



El podcast: entre la innovació i la nostàlgia

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Amic
UAB

Sopar-tertúlia Claris
Barcelona, 18 de maig de 2022



Construïm la
tecnologia.
Construïm el
relat.

The image features two white, stylized robotic hands reaching towards each other from the left and right sides. The hands are composed of smooth, white segments with black joints and finger tips. The central text 'El naixement' is positioned between the two hands, centered vertically and horizontally. The background is plain white.

El naixement



2004

Sistema de distribució
d'àudio



subscripció



sindicació

El factor tecnològic



iPod



RSS

**Television
industry****Ben Hammersley**

Thu 12 Feb 2004 02.50
GMT



Audible revolution

Online radio is booming thanks to iPods, cheap audio software and weblogs, reports Ben Hammersley

With the benefit of hindsight, it all seems quite obvious. MP3 players, like Apple's iPod, in many pockets, audio production software cheap or free, and weblogging an established part of the internet; all the ingredients are there for a new boom in amateur radio.

But what to call it? Audioblogging? Podcasting? GuerillaMedia?

"It's an experiment, really," says Christopher Lydon, the ex-New York Times and National Public Radio journalist, and now a pioneer in the field.

"Everything is inexpensive. The tools are available. Everyone has been saying anyone can be a publisher, anyone can be a broadcaster," he says, "Let's see if that works."

Lydon's programmes, downloadable from his weblog, are interviews with webloggers, internet pioneers, and more recently, politicians, as the American presidential election campaigns gain speed.



Continent



Evolució del terme

Contingut

Informació

Branded

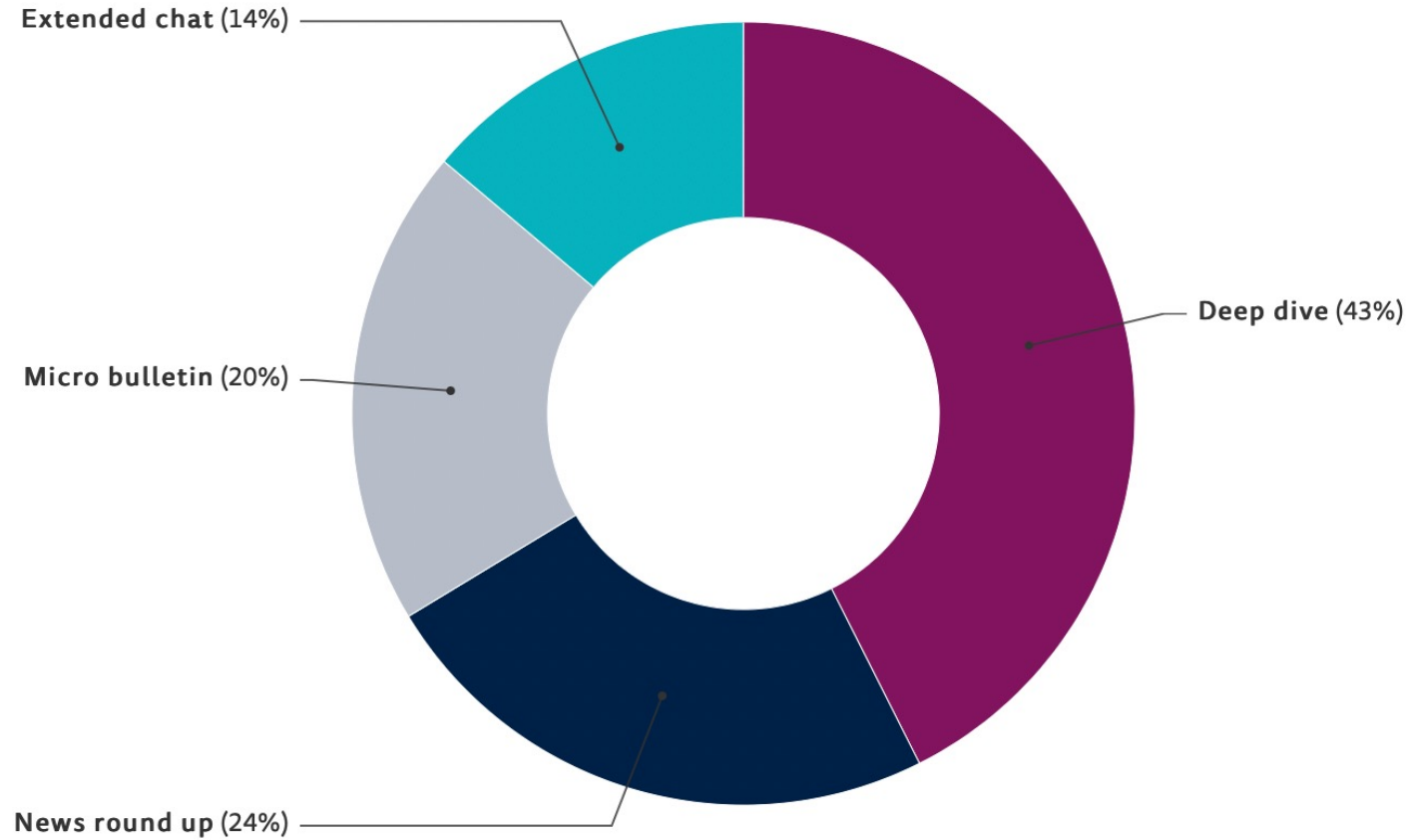
Ficció

Entreteniment

Divulgació





Percentage of daily news podcasts by format



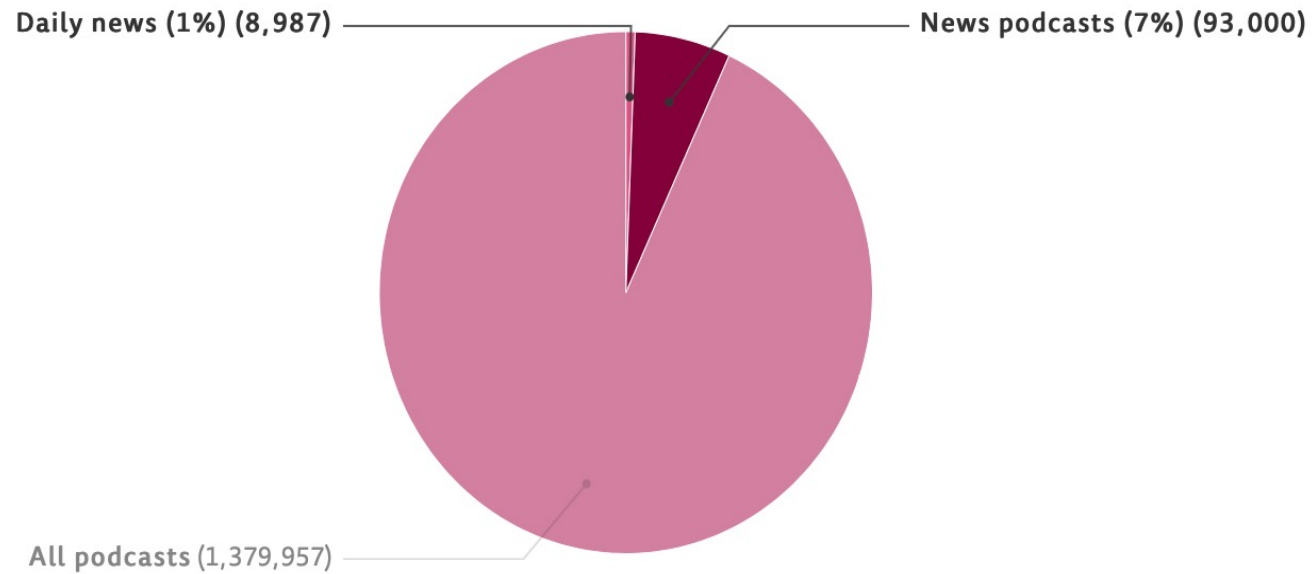
Algunes dades

Source: Reuters Institute analysis of 102 daily news podcasts

  [Get the data](#) • [Embed](#)



