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Podcast studies: an overview of the state-of-the-art in Brazilian radio and sound media research

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Abstract

This article intends to describe how radio and sound media studies cover issues related to the podcast, highlighting some theoretical and methodological contributions of researchers in the area. Then, there was a bibliographic survey of articles published in the annals of the main communication events in the country that have the word podcast in the title. In total, 34 works were found distributed among the following national events: Alcar, Compós, Intercom e SBPJor. As main results, we found a consolidation process within the radio and sound media studies about the topics related to the podcast, besides, we find that this format reworks several sound expression previous ways of in a variety of configurations that defy a single definition.

Keywords
Podcast; Radio; Sound media; State-of-the-art.

Introduction

Several types of research have studied radio in a convergence scenario in recent years. Academic studies explore the contemporary phase of a century-old means of communication that throughout its history has reinvented itself to follow the political, technological, economic, and social demands of an increasingly connected society.

The podcast appeared in 2004 and comes from the radio expansions (Kischinhevsky, 2016), growing in recent years. A survey conducted by Volt Data Lab[1], released in August 2019, reveals that the production of the top 100 Brazilian podcasts has grown 200 times since 2005, reaching more than 3,400 episodes published in 2018. By comparison, the top 100 podcasts in the United States, the largest producer and consumer of the media, produced about 5,800 episodes in the same year.

One of the platforms used to consume this type of audio is Spotify, which, according to its own report, doubled its podcast audience in the second quarter of 2019, a period that registered more than 30 thousand new podcasts on the platform globally.[2] A survey by the Podcast Stats Soundbites points to Brazil as the second country that most consumes this media in the world, registering 110 million episode downloads in 2018, behind only the USA, which is the largest market with more than 660 million downloads in the world, same period.[3]

Within this expansive scenario, Couto and Martino (2018) conducted a study to observe how the podcast theme has been researched in the area of communication. They analyzed 35 academic studies presented between 2006 and 2017 and, as main results, found that: 1) There is no consensus on what a podcast is, and even the name is questioned in some works; 2) classic methodologies such as interview or content analysis are used, but adapted to the characteristics of digital media; 3) the theoretical framework comes mainly from radio studies and digital media studies.

However, on this last note, Couto and Martino (2018, p. 63) detail that the theoretical framework "seems to signal a certain predominance of studies focused on digital, leaving in the background the questions that could compare podcasts with more traditional forms of sound media, in particular, the radio".

Based on this perspective, this article aims to investigate how radio and sound media studies face issues related to the podcast. Besides, we highlight some of the theoretical-methodological contributions of researchers throughout their studies. Then, a bibliographic mapping of articles published in the records of the main communication events in the country that have the word podcast in the title was carried out.

The delimitation of the corpus was focused on research related to radio and sound media studies from 2004 - the year in which the first podcast in the world appears - until 2019. In total, 34 articles were found distributed among the following national events: National Media History Meeting (Alcar); Annual Meeting of the National Association of Graduate Programs in Communication[4] (Compós); Brazilian Congress of Communication Sciences (Intercom); and Annual Meeting of the Brazilian Association of Journalism Researchers (SBPJor).

From the delimitation of the corpus, the focus is to analyze the main aspects: 1) The podcast definitions used; 2) The most used theoretical references (if directed more towards digital media or sound media); 3) The methodologies used for the studies; 4) Podcast characteristics pointed out; 5) Indicated

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[1] Retrieved February, 19, 2020 from: https://www.voltdata.info/conteudo/2019/estatsticas-de-podcasts

[2] Retrieved February, 19, 2020 from: https://newsroom.spotify.com/2019-07-31/spotify-reports-second--quarter2019-earnings/

[3] Retrieved February, 19, 2020 from: https://blubrry.com/podcast-insider/2019/02/01/podcast-stats-soundbite-brazil-bloom/

[4] At the Compós event, there is no group specifically focused on radio and sound media studies, there is only the Music group. Then, the survey was carried out among all groups.

keywords. In this way, it will be possible to establish an overview of the research and observe the scenarios created.

Looking for some definitions

Based on the articles collected for this research, we found that there is no key author to support the definition of the podcast concept. Or the authors use the first researchers to study the theme, or create their delimitations of the term, always emphasizing the characteristics of this phenomenon. As there is no single definition, the discussions have moved in other directions, as we will see below.

