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FROM RADIO TO STREAMING: THE PODCAST PATH IN JOURNALISM[1]

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Abstract: This article features the Podcast "POD... ``O QUÊ? `` CAST, a journalistic product, in the style of a specialized electronic magazine, which aims to offer tips, evaluations, analyzes and interviews about the universe of podcasts, also producing a service for a niche audience of consumers and producers of podcasts, although it can also instigate new followers of this type of media. The research that founded the project, of an exploratory and bibliographic nature, collected theoretical data on the topic and identified the presence of different types of podcasts on the internet. Based on the data, which anchored the discussion about this sound media, the steps for producing the episodes that make up the podcast prototype were defined, seeking to encompass opinions from professionals in the field, in order to present the perspective of content producers. The product was made available through the streaming platform [2] Spotify.

Keywords: Podcast. Podcasters. Streaming. Journalism. New media.

INTRODUCTION

One of the definitions that accurately characterize the podcast communication tool is given according to the marketing executive, speaker, writer, cartoonist and podcaster[3], Luciano Pires, who defines it as "a tool for distributing files over the Internet, but which, due to its characteristics, subverts the traditional relationship between passive receiver and mass media" (2014, s/p).

The technical definition to conceptualize this technology can be found in Gallego Pérez, who goes beyond the technological concept:

> If we talk about podcasting as a term, the fundamental thing is its use and what people understand by it. This use gives rise to an increasingly nuanced definition which, in the case of podcasting, differs from broadcasting in the selection and creation possibilities it offers to the network user. The possibility of generating and distributing content freely, of being able to choose between a more varied offer that is less focused on large communication groups and recognizing that, currently, the large broadcasting brands continue to be the most prominent in this modality (PEREZ, 2009, p. 116). (Our translation)

In general terms, as demonstrated by Luiz and Assis:

> Podcasts are audio or video programs or media of any format whose main characteristic is their direct and timeless form of distribution, called podcasting. This differentiates them from traditional radio programs and even *audio blogs*[4] and similar items. (2010, p. 1).

When we analyze the podcast media, arising from the evolution of digital culture, its origin is the possibility of addressing the topics desired by producers, be it news, music, cooking, video games, everyday issues, curiosities, agribusiness, etc. In other words, podcasts are generally programs that cover specific areas.

According to Podcast Stats Soundbites research[5], released by Spotify, Brazil is the "country of podcasts", as we are the second market that consumes the most content, having more than 110 million downloads in 2018 and growing 33% per year, behind only the United States.

Regarding the programs available on the

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2. Something that is available on demand and that is accessed without the need to download a file. Available at https://www.olivetreefilmes.com.br/blog/afinal-o-que-e-streaming-on-demand/. Accessed on October 9th. 2021.

3. Productor of podcast. (our translation)

4. Audioblog or 'MP3 blog' is a type of blog in which the creator makes music files available for download, usually in MP3 format. They are also known as musicblogs or soundblogs, which can also mean podcasts.

5. Podcast Stats Soundbite: Brazil In Bloom. Available at: https://blubrry.com/podcast-insider/2019/02/01/podcast-stats-soundbite-brazil-bloom/. Accessed on: Nov 29th. 2021.

market, according to research carried out by the Brazilian Association of Podcasters (AbPod), presented at ```Pod Pesquisa Produtor`` 2020-2021, more than 70% of Brazilian podcasts have emerged since 2018. According to the research, the average monthly audience in Brazil is more than 34 million listeners, which makes this tool a medium with great potential for journalism, as well as for other areas.

Given this niche, we chose to approach the perspective of content producers, providing guidance on how to produce podcasts, interviewing professionals who work in the area and evaluating their respective programs to, this way, offer a new product of specialized journalism in relation to podcast communication media.

Even though this is a new tool, especially when compared to other means of communication, to understand how it works, we need to go back to the instrument that the podcast most resembles: the radio.