Number of podcast shows produced and proportion that are news



Algunes dades

Source: Chartable – based on analysis of number of shows in the Apple directory that are news (July 2020)

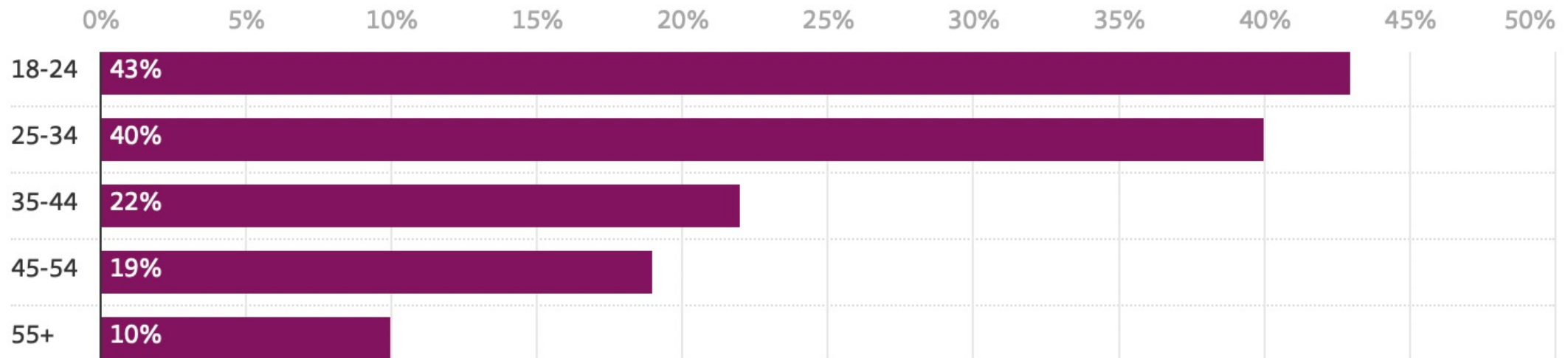
[f](#) [t](#) [Get the data](#) • [Embed](#)



Font: <https://reutersinstitute.politics.ox.ac.uk/daily-news-podcasts-building-new-habits-shadow-coronavirus>

Podcast listeners by age - UK

Younger audiences are up to four times more likely to consume



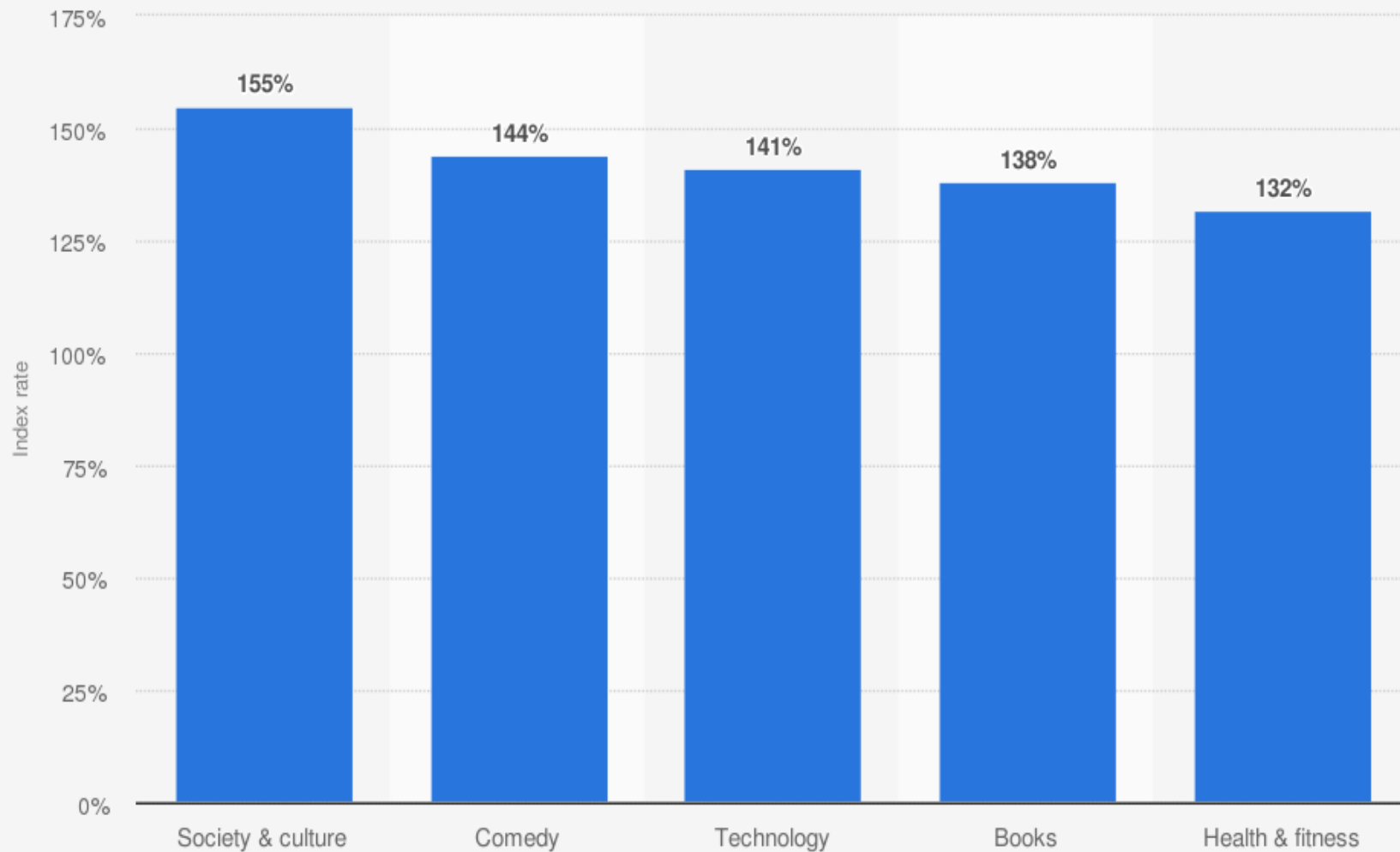
Base: UK: 2,011; 18-24=236, 25-34=287, 35-44=350, 45-54=353, 55+=785.