When it appeared, the podcast - production currently marked by its sound essence - made researchers question its radio characteristics and even its main content. Medeiros (2006, p. 6), one of the first Brazilian authors to research the theme, defended that "podcasting, differently from what many people think, is not a radio broadcast (...) and, much less, a podcast is not a radio program, at most, a metaphor for a radio program". He saw radio production and transmission linked to the support, to the radio, and therefore the content should be irradiated. So author considers radio all that should be transmitted over the air and not by digital means.

Besides, Medeiros (2006) pointed out the characteristics of the podcast that are opposite to those of a traditional radio broadcast model:

> Starting with the form of transmission that, on the radio, is continued, and podcasting is on demand. Then the act of producing which, in podcasting, is decentralized and, in radio, it is centralized and institutionalized. And yet, podcast models can be, at most, a metaphor, a reference to radio programs. Unlike radio, podcasting is not a broadcast media (Medeiros, 2006, p. 9).

Some years later, Carvalho (2011, p.1) recognized that in the podcast there were similarities with traditional radio when referring to the sound content. "Despite its opposition to radio due to its asynchronous transmission, the podcast is presented from the radio, based on its language, its formats, and the mobility inaugurated by this medium".

Besides the sound content, the author also reflected on the other formats added to the audio in the new transmission model. For Carvalho (2011, p. 3), "the podcast is a digital tool for distributing content via the Internet, therefore, it can also support videos, texts, static images". Because of its multimedia character, discussions about being - or not - radio became more intense around the podcast. The theories are chosen by the researchers to outline the phenomenon and are reflected in this discussion.

One point that we propose to observe throughout the podcast studies was about the theoretical references used. On the 34 articles we selected, we observed whether the theories used to explain or contextualize the new format were based more on the category of cyberculture and digital media, radio and sound media, or both of them. Below is a chart to illustrate these choices:

Graph 1 - Main theoretical references
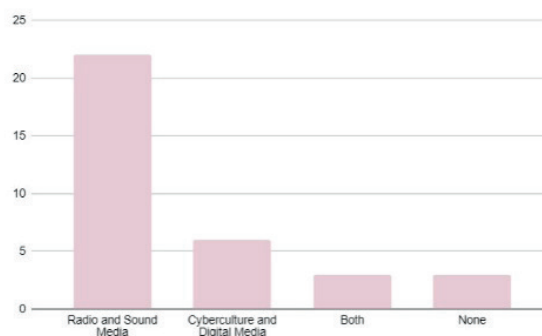
Elaborated by the author

We can see how the references used on radio and sound media studies prevail over those of cyberculture and digital media. Twenty-two articles are based on the first category, while six are based on the second one. In three articles, the two strands are present, while three other works do not use any of these perspectives.[5] All articles in the first column agree that the podcast is inserted in a scenario of metamorphosis by traditional radio.

Vicente (2018, p. 12) argues that "whatever the definition is chosen, the podcast refers to isolated programs and not to a programming grid, and its relationship with the listener is established through the periodicity of production of new programs: daily, weekly, biweekly, monthly ". The author recognizes that the radio tradition played a fundamental role in the consolidation of the podcast and in the definition of its identity. But he also believes that "the podcast has its own characteristics that distance it from the traditional radio language, asserting itself as a new cultural practice" (Vicente, 2018, p. 12).

After looking at the theoretical bases, we broaden our view also to the methodologies used in the works. On contemporary research related to radio and sound media, Kischinhevsky et al. (2016, p. 149) argue that radio expansion requires a multi-method approach, since each look at radio - such as production, transmission, language, etc. - covers different spheres and that "each of these perspectives brings with it a specific theoretical and methodological framework". We decided, then, to look at this aspect and observe its uses, systematizing whether the tools were used alone or in combination, as shown in the tables below:

Graph 2 - Methodological tools used in isolation
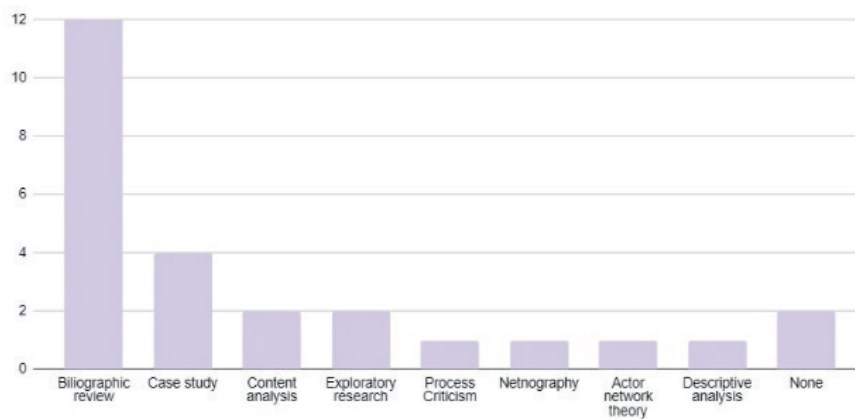
Elaborated by the author

