers when it comes to a decision on the average playing time of a podcast episode, especially if we think in terms of attention economy and information management issues.   In the last questions of the survey, we tried to clearly identify which subjects/themes respondents are most looking for in podcasts and relate this demand to actual consumption, that is, try to understand if there is a correspondence between consumption and demand. In this sense, among the subjects/themes that respondents are most looking for in podcasts, there is a clear preference for 'sports' (25%) and 'news/information' (24%). Among the options stated, themes such as 'entertainment/celebrities/gossip' (9%) and 'history' (7%) were also mentioned (**Graph 15**).

When we look at the data on actual consumption (in green in **Graph 15**), we see that 30% of the respondents reveal that they actually frequently consume podcasts on 'sports', representing an increase of five percentage points when comparing to the demand numbers. In the case of the consumption of podcasts on 'news/information', there is a decrease in relation to demand, since only 20% report that they frequently consume these kinds of podcasts. In this context, it is also important to note that although they do not indicate that they are looking for comedy podcasts, 13% of respondents end up revealing that they frequently consume podcasts of this type. In terms of actual and frequent consumption, podcasts on 'entertainment/celebrities/gossip' and 'history' each represent 5% of the consumption. In turn, PodPesquisa (2019) shows that stated topics of interest or preferences in terms of content were podcasts on 'pop culture', 'comedy', 'politics', 'history', 'TV and movies' (p. 21).

Graph 15. More searched and listened topics
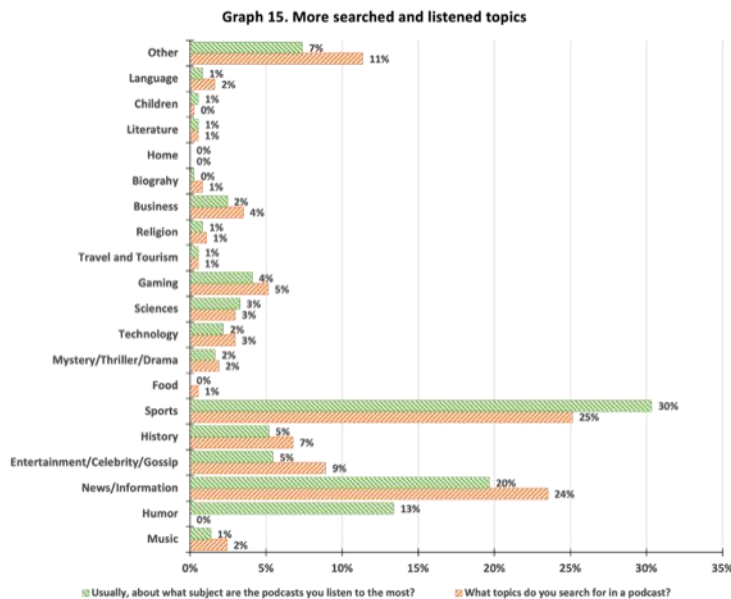
It is important to emphasize, once again, that the data was collected at a time when the pandemic was still taking its first steps and the respondents' options, concerning, for example, the themes they are looking for and the podcasts they listen to, may, over time, and especially with self-isolation, have changed. Thus, we must look at the data shown by the mid-year report from Voxnest, that shows changes in podcasts consumption, once 'it was clear that listeners were either using podcasts to lean in and learn about the pandemic or utilize them as a distraction' (Voxnest, 2020, p. 15).

On the other hand, the report also shows 'a massive rise in COVID-19 pandemic-related content. From dedicated podcasts to a plethora of individual episodes about the pandemic, there was a large increase in this kind of content to listen to' (Voxnest, 2020, p. 20). But the report also shows that there was a production increase in other areas, with emphasis on the following subjects: 'education'; 'arts'; 'society and culture'; 'music'; 'health and fitness'. Pandemic has also had an impact on subscriptions, because 'with people quarantined at home, there was also a new surge of creativity from people looking to take their minds off the problems at-hand' (reference). According to Voxnest's report, 'during the months of February and March, Spreaker, Voxnest-owned podcast hosting platform, saw an increase in new sign-ups by 75 percent for their most popular plans' (Voxnest, 2020, p. 20). Although this article is not aimed at the consumption of podcasts during the pandemic, we could not fail to refer to an event that affected the whole world and that also had its impact on production, consumption and distribution of the medium.