FROM RADIO TO STREAMING

Broadcasting is a process that derives from several technological discoveries, concisely detailed by Mauad (2009, p. 3):

> Radio was only possible as a result of the inventions of Alexander Graham, inventor of the telephone; of Thomas Edison, inventor of the phonograph; Émile Berliner created the microphone in 1877; Oliver Lodge was the creator of the tuned electrical circuit, twenty years later. Oliver Lodge and Ernest Branly were the inventors of the "coherer", a device that improved sound detection; and the discovery of radio waves by Heinrich Rudolph Hertz brought to our lives a new means of communication, considered important for the ease and agility of transmitting information.

As for the first radio broadcasts in the world, there are different historical versions, with the one most commonly cited by researchers, such as Mauad, dating from 1906, in the United States, "when Forest and Reginald Aubrey Fessenden transmitted violin solos and songs, on Christmas 1906" (2009, p. 4).

Regarding the communication of information and news, the medium began to be used about 10 years later, in 1916, in New York. According to Mauad, "the program included conferences, chamber music and recordings [...] with information related to the electoral counts for the presidency of the United States" (2009, p. 4).

In Brazil, the first radio broadcast dates back to September 7, 1922, in celebration of the centenary of Independence. On that occasion, the President of the Republic, Epitácio Pessoa, spoke in the then federal capital, Rio de Janeiro.

In 1923, the first Brazilian radio company was born, Rádio Sociedade do Rio de Janeiro, founded by Roquette-Pinto. With a "cultural, educational and altruistic" bias (Mauad, 2009, p. 2, apud ORTRIWANO, 1985: 14), the programming was focused on culture and education and relied on donations from listeners to stay on the air. It was only in the 1930s that advertising was regulated.

This advertising opening caused radio to change its focus from 'educational and erudite' to 'commercial and popular' and increased competition for the market, triggering a search for technological development.

With this modernization movement, most radio companies migrated to audiovisual communication. As Mauad mentions, "with the arrival of TV, radio had to adapt and explored public utility services, journalism and sports" (2009, p. 3).

As an alternative to survive the shift of the audience to television, radio stations began to segment programming according to the listening public, such as by age, young people or adults, subjects aimed at certain social classes and by themes, such as "journalistic,

popular, musical and religious" (Mauad, 2009, p. 8), closer to the format currently practiced.

The broadcasts, which began with the aim of educating, began to have an advertising and entertainment nature, evolving from amateur, local broadcasts with basic equipment to complex systems with global reach, thanks to the invention of another communication landmark: The Internet.

In view of this evolution, with regard to the radio context, as pointed out by Cordeiro, radio stations "appropriated the possible combinations between sound and image, offering the possibility of listening to archived audio material" (2004, p. 2) or even "radios with exclusive existence on the network (web radios)" (2004, p. 2), with multimedia advantages that go far beyond the position of broadcaster and listener. "This meant that companies that did not migrate to the Internet became practically irrelevant" (2004, p. 2).

Synthesizing the evolution initiated in one means of communication and the subsequent revolution caused by another, the concept of cyberculture emerges, defined by Lemos as "contemporary culture marked by digital technologies [...] that is born in the unfolding of the relationship between technology and modernity" (2008, p. 11).

In the case of the podcast, as an on-demand radio modality, Herschmann and Kischinhevsky explain, in other words, that technological convergence corroborates the interconnection of informational resources:

> This medium only seems to have become popular with the emergence of large Internet radio directories, in which it is possible to host stations for free. These portals organize and classify audio content on the network, providing greater visibility for podcasters. (Herschmann and Kischinhevsky, 2008, p. 1).

With the convergence of the two communication tools, the evolution to Web 2.0, faster and with more space for archiving content, and the change in the way copyright began to be treated with the expansion of the on-demand segment were also fundamental. of the concept of Copyleft, defined as:

> Copyleft is the name of a set of licenses created so that software can be used freely, allowing the modification and redistribution of the software, preserving the freedom for new changes and distributions. (PEREZ; TRINDADE; FOGAÇA; BATISTA, 2013, p. 287)

Transforming subjects into research objects, organizing relevant information, scripting and, in later stages, recording, editing and distributing, was already possible. However, access to computer programs capable of disseminating this work is seen as fertile ground for consolidating podcasts as a communication tool.