Graph 3 - Methodological tools used in a combined manner
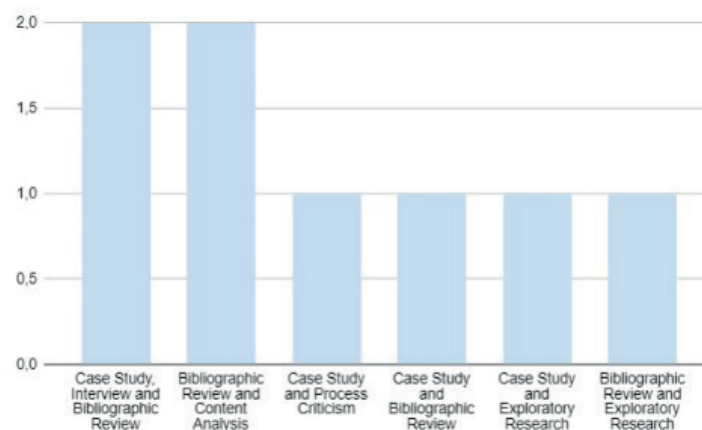
Elaborated by the author

According to the graphs, we realize that the bibliographic review and the case study - combined

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[5] Articles that do not use any perspective do not focus on contextualizing, explaining or theoretically supporting the podcast.

or isolated - are the methodological tools used most often, perhaps because the podcast is a new medium and because there is a lack / absence of exclusive methods. As this format is a recent phenomenon, it is natural that some methodologies need adaptation to be applied.

On the other hand, we noticed the recurrence of conventional tools, such as content analysis, descriptive analysis and exploratory research, for example. We highlight the use of the Actor Network Theory and Netnography, tools focused on the digital medium that were used by Porto (2012) and Benzecry (2012), respectively. Although both use natively digital methodological strategies, just as the podcast actually is, the authors already recognized that this format is inserted in a process of radio midiamorphosis.

Do the characteristics define the media?

With the absence of a single definition for the new format, as seen, researchers in the field of radio and sound media have tried, over the years, to characterize this media based on its peculiarities. In the 34 articles analyzed, the authors cite several characteristics of podcasts. We organized these appearances by dividing them into three categories: audience, production and distribution. First, we present the characteristics most cited in relation to the first group:

Graph 4 - Characteristics of the audience
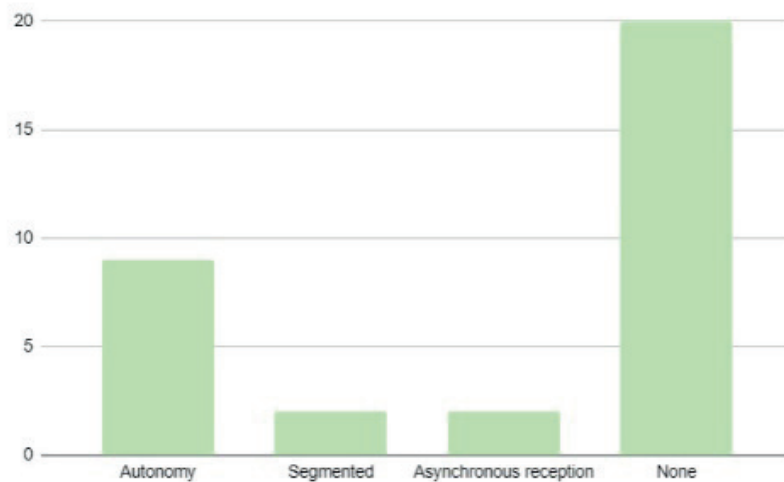
Elaborated by the author

Among the three selected groups, audience is the least representative, since twenty works do not mention their characteristics. In it, autonomy is the most representative among the other peculiarities, appearing in nine works, followed by segmented and asynchronous reception, in two articles each.