[Get the data](#) • [Embed](#)



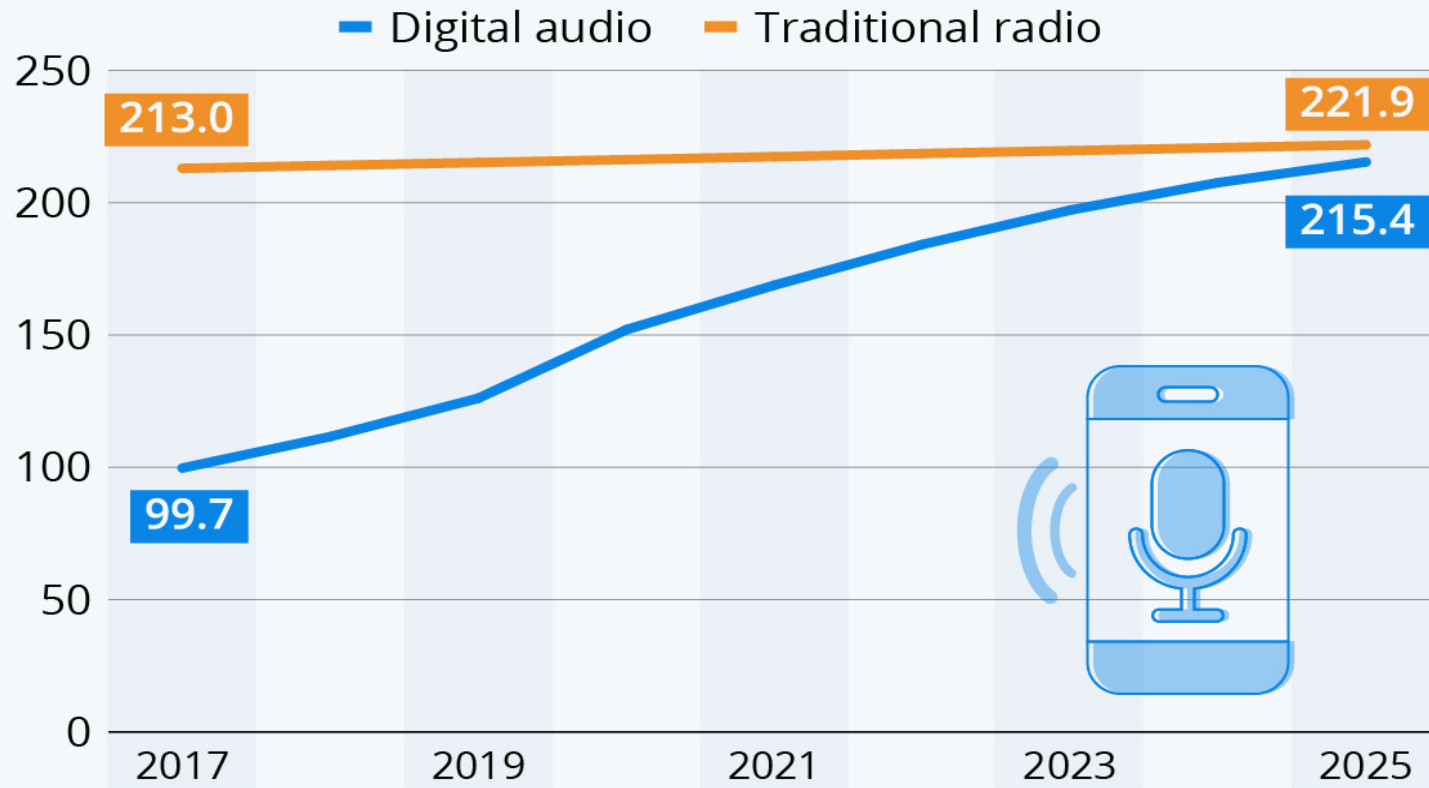
Top growing podcast categories during the coronavirus (COVID-19) crisis in Spain as of March 8, 2020



Algunes dades

Digital Audio is Reeling in Radio

(Forecast) Reach of digital audio and traditional radio advertising in the United States (in million users)



Source: Statista Advertising & Media Outlook



Algunes dades

2021 PODSCAPE

Denotes acquired company
 Amazon Entercom iHeart SiriusXM Spotify

ADVERTISERS

Agencies

Direct response agencies
Podcast-focused

AD RESULTS VERITONE. OXFORD. sonic pod searchAD RADIO AGENCY havas edge incrementalMedia Bautista strategicmedia

Podcasting and other channels

parle media hybrid marketing rain adology NEW ENGEN CANNELLA MEDIA

Agency holding companies

havas media dentsu IPG WPP OMG Omnicom MDC Partners

Independent agencies

Wieden Kennedy+ cramer-krasselt OCEAN MEDIA HARMELIN MEDIA

Trade shops

ACTIVE ICON Orion

Consultants

RIGHT SIDE UP STOPPODCAST

Media planning & buying

Media planning platforms

MAGELLAN AI

Ad marketplaces

podcorn adswizz RedCircle Acast GUMBALL FM BSA MatchCasts ZVOOK ADVERTISECAST

Content creation

Production houses + branded content

PARVEY lemonada spokenlayer SPOKE 7 PASTE audiochuck PUSHKIN PRX Poify SIMPLICITY WIN

Media sales

Podcast-focused publishers

Spotify WONDERY pandora CROOKED reVOLVER ATC Gimlet Audioboom cadence3 BARSTOOL SPORTS LOUD LADIES LO! NETWORK cloud9 REEFMIND THE RINGER blueVire LOCKED ON STITCHER KAST DOUBLE ELVIS melrosepodcasts

Broadcast-to-podcast publishers

iHeart MEDIA Entercom BBC ESPN abcAUDIO SiriusXM NPR RAMSEY WNYC 90.9 wbur AMERICAN PUBLIC MEDIA GROUP Westwood One BEASLEY SALEM MEDIA GROUP HUBBARD RADIO

Diversified publishers

meredith CONDÉ NAST WARNER MEDIA The New York Times NBC The Atlantic VIACOM CBS Interactive BET HD SONY MUSIC The Athletic SLATE VIACOMCBS VOX MEDIA The Economist UNIVISION FOX NEWS PODCASTS

Programmatic (self-serve and managed)

adswizz dax TRITON Spreaker+ targetspot audiology ART19 Megaphone WIDEORBIT REMIXD Acast

Rep firms

Alrange cabana MARKET ENGINEUTY MIDROLL ADVERTISECAST THE ROOST podcaststone RedSeat PPM NATIVE BEARBOON Acast podfront delicious dax PAR KATZ TPX

Hosting & ad serving tech

Ad serving

adswizz TRITON kevel

Hosting + ad sales

ART19 Megaphone Acast Anchor Audioboom whooshkaa RedCircle VOXNEST libsyn

Hosting platforms

blubry PodBean Simplecast buzzsprout Captivate castos fusebox FIRESIDE Castbox Podiant RSS.com SOUNDCLOUD PODCASTICS RESONATE Sounder Transistor Pinecast. Spreaker+ OmnyStudio shoutEgine PRX WISTIA castpod

Creator-side monetization

patreon Supporting Cast Podimo glow Ko-fi Ode TEEPUBLIC Anchor Buy me a coffee Memberful Supercast

Podcast players

Open RSS

Publisher-owned

Spotify STITCHER audible RADIO PUBLIC iHeartRADIO NPR one Acast BBC iPlayer

Big platforms

Apple Podcasts Google Podcasts amazon music

Independent apps and web players

Pocket Casts Castbox tunein PODCAST INDEX OVERCAST Laughable redisound CASTRO podcastaddict PlayerFM DJI PodBean Hubi Breaker PODCAST RADIO deezer REMIXD METRONOME

Non-Open RSS

Walled gardens

Spotify pandora audible

Subscription-based services

STITCHER Luminary WONDERY

LISTENERS

Charts and rankers

Algorithmic Apple Podcasts Spotify STITCHER Opt-in PODTRAC TRITON Chartable Survey nielsen ANA edison