THE ORIGIN OF THE PODCAST

According to Medeiros (2005, p. 1), the invention of the podcast is credited to Adam Curry, former *VJ*[6] from the North American TV channel MTV which, in 2004, tired of conventional radio programming, had the brilliant idea of putting together personalized radio programs. The author further comments that:

> Using computer software for audio recording and a microphone, [...] Curry created the iPodder with the collaboration of different programmers over the Internet. This software uses RSS (Really Simple Syndication) technology, which allows the automatic search for files that are of interest to the user, creating a type of "content personalization" (MEDEIROS, 2005, p. 2).

In 2005, Curry founded Pod Show, with his business partner Ron Bloom. Pod Show is a podcast promotion and advertising company,

6. VJ is short for video jockey, a name given to artistic practices related to real-time visual performance. It was synonymous with modernity and creativity in the 1990s.

and some of the top shows on the market use Curry's source code.

When it comes to etymology, the origin of the word is found in Medeiros (2006, p. 6) and informs that the first vehicle to designate the term 'podcast' was the British newspaper The Guardian, in 2004, which defined it as a new system of data transmission.

The term 'podcast' derives from pod – coming from iPod, a portable device created by Apple, used to listen to music in MP3 format (MP3 player) – and cast, from the word broadcast, which has "transmission" as one of its synonyms.

What iPod[7] did was to automatically search, through an aggregator program, for MP3 files, whether songs or podcasts, produced and made available on the network. In the case of the iPod, Apple's aggregator was iTunes, which automatically downloaded what the user selected in the RSS search and then synchronized these files from the computer to the portable device. Currently, there are several aggregator software, such as Spotify, Deezer, Google Podcast, Apple Podcast and Castbox.

Returning to the concepts that anchor the communication tool detailed here, Medeiros (2005) states that, unlike mass media, which centralize the power to issue content in a one-way flow of communication, 'from one to all', new technologies allow a differentiated flow, 'from everyone to everyone' (idem, 2005, p. 5).

The topic is also discussed by Herschmann and Kischinhevsky, according to whom, what the podcast did was:

> Offer consumers the option of putting radio programs they would like to hear on air. Thus, consumer-receivers – many of them supported by the 'do-it-yourself' punk ideology – also became content emitters (HERSCHMANN AND KISCHINHEVSKY, 2008, p. 3).

This way, decentralized content production and interactivity allow users to immerse themselves in cyberspace, providing the possibility of spreading ideas, interacting with other audiences, from other means of communication, and generating a flow of sound content that makes files available on the Internet to be downloaded/consumed according to the listener's desire and availability, as demonstrated by Medeiros, where he says:

> An internet user produces his program, with personalized content, chosen by him, completely unrelated to radio standards and makes it available as an MP3 file on the Internet, using the RSS protocol, with an XML address to be downloaded by any other internet user on the network. This internet user (who produces the program) is called a 'podcaster'. (MEDEIROS, 2005, p. 4).

Here, we introduce a new figure into the scenario of this media format, the podcaster, who is the figure responsible for producing the programs. Both the terms podcast and podcaster "are commonly used in what is known as the 'podosphere' – a term used to designate the environment that brings together podcasts and podcasters" (DE SOUZA, 2020, p. 10).

PODCAST ON SPECIALIZED JOURNALISM

From the Gutenberg paper press to online transmissions, Journalism unfolds through different means and formats to collect information and disseminate news and informative content to society.

Within this effort, there are vehicles of a generalized nature, covering all types of news, and media that choose to work in a specialized way, aimed at specific spheres, such as scientific journalism, environmental journalism, sports journalism, the Economy,

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7. This portable media player designed and marketed by Apple Inc. was launched in 2001 and discontinued in 2022, having sold more than 450 million units.

etc., and service of social interests, presenting itself as a new informative conception, as cited by Tavares: "it is a news processing technique that is perfected in parallel with the evolution of the means of production, industrial and commercial technologies" (TAVARES, 2012, p. 3 apud BAHIA, 2009: 235).

This contemporary modality of journalism finds, in podcasts, fertile ground for its development, such that the breadth of creative options added to the use of the Internet, as a tool, allows for the most diverse approaches and arrangements for multimedia journalistic practice.