Carvalho (2011) believes that this autonomy - or independence - occurs because listeners can download the audio file to listen when and as many times as they want, not being limited to the schedules of programs as in traditional radio. Besides, listening can be done however you want, choosing the sequence and transmission speed, and just like the device.

> This offers the possibility of creating differentiated sound products, more extensive or with denser content, previously avoided in the radio environment, because the moment and the form of reception / interaction with the media product are chosen according to the listener's availability and convenience (Carvalho, 2011, p. 5).

In this sense, Salemme (2017) believes that the podcast definitively decrees the individuality of audio consumption. This same audience should reflect more deeply, since it appears in a reconfigured way in this new media ecology, playing new roles.

Through the practice of podcasting, Herschmann and Kischinhevsky (2007) rethought the role

of social actors in the establishment of innovative forms of socio-cultural mediation, because there is a production of content by communicators, but also by consumers. In this way, the new media could be an accessible mobilization resource in order to strengthen social actors as protagonists in these mediation processes.

The same autonomy that redefines this audience is also one of the most prevalent characteristics of the production of podcasts made by the authors. As well as autonomy, decentralized production also appears in six works, followed by horizontal and easy, in three each, and asynchronous, diversified and with radio language, in two articles each. Sixteen papers do not mention any characteristics:

Graph 5 - Characteristics of production
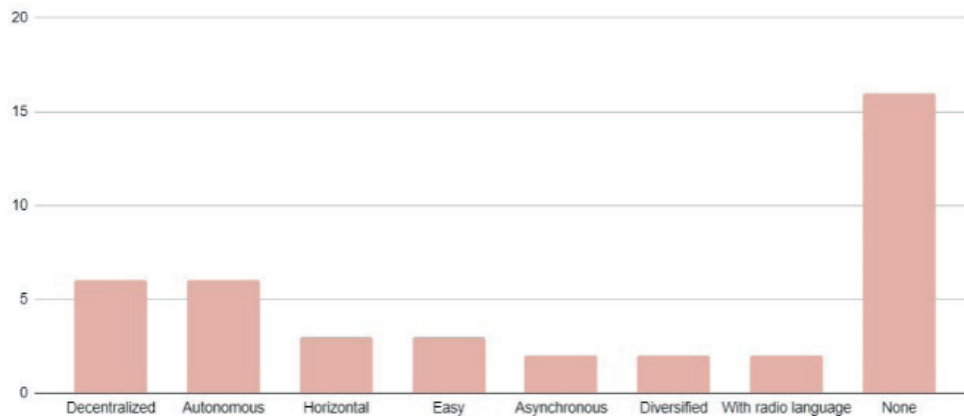
Elaborated by the author

Despite the low number found for "with radio language", there are authors who defend its use as the basis of this new media. Carvalho (2014), for example, believes that the sound content that makes up the podcast is guided by radio language. On the other hand, Murta (2016, p. 10) argues that "the language of the podcast differs from the radio, exactly, because it allows more experimentation". As a justification for such a statement, she argues that

> The language of the podcast opens space for experimenting with different formats and genres of sound programs, such as, for example, accounts of daily life and comments on social facts or dramatization, which was successful in the golden age of radio through soap operas, but that gradually disappeared from traditional broadcasters (Murta, 2016, p. 10).

However, the author admits that "in some cases, podcasters continue to use the old formats and languages that refer to the radio, such as voiceover and rhythm" (Murta, 2016, p. 11). Still, on language, Viana (2018) believes that "fictional narratives have their stories built with an aesthetic complexification that revives the acoustic productions of radio soap operas and radio shows, formats that have been recovered by the podcast".

Considering that radio and podcasts are based on sound language, we believe that the experimentation that Murta refers to occurs more because the podcast is independent of broadcasters, their programming grids and editorial lines, since this autonomy allows freedom production and is not necessarily related to language. In certain situations, radio also allows for such experimentation, as the author herself exemplifies when mentioning what was successful during the golden age of radio.