Final Considerations

At the end of the research, we believe that we have enough data to conclude that, within the collected sample, there is a trend to consume podcasts in a mostly complementary logic to radio, that is, the percentage of radio listeners is very close to that of podcast listeners, and approximations are also made in terms of frequency and consumption rate. However, it

is essential to emphasize that there is a small percentage of respondents who, while not being radio listeners, only found in podcasts, the subjects, and themes, but above all in the medium itself, the ability to increase their interest in audio content.

The data collected thus allows us to conclude that podcasts can be seen as an opportunity, particularly for radio stations, to engage with new consumers — those who are not available to listen to the radio and those who are, but only have contact with that medium in the car. In pointing out this data, it is not our wish to establish a deterministic relationship between radio and podcast listening experiences, because as the authors mentioned in the first part of this work, 'to think of podcasting only in relation to radio (…) is to fail to hear it for what it really is' (Hendy, 2020, p. xi). While it is true that talking about podcasts is not merely talking about an extension of the radio, since what is at stake is a whole new way of production, distribution, and consumption, we cannot fail to explore the possibility of an interchangeable influence between these media. It is also clear that the data states that podcasts are increasingly perceived as a possibility for listeners to gain access to different content, which is not possible to find in the daily broadcasts of mainstream radio stations. In addition to the variety of content that can be accessed, mobility is also highlighted in Brazilian listeners' responses. This characteristic of podcasting is associated with the control that listeners have over this listening experience, namely at the level of decisions about reproducing and repeating specific contents. The length of podcasts and the periodicity with which they are released is also one of the aspects that distinguish them from other content and media. Nevertheless, on the listeners' side, it is stated that perceptions of ideal length can affect consumption. We should not ignore this aspect, especially in a society where the pace of daily life is not always compatible with certain media consumption, namely that on that are subsumed into the broadcast flow.

The way Brazilian listeners become aware of new podcasts reveals the importance of sharing recommendations informing what the authors call a podcast audience, with specific interests and particular consumer habits. Spinelli and Dann (2019) highlighted that listening to the podcast itself is assumed as an individual experience. However, the podcast's existence must be understood as extended in time, including recommendations and sharing, which can invite new listeners to the content. The diversity of themes that listeners look for in podcasts is related to the fact that they could consume more podcasts if more topics of interest were addressed. From that data, we can also suggest, as some studies already show (Voxnest, 2020, p. 6), that the number of people who produce podcasts continues to grow, revealing the democratic potential of this medium. The fact that each podcast content creator produces and distributes their podcast is indeed one of the areas that needs to be investigated since there is still little knowledge about podcasts produced by independent citizens, but above all, very little is known about the processes, practices, and motivations of their producers.

We close this work perfectly aware that only part of a much larger universe was researched, but sure that the trends identified, in terms of the relationship between radio consumption and podcasts, motivations, practices, and listening habits of podcasts, are

essential to carry further research efforts in a field. Although not new, these studies have gained more space in the international media landscape with the diversification of contents and alternative forms of distribution.

Biographical notes:

Ricardo Morais is currently Invited Assistant Professor at the University of Beira Interior and Assistant Professor at the Faculty of Design, Technology and Communication – IADE-UE. He is a member of the research unit LabCom – Communication and Arts. He has focused his research and publications in the field of new media, journalism, radio and political communication and participation. Email: rm.ricardomorais@gmail.com.