Attribution

Chartable podsights VERITONE. neustar Leads claritas loopMe

Brand lift & research

nielsen KANTAR edison SignalHill

Competitive intelligence

MAGELLAN AI MEDIA Radar MINTEL TL

Creative analytics

VERITONIC Lopa amitionads frequency

Linking services

podfollow Chartable PodLink METRONOME

Other data sources

PODCHASER rephonic

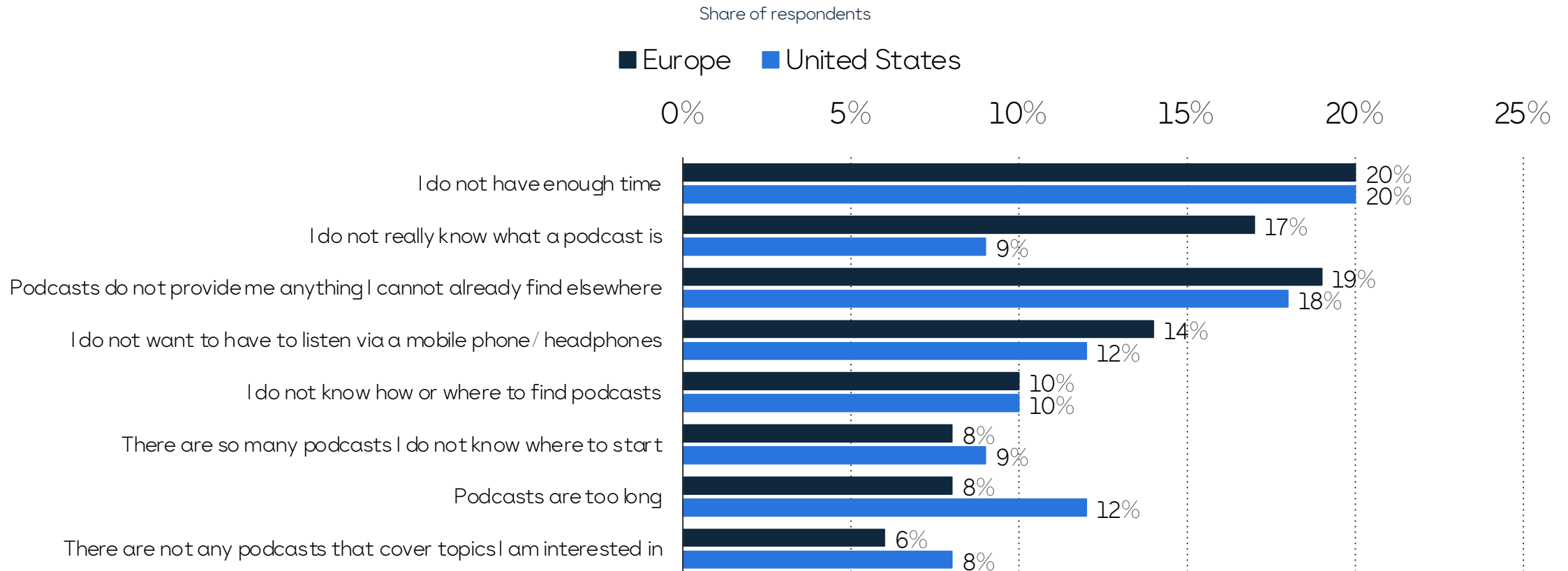
Podcast industry media

Trade publications

podnews SOUNDS PROFITABLE PODCAST BUSINESS JOURNAL DISCOVER PODS INSIDE 1 PODCASTING RAINNEWS PODCASTNEWS DAILY PODMOV DAILY Bello collective Timber!

Reasons why people do not consume podcasts in the United States and Europe in 2021

Reasons for not listening to podcasts in the U.S. and Europe 2021



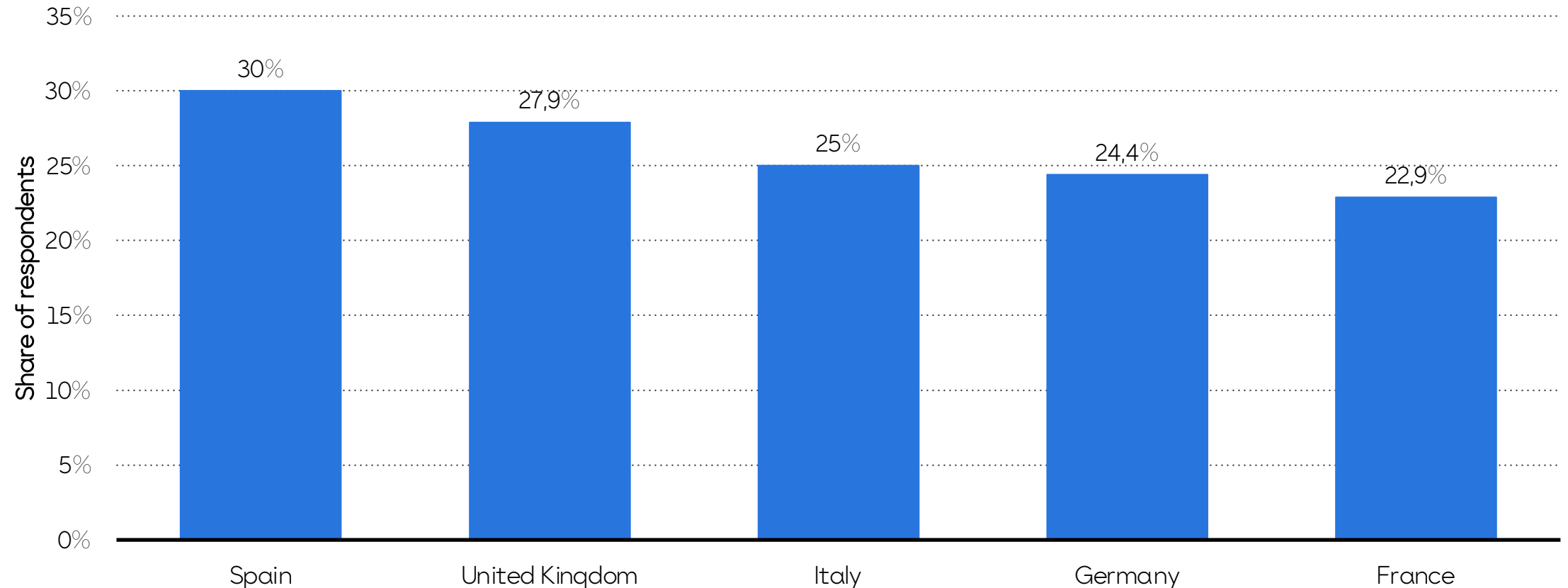
Note(s): Europe, United States; end of January to beginning of February, 2021; 18 years and older; U.S.: 1,248; Europe: 30,234; among people who have not listened to a podcast in the last month

Further information regarding this statistic can be found on [page 56](#).