About transmissions, it is in this group of characteristics that some of the main discussions are found. For example: for not being presented in real time, Murta (2015; 2016) brings podcasts closer to phonographic products, and not radio. Regarding other characteristics, we found the following results:

Graph 6 - Transmission characteristics
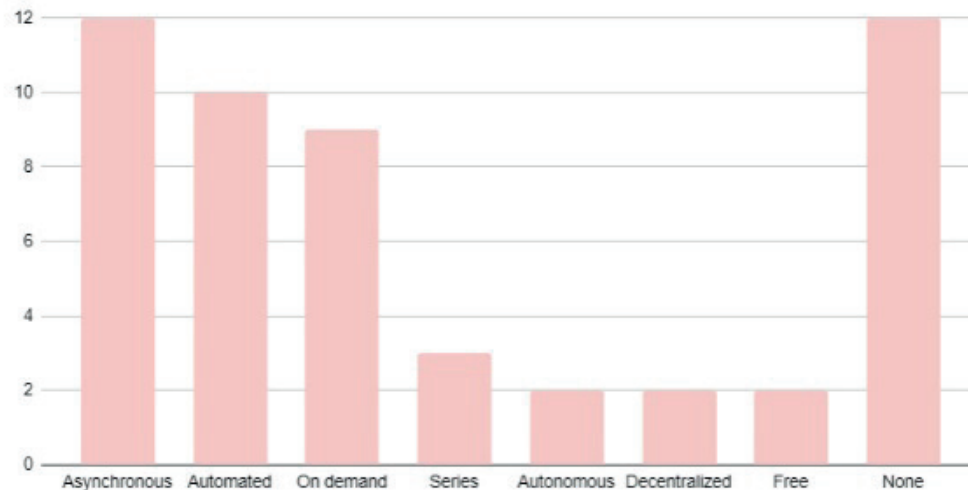
Elaborated by the author

Based on the graph, we present the three main characteristics of the transmission cited in the selected works: asynchronous, with twelve appearances, automated, with ten, and on-demand, with nine. The first and third characteristics are directly related to the listener's autonomy, because while the asynchronous transmission allows "the listener to navigate in an aligned way through the sound content, selecting what he wants to hear by jumping in his listening" (Carvalho, 2011, p. 7), the on-demand character represents the placement of subjects that the audience chooses, resulting in "specific themes for a very segmented audience" (Medeiros & Prata, 2019, p. 2), for example.

Automation is present in extensive discussions by the authors, and, for some of them, it is what defines whether a sound media on a digital platform is a podcast or not. "To be considered a podcast, the content must be available not only on the website, but also in feeds (apps) such as iTunes and BeyondPod" (Murta, 2016, p. 6). On the other hand, Bufarah (2017) believes that

> There is confusion about how to distribute files. Many broadcasters call podcast content available in on-demand formats. Besides, we have several sites that call "radio" the possibility of putting together a music playlist and listening to it from links available on social-networks. With that, we have a common situation in which it is often called "any audio" on the network as a radio (Bufarah, 2017, p. 7-8).

The author, then, differentiates the concept of podcast from that of áudio blog. For him, the first one undoubtedly has distribution based on the RSS system, while "the second focuses on an 'online' diary made in audio and does not necessarily need to be indexed in RSS, since users access the content directly on the blog page or through links on social-networks" (Bufarah, 2017, p. 2-3).

The tool called Real Simple Syndication, or RSS, allows automatic updates of podcast episodes. This system used for file distribution is related to the idea of automated transmission. Based on this, Vicente (2018, p. 4) explains that "the practice of podcasting in its beginning was essentially linked to the distribution of audio files on the Internet for later download and playback". In turn, Lopez and Alves (2019) report that this logic has been changing with the consolidation of the modality, since the format presented changes in its basic characteristics, such as distribution and its listening dynamics:

> Program distributions were made via feed update subscriptions via the RSS distribution list. That is, the user subscribed to an online list and, with each update made by the producers, he received the program to download it on his computer or audio player. Currently, the RSS system is still available, but podcast aggregators and streaming services have facilitated access, listening, consumption and distribution of these programs (Lopez & Alves, 2019, p. 4).

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We believe that the automated transmission of the podcast is one of the factors that contributed to the expansion of this media. However, this popularization is something recent, since in the past some authors (Medeiros, 2005; Saar, 2013) systematized points that were considered an obstacle to this expansion. Medeiros (2005) believed that some flaws surrounded the podcast because it was a recent innovation at the time. They were broadband, restricted devices and production quality.

The first refers to the low speed of internet connections, which made it difficult to transfer and transmit sound files. The devices were restricted as they were expensive for the population. Recently, with the popularization of smartphones, the scenario has changed. Finally, the author points out the quality of production as the third flaw, since "often the producers are amateurs and do not master the art of audio recording" (Medeiros, 2005, p. 10).