MICRO MEDIA AND NICHE MEDIA

Although the podcast emerged in the Digital Era, it is clear that it comes from broadcasting, appropriating certain functions from its inheritance and adding many others, arising from the evolution of the Internet and distribution of software in addition to audio. Thus, "each program can contain images, hypertextual links and be divided into chapters. This way, we go beyond mere listening, offering a multimedia experience and different forms of navigation" (PRIMO, 2005, p. 1).

In addition to the mass media classification, we can mention two categories, which aim to serve smaller audiences, as Primo points out (2005, p. 3):

1. Micro media: set of low-circulation media, ranging from rudimentary printed materials to digital tools, such as podcasts, email newsletters and blogs; It is

2. Niche media: targets very specific audiences, but has greater reach and sophistication than micro media. Segmented and specialized journalism magazines are a good example of this category, which is more similar to mass media.

Micro media, despite being aimed at a smaller audience, must not have its relevance disregarded. The interconnections of small horizontal networks, such as between podcasters, links, chat forums and blogs, is what gives them a considerable reach, even in the face of segmented audiences, as is well stated by Primo (2005, p. 10), where it is said that "this interconnection of subsystems can produce great social effects, without there being control or orchestration by the State or the mainstream media".

Given the time of its emergence, podcasts could only be classified as micro media, being an alternative to traditional media. However, with the use of RSS protocols and subsequent expansion of use by large media conglomerates, podcasts can no longer be considered just as micro media, as their use has also started to be used by mass communication.

HOW TO PRODUCE A PODCAST

The podcast is a democratic communication tool, as it can be generated and consumed by anyone, from any part of the planet. Thus, equipped with electronic equipment and with a defined topic in mind, the practical part of the methodology for building a program follows.

For seven days, between September 15th and 21st, 2021, we carried out searches using the terms "podcasts", "journalism and podcast", "podcast producers" and "podcasters" on the YouTube, Spotify and Apple Podcasts platforms. No podcast program that addressed such topics was found. Which led us to our interest in producing one.

From the definition of the product to be generated, mapping of the state of the art began, in order to identify academic productions on the subject. Parallel to the research, a search was also carried out, in the period mentioned, on streaming platforms, looking for podcasts

that addressed the perspective of the content product.

Therefore, during the exploratory and bibliographical research, readings were carried out, organized in files, to support the descriptive memorial of the product. Meanwhile, on the practical side, there was great difficulty in identifying podcast programs that dealt with the proposed topic. As there were no podcasts explaining how to put together a program, we resorted to the guidelines found in the bibliography.

The theoretical survey stage was carried out based on the investigation of academic and scientific studies regarding the subject covered, through which it was possible to better understand the proposed topic and think about possibilities for the development of the podcast.

The step-by-step process for producing a program of this type involves: defining the program's theme, choosing the name, defining the work team and ways of approaching the content, scripting, identifying and choosing possible sources and interviewees, scheduling, recording, editing, selection of the RSS file hosting platform and, finally, dissemination.

With one of the most complex parts already determined, which is the definition of what the podcast would be about, we moved on to the phase of choosing the name and approach perspectives. Initially, it was imagined that the program could be made in the form of a narrative, adding audio elements throughout the episode, but the proposal was discarded as it seemed to distance itself from the listener. The second option, in the interview format, seemed more appropriate to us.

The next step was to define the number of episodes. The objective was to build a series with at least three distinct episodes, with the interviewees involved in the production of podcasts in each of them.

In the next step, we list possible sources.

The choice of interviewees followed the profile of technical sources, with training and/or work in the area. We reached the interviewees through exploratory research on websites, podcast platforms and through recommendations from people who work with this media, in addition to contacts obtained in academia.

A total of 20 emails were sent to potential interviewees. There wasn't even a response. After successive attempts by email, we tried through calls and messages, which were almost always unanswered. Still, despite the denials and scheduling impossibilities, the four interviewees were finally defined and a script was created for each recording. All interviewees meet the proposed criteria.