Source(s): Reuters Institute for the Study of Journalism; YouGov; [ID 1271874](#)

Share of podcast listeners among internet users in Western Europe in 2021, by country

Podcast listeners in Western Europe 2021, by country



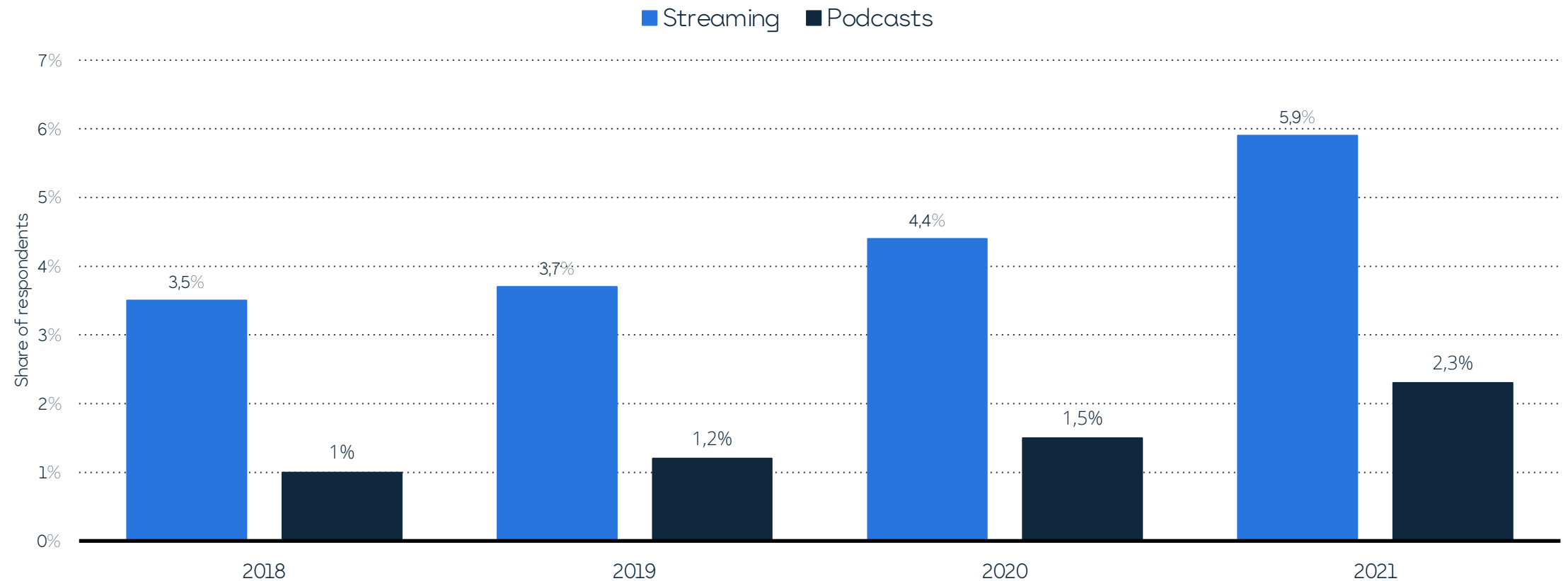
Note(s): Europe; August 2022; among internet users of any age who listen to a podcast via digital stream or direct download on any device at least once per month

Further information regarding this statistic can be found on [page 57](#).

Source(s): eMarketer; [ID 1291333](#)

Audio penetration rate among internet users in Spain from 2018 to 2021, by format

Audio penetration rate among internet users in Spain 2018–2021, by format



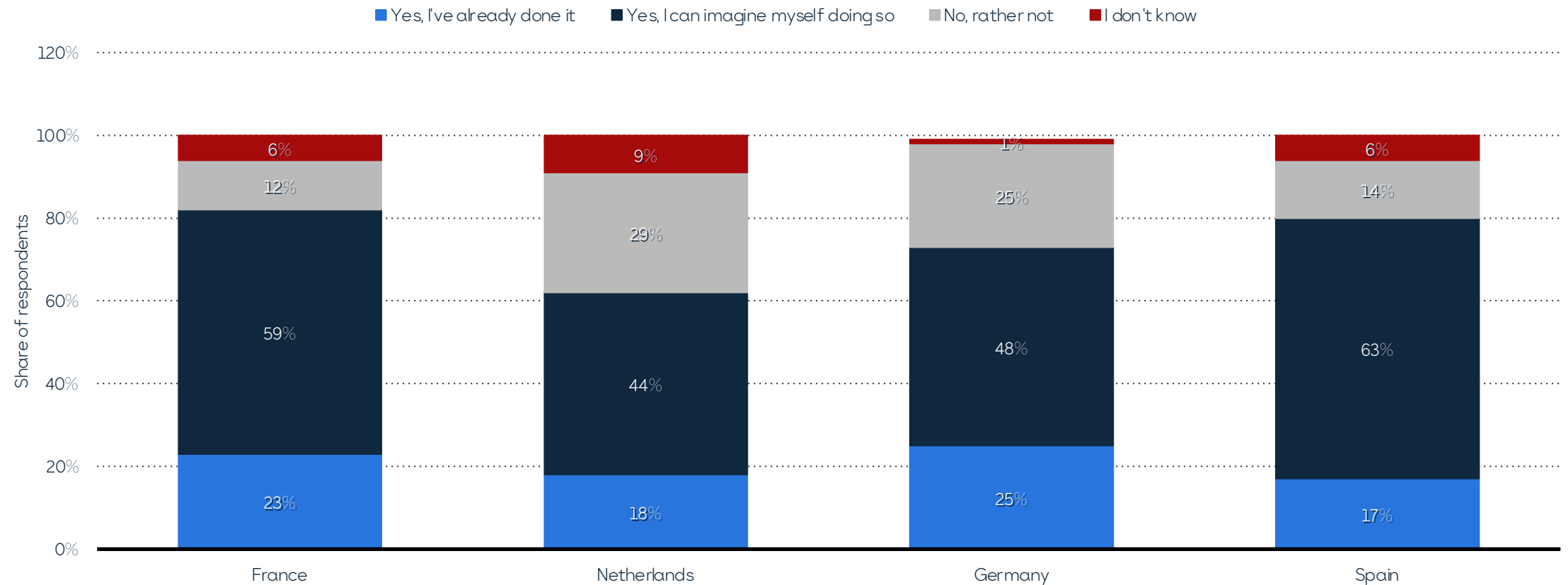
Note(s): Spain; 2018 to 2021*; 14 years and older; among internet users

Further information regarding this statistic can be found on [page 89](#).

Source(s): AIMC (Spain); [ID 1292132](#)

Usage of podcast advertising among SMBs in selected countries in Europe as of April 2021

Podcast advertising usage among SMBs in Europe 2021, by country



Note(s): Europe; as of April 2021; 500 respondents; among CEOs, managers, and team leaders of small and medium businesses (SMBs)

Further information regarding this statistic can be found on [page 93](#).

Source(s): Sortlist; ID 1235616



Podcast i ràdio: flux i estoc

La ràdio, abans de la digitalització (si bé ja es produïa en digital)

- una indústria cultural de difusió contínua;
- representa la cultura de flux o lògica de producció de flux;
- el seu contingut és (era) efímer;
- controla el flux organitzant-lo en una graella;
- funciona amb un sistema indirecte de finançament (ja sigui publicitat i / o subvencions públiques);
- és una indústria que està molt regulada a nivell nacional.
- I ara, què?