A few years later, Saar (2013, p. 12) will also discuss some factors that he believed to be obstacles to the popularization of podcasts:

1) Lack of interest that the Brazilian would have by listening to the radio, which would expand to the podcast;

2) Listening to the podcast would be difficult, after all, it was necessary a good band to be able to download the file;

3) Creating a podcast would be even more difficult, starting from production, audio quality, even to post the content on the web;

4) Maintaining relevant issues could also minimize people's interest in this format, after all, according to the author, people are constantly looking for new things.

The scenario has recently changed, as the technological base has undergone quite significant changes. "Firstly, the popularization of smartphones and other mobile internet access resources, associated with the increase in their speed, provided a change in the logic of downloading for that of streaming" (Vicente, 2018, p. 4). With that, the download started to coexist with the option of listening to the episode online, which can be accessed from a computer or smartphone.

Benzecry (2012, p 4) points out reasons which also contribute to the popularization of podcasting practice: the listener's autonomy, since he "stopped waiting for the content that interests him, to go straight to the point and listen only to what suits him, the time he wants"; the possibilities of interaction with the inversion of sender and receiver; and its process of automating downloads through sound file management programs.

After the discussions surrounding the definitions and characteristics of this medium, besides the references and methodologies used in the selected works, the next stage of this research is to present some contributions found for the area of radio and sound media.

Some theoretical-methodological contributions

In early 2005, a search for the term podcasting on Google accounted for more than 1.170.000 results across the web (Medeiros, 2006). Currently, when we do the same search, we have approximately 32,800,000 results.[6] The expansion reached productions, producers and listeners of this media. Consequently, this evolution in numbers includes academic production on the subject.

Based on this, our exploratory research resulted in some important points that contribute to the consolidation of theories and methodologies related to the podcasts in the area of radio and sound media. We will not follow a chronological order in the presentations because some prospects have been updated and/or supplemented from time to time.

In the early years of the podcast, Medeiros (2006) proposed a classification of this media in four

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[6] The research was conducted on May 31, 2020.

models:

1) Metaphor - has characteristics similar to a radio program of a conventional broadcaster, with the elements of a program such as: an announcer / a presenter, musical blocks, vignettes, news, interviews, etc;

2) Edited - The radio stations edit the programs that were broadcast on the program in real time, making them available on their website to be heard *a posteriori* by the listener who "missed the program time";

3) Registration - they are also known as "audioblogs". This model, according to the author, is the most curious and has very different themes;

4) Educational - Through this podcast model, it is possible to make classes available, often in the form of continued editions, similar to the old fascicles of language courses that were sold on newsstands.

The latter model mentioned by Medeiros (2006) had a significant expansion in the middle of the podosphere, which attracted the attention of Viana and Chagas (2019). The authors proposed a categorization of the set of themes present in the educational area from a content analysis in a podcast application, CastBox.[7] Eighteen podcast types[8] were pointed out in the education category, and the authors found that, in this context, "expanded radio resumes ambitions from the multiple offer phase in educational production aimed at podcasting" (Viana & Chagas, 2019).

Regardless of the formats that this new media can support, Avelar et al. (2018) propose a systematic review of the literature on the term podcast until the year 2017 and find three main aspects to be observed: 1) The data found report the podcast to three main areas: education, health and radio; 2) The research shows that the article Will the iPod kill the radio star? Profiling podcasting as radio, by Berry (2006), opens the discussions about the nature of the podcast, being the pioneer in the subject; and 3) The research also shows that two main themes are emerging in podcast studies: social media and political participation.

How podcasts remain financially and how they constitute themselves as a business models are subjects studied by radio and sound media researchers as well. For Salemme (2018), the ways to monetize a podcast are varied but points out three: 1) Sponsorship; 2) Exploiting the brand as a product; and 3) donation (through collective contribution sites). The latter model is also known as crowdfunding, and Medeiros e Prata (2019, p. 8) claim that "the podcasting market found in this type of financing a way to maintain the production and quality of the content".

Investigations on the narrative constructions of podcasts are another aspect observed in this research. Kischinhevsky (2017) presents a characterization of narrative radio journalism, a format that has been present in extensive podcast productions at the international level and that recently began to be produced in Brazil more frequently, pointing out certain trends:

> In general, they invest in a deep investigation, listening extensively to journalistic sources and resorting to the illustration of these characters at different moments of the episodes, without the time restriction of the sounds used in conventional radio journalism - rarely exceeding 30 seconds in length. The most popular ones address crimes or involve investigations marked by controversies, always real stories that have had some press coverage, but not with the necessary depth (Kischinhevsky, 2017, p. 10).