The audio product was created based on the questions: how to produce a podcast program? Is it possible to develop a journalistic product aimed at the podcast segment? To answer the questions, we were supported by exploratory and bibliographical research and interviews, which anchored us in the development of the project, whose data supported the construction of the journalistic product in the podcast format called: POD, ``O QUÊ?`` CAST.

For the purpose of the prototype or pilot program, we produced three episodes, which totaled one hour, 10 minutes and 10 seconds. The underlying theme is the universe of podcasts, which is the segment chosen for us to work on the product.

Once the first stages were completed, we moved on to developing the pilot programs. Each episode was produced focusing on one aspect of the podcast: how it is produced, difficulties and possibilities, the difference between podcast and radio, among other topics.

We prepare a basic script for each interview. The topics arose from research and previous questions that we already had in

mind because we wanted to know more about the universe studied. As these were dynamic conversations, throughout the dialogues, questions eventually arose that were thought of at the time and were not scripted. Still, the original script was not lost sight of.

The organization of the episodes addresses the subject in a macro way and narrows down, until reaching specific aspects, as a way of clarifying the listener about the creation of a podcast. An attempt was also made to adopt a minimally chronological order, covering everything from the emergence of programs to the production of specialized content.

THE PRODUCT

The "POD... ``O QUÊ? CAST" is hosted on the Spreaker platform and was distributed by Spotify, being presented with the following description: journalistic podcast with interviews, reviews and tips on what happens in the world of podcasts and podcasters.

Link to access:

https://open.spotify.com/show/2wFnq v4KJvOvXdUbnEdcvf?si=cJnmQ9tWRk-8xdvBbEPRnA

One feature that must be highlighted is the option to produce a podcast in voice-only style, so that it does not cause surprise to those accustomed to elaborate episodes. This style comes from a recently emerged American School, still on the rise and which also needs more studies to deepen it, but which is based on creating podcasts, giving preference to simplifying the process and focusing on the voice as the main component.

The inspiration for this podcast model comes from the North American program This American Life, whose host, Ira Glass, narrates detailed information about other people's stories through the use of audio clips from the interviewee. Ira Glass is a writer, producer, reporter and editor.

``This American Life`` is a weekly one-hour radio show turned podcast that covers mostly real and sometimes fictional stories that emerge under a new theme each week. The show is listened to by millions of viewers and inspires a number of other podcasts.

In terms of costs, as Primo (2005, p. 1) states about the podcast design process, "production and distribution can be carried out in a simple way by, even, just one person". Still, it requires equipment and resources that need to be considered when developing a program.

It must be taken into consideration, that the costs presented here are projections based on market values, but that, as everything was carried out by the author, with voluntary technical support from the university's audiovisual laboratory, there was no actual financial disbursement.

All equipment used is personal, including subscriptions, but we chose to include the market value of each item so that, if the podcaster does not have the basic tools necessary to produce a program, they can have a reference to the cost involved.

FINAL CONSIDERATIONS

Faced with the emergence of new tools for the production of information, capable of being used by specialized Journalism, De Souza states that "new forms of communication have emerged and are on the boil and [...] other interactive media relations have not yet been widely appreciated by scientific research" (2021, p. 29).