"En primer lloc, la característica difusió contínua de la ràdio segueix existint, tant en versió analògica com en digital (ràdio en directe a Internet) però la digitalització de la xarxa permet també trencar-la, segmentar i dividir el seu producte de flux, obligant-lo a experimentar el que és la producció editorialitzada de mercaderies culturals. I tot plegat, en el context del fenomen d'universalització tecnològica que està difuminant la línia de separació entre productors i consumidors, apropant-los i confonent-los en ocasions. Quan parlem de l'editorialització del flux ens referim a un prototip, una obra, posada al mercat, en aquest cas la xarxa, en forma de peça única reproduïble i difosa ad infinitum. Això té, òbviament, unes conseqüències en el procés de producció i l'estructura de l'oferta; una oferta que ara no cal repartir al llarg d'una graella programàtica, però que segueix necessitant complexes decisions basades en hàbits d'escolta, consum i comercialització" (pàgina 141).

https://www.cac.cat/sites/default/files/2019-01/Q43_Sellas-Bonet_CA.pdf

https://www.cac.cat/sites/default/files/migrate/study/IX_Ajuts_Audio_Internet_Sellas_Bonet.pdf

"Tinguin més o menys múscul financer, tots competeixen pel temps d'escolta de l'oient. Una audiència amb la qual s'està construint un nou tipus de relació. L'EGM encara se sosté sobre dades massives, però a Internet cal pensar més en termes de comunitats. De fet, les estratègies de xarxes socials i les propostes de continguts que esmentàvem van en aquesta línia: construcció de comunitats d'oients a l'entorn de continguts específics que els interessin, amb un vincle que en bona part es construeix mitjançant les xarxes. Es tracta de captar i acompanyar l'oient (abans, durant i després) perquè, més que una audiència massiva, ara es tracta d'una suma de diverses audiències fragmentades" (pàgina 147).



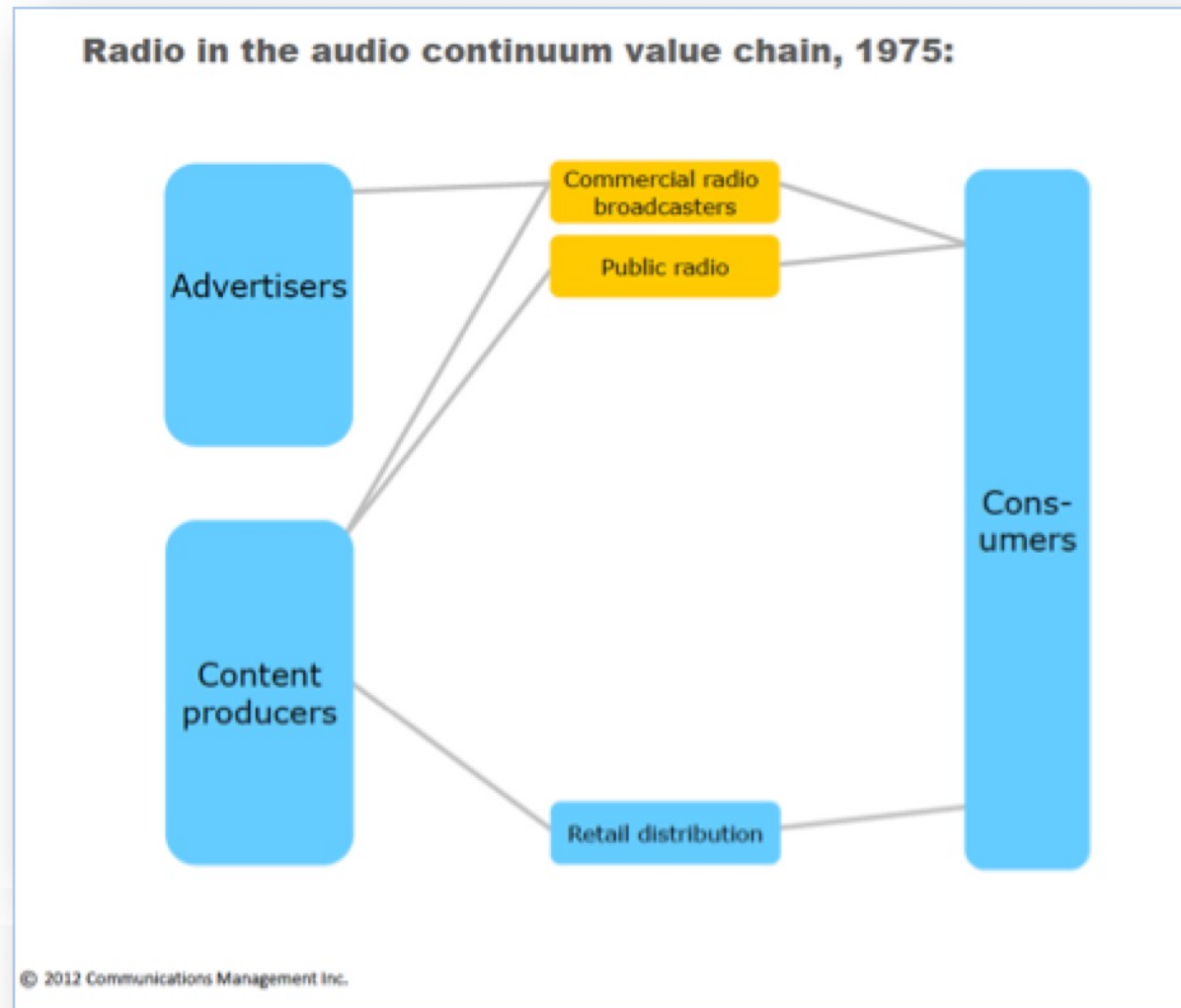
Innovació



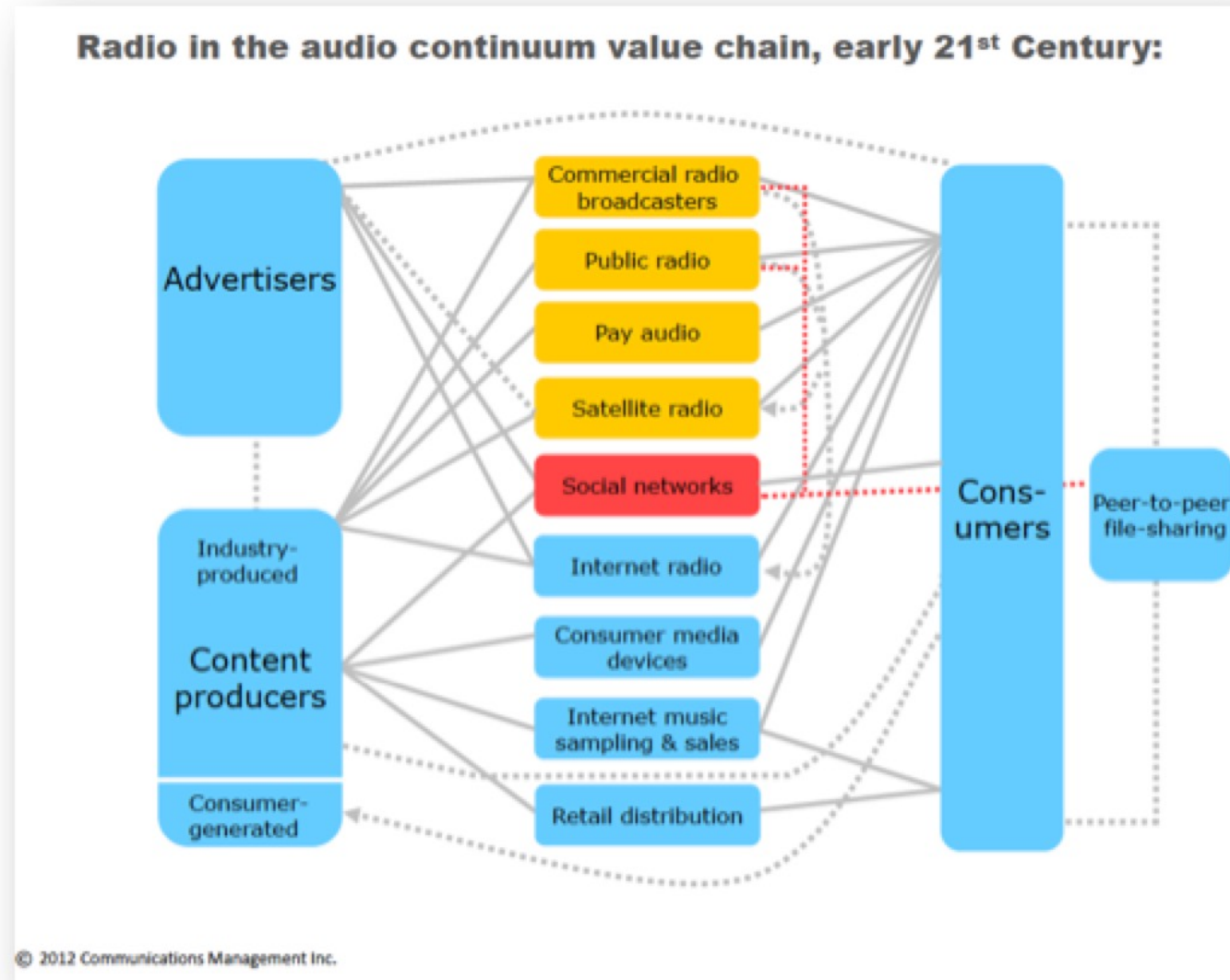
"Idea, pràctica o objecte percebut com a nou per un individu o una altra unitat d'adopció".