Besides the characteristics mentioned, when looking at this narrative production in podcasts, the author believes that "a new format of radio journalism takes shape, a tributary to traditional radio

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[7] Retrieved April 4, 2020 from:
 https://play.google.com/store/apps/details?id=fm.castbox.audiobook.radio.podcast&hl=pt_BR

[8] Professional Improvement, Behavior, Culture / Society, Law, Scientific Dissemination, Dog Education, Financial Education, Language Teaching, Philosophy, History, Information, Infotainment, Lectures, Politics / Political Science, Portuguese, Preparatory, Religious and Sociology.

documentaries, but characterized by serial production, with hooks that refer to radio drama, although they are fundamentally based on the content of an informative nature" (Kischinhevsky, 2017, p. 12).

These narrative productions in podcasts focused on journalism have been the protagonists in the creation of new products. For Lopez et al. (2018, p. 4) "the combination of technological potentials provides immersive experiences through the composition of a complex radio narrative associated with the transmedia of media and the convergence of media". In other words, keeping the audio as the main format, the podcast has the potential to develop transmedia narratives through secondary narratives distributed by other platforms.

Also anchored in this concept of radio journalism proposed by Kischinhevsky (2017), Viana (2019) presents notes on the use of storytelling for podcasts that fit this narrative format. The author believes that some "characteristics from the radio contribute to potentiate the use of storytelling in podcast narratives" (Viana, 2019, p. 8). On which, she points out: 1) Its essence is based on sound language, which often uses the description of facts, places and people; 2) The synesthetic character of the radio narrative; and 3) The interest in humanized stories.

Besides, the author reports the peculiarities of the podcast format itself for the use of this technique in narratives: 1) May have timeless productions; 2) The serial character; and 3) since the production time is not controlled by a programming grid, several sounds can be used to bring the characters to life, using the voices and testimonies of those involved.

On this penultimate feature, the serial character provided by the podcast, Lopez and Alves (2019) point out methodological paths for the analysis of serial productions. Based on Arlindo Machado (2000), the authors present three categories to understand how the serial narrative can manifest itself in the podcast: 1) In chapters; 2) In serial episodes; and 3) In unitary episodes.

Besides, Lopez and Alves (2019) consider the new dynamics of radio production, circulation and consumption as a fundamental part of the proposed methodological delimitation. Specifically, about narrative podcasts, the authors propose as points of analysis: a) the serial narrative character; b) the character; and c) the acoustic composition. Thus, they see in the serialization itself the guiding thread of methodological delimitations.

On the narratives, there are also contributions to the fictional ones. Viana (2018) conducts a study on the use of binaural audio and proposes a categorization divided into three axes for the construction of immersive narratives:

1) In the voice of the characters - used to spatially locate where the speech comes from (who is near / far from whom; who is closer / farther from the listener; who is closer / farther from the action);

2) In the sound action - used in the sound effects that define the actions of the characters (who is doing what; and if the action occurs near / far from the listener);

3) In the sound scenario - used to place the listener in the environment in which the narrative unfolds with sound effects that characterize that place (where the characters are; what the weather is like - external / internal environment; morning / afternoon / night; rain /wind).

Based on these notes, Viana (2018, p. 4) believes that "podcasts that use binaural audio as a strategy for the construction of immersive narratives provide the recovery of the acoustic environment as an effective possibility of aesthetic experimentation".

After presenting some theoretical-methodological contributions, we look at the set of keywords used by the authors in all 34 articles surveyed, thus, we can visualize the contexts in which the research is inserted. In total, 80 different words were used, with 17 appearing at least twice. And that is what we are going to look at right now.