So that we can find adequate answers to the interpretation of the proposed theme, necessary for academic development, it is appropriate that we keep in mind that both the concepts of radio and podcast, as well as their uses, go beyond the authors mentioned here and the concepts covered. However, our methodological choice was defined within a conceptual framework and within a timely
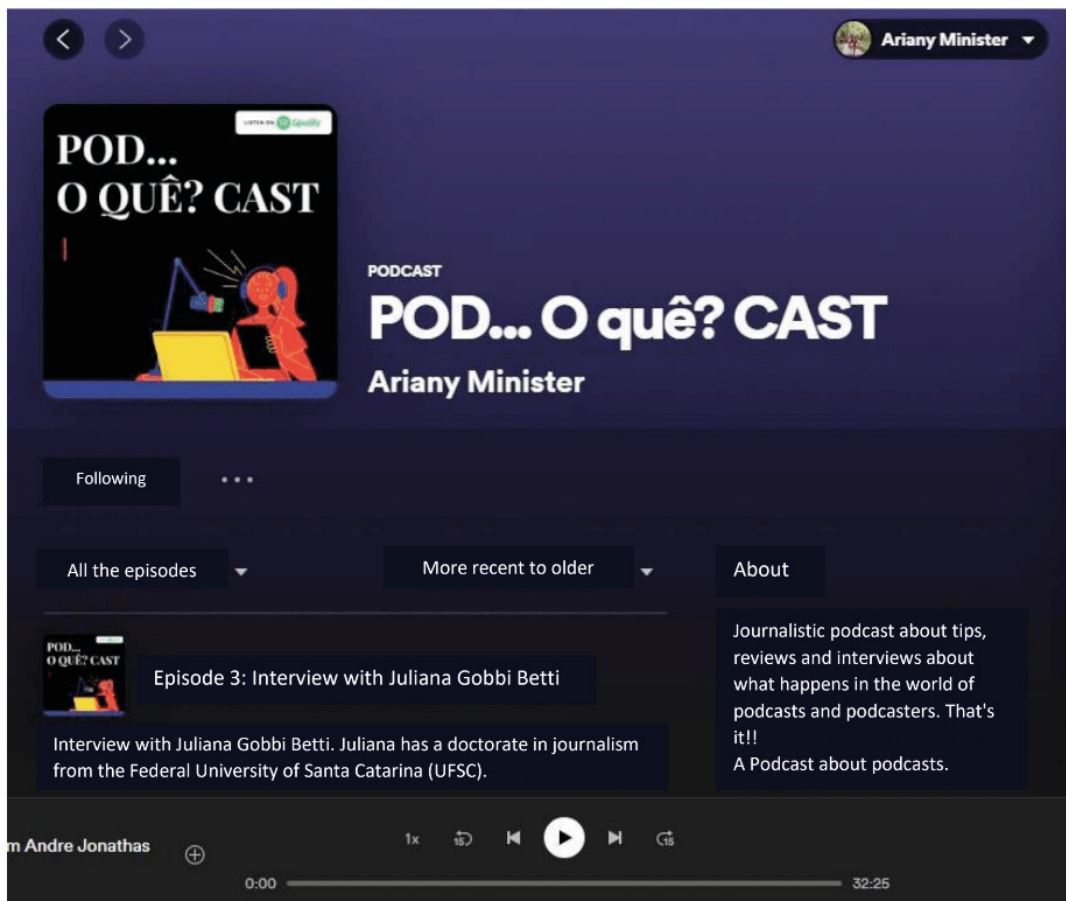
Figure 1 – Podcast "POD... What? CAST", hosted on the Spotify streaming platform.

MATERIAL RESOURCE	QUANTITY	PRICE PER UNIT	VR TOTAL
Notebook Samsung X30 Inter Core i5	1	R$ 3.905,07	R$ 3.905,07
Mouse wireless Microsoft	1	R$ 100,00	R$ 100,00
Apple Air Pods wireless headphones	1	R$ 1.500,00	R$ 1.500,00
Sound Forge 14 Software License	1	R$1.499,95	R$ 1.499,95
Studio tool subscription Spreaker	1	US$ 8/mês	R$ 39,40[1]
Spotify Subscription for Podcast	1	R$ 19,90	R$ 19,90
TOTAL			R$ 7.064,32

Table 1 – equipment needed to make a podcast

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1. Price based on the dollar exchange rate at R$4.92, quoted on December 8, 2023.

scope.

Throughout the article, we seek to understand the structure of communication through the elements that traditionally make up its language and the result of the integration between radio and the Internet. In this sense, we find an analytical framework, still evolving, of a convergent multimedia model.

In view of this and the need to expand understanding of the topic, given that journalism needs to remain updated and active on different platforms, we seek to study the podcast media from the perspective of content producers, as a new production possibility and information consumption.

There are countless other approaches that can – and must – be developed to better understand this tool, which go beyond the perspective of specialized journalism, those involved in the production of programs and podcasters. Our view was this and we hope that the result of this study will help to evolve the discussion about this expanding medium and enable professionals in journalism, and in other areas, to reflect on the possibility of including podcasts in their activities and can think about similar products, enriching the area. This way, we will have fulfilled our function.

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