(Rogers, 2003: 36)

Gràfic 6. Cadena de valor de la ràdio (I)



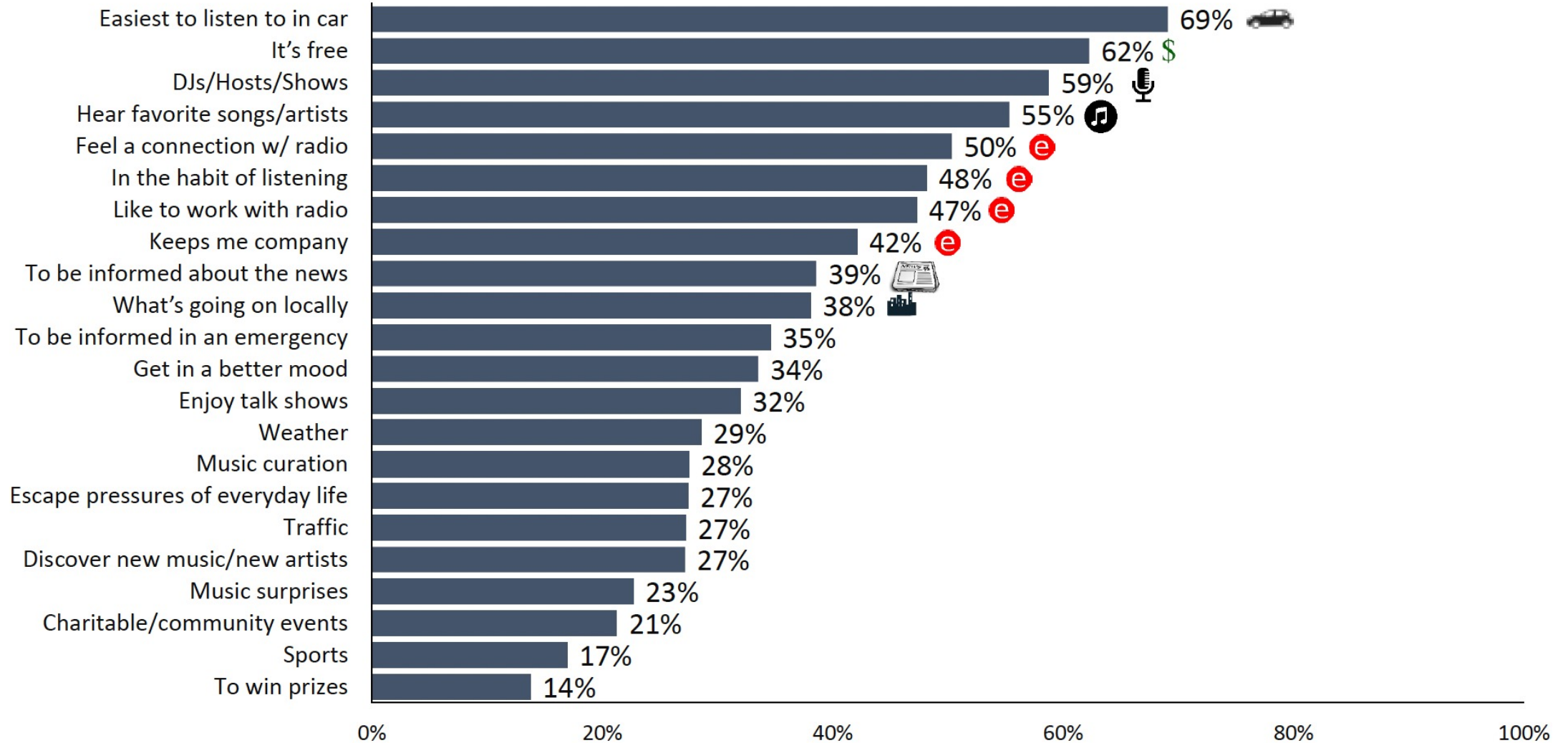
Gràfic 7. Cadena de valor de la ràdio (II)