Graph 7 - Main keywords used in podcast research
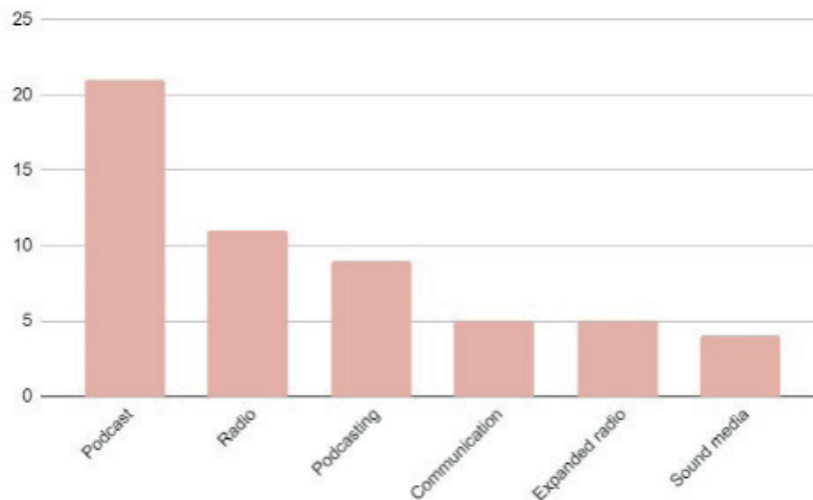
Elaborated by the author

In the graph, the six words that most appear in the articles were highlighted. Podcast is present in twenty-one, Radio in eleven, Podcasting in nine, Communication and Expanded Radio in five each, and Sound media in four. The other eleven have two appearances each. They are: Cyberspace; Content; Media Convergence; Participatory Culture; Collective Financing; Methodology; Midiamorphosis; Listener; Radio production; Radiojournalism; Web radio. Based on the data, we can observe some more studied aspects, besides the theoretical foundations used by the researchers when they look at the podcast.

In general, when we compare all the data collected with the results found by Couto and Martino (2018), who looked for general research in the area of communication and not only for the radio line and sound media, we also found that there is no consensus about what a podcast is.

Besides, we find the following considerations: 1) Researchers need to invest in methodological proposals aimed specifically at the sound media - and this point has already been discussed in other opportunities by other authors (Kischinhevsky et al., 2015; Meditsch and Betti, 2019); 2) The theoretical framework used comes mostly from radio studies; and 3) Initially, research was focused on discussing whether or not a podcast was radio. Currently, the focus is mainly on the narrative possibilities and ways of financing this media.

We believe that we are in the process of consolidation within the radio and sound media studies on the podcast format on the understanding that this new media refers to the process of radio metamorphosis. Based on this, we verified that this format reworks several previous ways of sound expression, in a variety of configurations that defy a single definition, but that for this same reason it is classified as a medium strongly marked by its hybridity, as are those supported by digital means.

Final considerations

In this observed scenario, which aims at a small overview of the state of the art of Brazilian research, we reflect on the search for the definition of this new media, systematize the main characteristics that compose it, present some of the main theoretical and methodological contributions related to the area and, for through the most used keywords, we show aspects that surround podcast studies.

The survey carried out presents us with a considerable selection to be observed: 34 surveys that sometimes follow similar path, sometimes different ones. And it is both aspects that present the findings of this study. Among the results, we identified that only three works do not address any theoretical perspective, using the podcast only as an isolated object. On the other hand, the other 29 use theories directly dialogued with the object, oscillating between the areas of cyberculture and digital media and

radio and sound media.

The intersection between these two areas justifies, in part, the difficulty encountered by the authors with a unique definition of podcast. The hybridization that makes up this format is characteristic of digital media and its constant transformations, which reveals us to a plural object. Without pretending to search for a single interpretation, what we reinforce here are the varied discussions generated around this search, which result in a range of productions with diverse and plural views for the podcast.

Some of these views take up the same difficulties found in research related to radio, such as the lack of proper methodologies that account for the sound character of the object in question. However, of the 34 articles, only two do not indicate the use of methodological tools, which demonstrates a certain maturity of the authors in the development of scientific research on radio and sound media inserted in the field of communication, since on another occasion Kischinhevsky et al. (2015) pointed out that in a survey of 570 articles presented by the Intercom Radio and Sound Media Group – between 2000 and 2015 – 38.5% did not indicate the use of any methodology.

Still, we believe that, based on the data shown, there is a lot to be done about the methodologies for this new media. We also highlight that if, when this media emerged, the discussions that permeated it were whether or not the format fits in a radio aspect, nowadays, the reflections revolve around its potentialities and narrative complexities.

Besides, we believe that if at first the look was focused on the multimedia character of the podcast and anchored in the studies of cyberculture and digital media, the key point of the current discussions is audio and its radio language. However, the researchers' focus, in general, has always been the characteristics of this new media, a fact that has provided practical and theoretical experimentation, besides resulting in new perspectives for a phenomenon that has its essence in traditional radio.

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