Fábio Giacomelli is PhD student in Communication Sciences at University of Beira Interior and associated researcher at LabCom – Communication and Arts. He is fellow researcher from FCT – The Portuguese Foundation for Cience and Technology (FCT SFRH/BD/143944/2019). He is editor and co-host of two journalistics podcasts 'Brazilians at Covilhã' ('Brasileiros na Covilhã') and 'Football 4.0' (Futebol 4.0). He has focused his research and publications in the areas of mobile and immersive journalism, radio journalism and sports journalism. Email: fabio@fabiogiacomelli.com.

Tâmela Grafolin is PhD student in Communication Sciences at University of Beira Interior and associated researcher at LabCom – Communication and Arts. She is screenwriter and co-host of the journalistic podcast 'Brazilians at Covilhã' ('Brasileiros na Covilhã'). She has focused her research and publications in the areas of health communication and sociology of communication. Email: tamelagrafolin@gmail.com.

Fernando Rocha is PhD student in Communication Sciences at University of Beira Interior. He is producer and co-host of the podcast 'Football 4.0' (Futebol 4.0). Their main areas of interest are: transmedia, radio, sports communication and political communication. Email: fernandorocha83@gmail.com.

References:

Anderson, C., Bell, E. & Shirky, C. (2014). *Post-Industrial Journalism: Adapting to the Present*. Columbia Journalism School, Tow Center for Digital Journalism.

Associação Brasileira de Podcasters (ABPod). (2020). *PodPesquisa 2019*. Retrieved from: http://abpod.com.br/podpesquisa/. [Accessed on April 15th 2020].

Berry, R. (2018). 'Just Because You Play a Guitar and Are from Nashville Doesn't Mean You Are a Country Singer': The Emergence of Medium Identities in Podcasting. In D. Llinares, N. Fox & R. Berry (eds.), *Podcasting. New Aural Cultures and Digital Media* (pp. 15-33). New York, United States: Springer Publishing.

Bolter, J. D. & Grusin, R. (1999). *Remediation. Understanding New Media*. Cambridge: The MIT Press.

Canavilhas, J. (2020). La radio en el ecosistema mediático del siglo XXI: estudio de caso en Portugal. *index.comunicación, 10*(3), pp. 263-281.

Cardoso, G. & Mendonça, S. (2010). *Os Novos Caminhos da Radio: Radiomorphosis. Tendências e Prospectivas*. Lisboa: OberCom. Retrieved from: https://obercom.pt/wp-content/uploads/2016/06/Os-novos-caminhos-da-radio-Radiomorphosis.pdf. [Accessed on April 15th 2020].

Cardoso, G., Mendonça, S., Paisana, M., Vieira, J., Neves, M. & Quintanilha, T. L. (2016). 'Rádio, Tendências e Prospetivas.' In G. Cardoso, C. Magno, T. Soares & M. Crespo (Orgs.), *Modelos de Negócio e Comunicação Social. Legacy Media, Novos Media, 'Telcos', Start-Ups Jornalísticas* (pp. 189-230). Coimbra: Edições Almedina.

Fidler, R. (1997). *Mediamorphosis: Understanding New Media*. Thousand Oaks: Pine Forge Press.

García-Marín, D. (2020). Mapping the Factors that Determine Engagement in Podcasting: Design From the Users and Podcasters' Experience. *Communication & Society*, 33(2), pp. 49-63.

Ham, C. D., Lee, J., Hayes, J. L., & Bae, Y. H. (2019). Exploring sharing behaviors across social media platforms. *International Journal of Market Research*, 61(2), 157-177.

Hendy, D. (2019). 'Foreword.' In M. Spinelli & L. Dann (2019). *Podcasting. The Audio Media Revolution*. New York, United States: Bloomsbury Academic.

Junior, A. B. (2006). 'Rádio na Internet: desafios e possibilidades.' Trabalho apresentado ao NP 06 – Rádio e Mídia Sonora, do IV Encontro dos Núcleos de Pesquisa do Intercom. Retrieved from: http://www.portcom.intercom.org.br/pdfs/147804830187090849186370036349146116483.pdf. [Accessed on April 15th 2020].