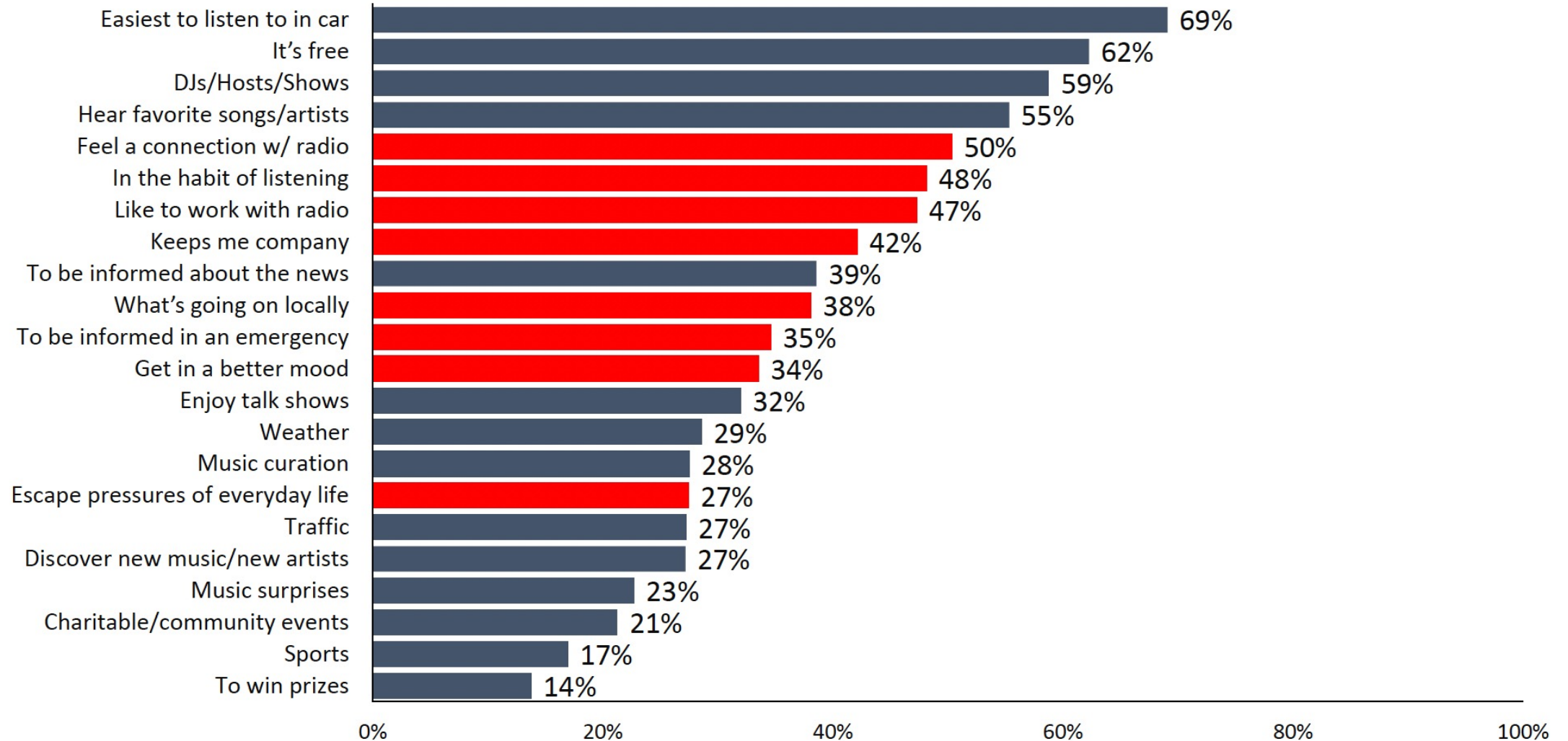
Nostàlgia

Main Reasons For Listening to AM/FM Radio

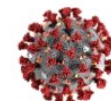


Among those who listen to AM/FM radio, % who say this is a main reason they listen

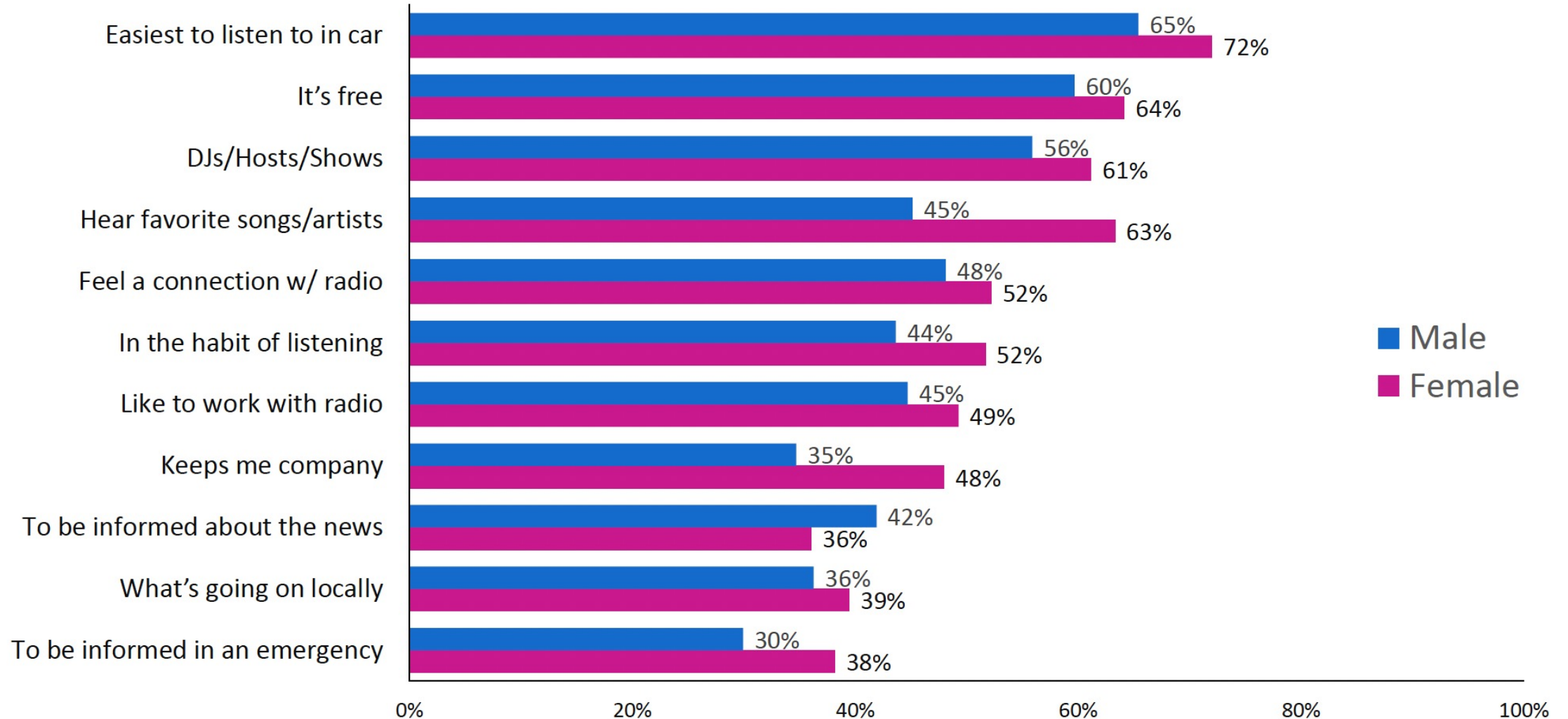
Why AM/FM Radio? It's the Emotional Benefits



Among those who listen to AM/FM radio, % who say this is a main reason they listen



“Why Radio?” Female Scores Are Consistently Higher



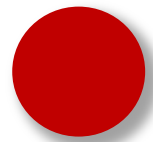
Among those who listen to AM/FM radio, % who say this is a main reason they listen



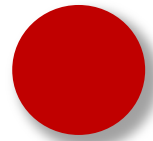
Per pensar-hi...



Per pensar-hi...



Combinació *amateur* + professionals.

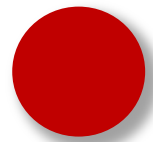


Si es vol que sigui una indústria, caldrà construir-la.

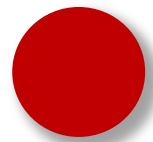




Per pensar-hi...



No cal matar cap mitjà. Adaptació / Convivència.

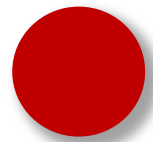


Quin és en definitiva el negoci de la ràdio?

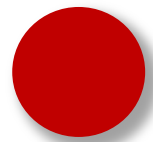




Per pensar-hi...



Si ho ha emès la ràdio, ja no és podcast?

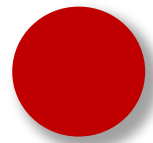


Canvis en perfils professionals de gestió.





Per pensar-hi...



La tecnologia com a forma de rebel·lia i trencament generacional (i tampoc no és res nou)



Podcast: algunes fonts

- Toni Sellas <https://ja.cat/egeGm>
- Plan H Media <https://www.planhmedia.com/ca/>
- Chartable <https://chartable.com/>
- PodNews <https://podnews.net>
- Hosting Migrations <https://podnews.net/article/hosts/changes>
- ListenNotes <https://www.listennotes.com/podcast-stats/>

- HotPod News <https://hotpodnews.com/>
- PodNews <https://podnews.net/>
- Via Podcast <http://viapodcast.fm/>
- Sounds Profitable <https://soundsprofitable.com/>

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Moltes gràcies!

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Barcelona, 18 de maig de 2022