Lazarsfeld, P., Berelson, B. & Gaudet, H. (1944). *The People's Choice: How the Voter Makes Up His Mind in a Presidential Campaign*. New York: Columbia University Press.

Llinares, D., Fox, N., & Berry, R. (eds.) (2018). *Podcasting. New Aural Cultures and Digital Media*. New York, United States: Springer Publishing.

Newman, N., Fletcher, R., Kalogeropoulos, A. & Nielsen, R. K. (2019). *Reuters Institute Digital News Report 2019*. Oxford: Reuters Institute for the Study of Journalism. Retrieved from: https://reutersinstitute.politics.ox.ac.uk/sites/default/files/inline-files/DNR_2019_FINAL.pdf. [Accessed on April 15th 2020].

Newman, N., Fletcher, R., Schulz, A. Andı, S. & Nielsen, R. K. (2020). *Reuters Institute Digital News Report 2020*. Oxford: Reuters Institute for the Study of Journalism. Retrieved from: https://reutersinstitute.politics.ox.ac.uk/sites/default/files/2020-06/DNR_2020_FINAL.pdf. [Accessed on November 3rd 2020].

Ohme, J. & Mothes, C. (2020). What Affects First- and Second-Level Selective Exposure to Journalistic News? A Social Media Online Experiment, *Journalism Studies*, v. 21, n. 9, pp. 1220-1242.

Oliveira, M. (2015). 'Som em frequência moderada: cartografia de estudos de rádio em Portugal.' In Oliveira M. & Prata, N. (eds.), Rádio em Portugal e no Brasil: trajetória e cenários (pp. 239-249). Braga: CECS – Centro de Estudos de Comunicação e Sociedade da Universidade do Minho.

Paiva, A. S. & Morais, R. (2020). The Revenge of Audio: The Awakening of Binaural Sound in the Era of Podcasts and Radio Narratives. *Revista Media & Jornalismo*, v. 20 n. 36, pp. 129-151.

Prata, N. (2008). 'Webradio: novos gêneros, novas formas de interação.' XXXI Congresso Brasileiro de Ciências da Comunicação. Retrieved from:

http://www.intercom.org.br/papers/nacionais/2008/resumos/R3-0415-3.pdf. [Accessed on April 15th 2020].

Reis, A., Ribeiro, F. & Portela, P. (eds.). (2014). *Das piratas à Internet: 25 anos de rádios locais*. Braga: Centro de Estudos de Comunicação e Sociedade.

Santos, L. A. (2015). 'Rádio e Internet: o desafio pode começar de novo.' In M. Oliveira. & N. Prata (eds.), Rádio em Portugal e no Brasil: trajetórias e cenários (pp.189-202). Braga: CECS - Centro de Estudos de Comunicação e Sociedade da Universidade do Minho.

Spinelli, M., & Dann, L. (2019). *Podcasting. The Audio Media Revolution*. New York, United States: Bloomsbury Academic.

The Podcast Consumer (2019). *A report from The Infinite Dial 2019 by Edison Research and Triton Digital*. Retrieved from https://www.edisonresearch.com/the-podcast-consumer-2019/. [Accessed on April 15th 2020].

Voxnest. (2020). *2020 Mid-Year Podcast Industry Report. The State of the Podcast Universe*. Retrieved from: https://blog.voxnest.com/2020-mid-year-podcast-industry-report/. [Accessed on November 3rd 2020].

Voxnest. (2019). *Relatório Voxnest Brasil 2019. The State of the Podcast Universe*. Retrieved from: https://blog.voxnest.com/podcastuniversereport/. [Accessed on April 15th 2020].

Notes:

[1] Podcast numbers have increased since the last reports we cite in this article were released, as we can confirm in 2021 edition of the Infinite Dial released by Edison Research and Triton Digital and Nielsen Podcast Listener Buying Power Service from Nielsen Scarborough.

[2] In our article's particular case, we must consider that the percentage of male and female respondents may be conditioned by the platforms where the questionnaire was published, namely on Facebook and Twitter.