

From flow to stock: Radio programmers facing the management of the digital catalog

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How to cite this article:

Bonet, Montse; Sellas, Toni (2019). "Del flujo al stock: el programador radiofónico ante la gestión del catálogo digital". *El profesional de la información*, v. 28, n. 1, e280109.
<https://doi.org/10.3145/epi.2019.ene.09>

Manuscript received on 04th July 2018
Accepted on 04th December 2018



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Abstract

Beyond the undoubted revival of the podcast, its presence in the offer of some Spanish radio stations deserves a detailed analysis. This study presents the analysis of this offer, as well as an approach to the challenges and questions behind the production of native podcasts, exclusively for web consumption. Those ultimately responsible for radio programming have to deal with traditional broadcast program scheduling, and now additionally have to undertake podcast catalogue management. Quantitative analysis is combined with qualitative analysis through interviews with some of those content managers responsible for deciding how these two complementary radio offers should coexist. Results show that, so far, podcasts could be defined as a cultural product rather than a product of the cultural industry.

Keywords

Radio; Radio stations; Podcasts; Catalogues; Radio archives; Flows; Program schedule; Programmers; Stock.

1. Introduction

Digitalisation meant an intellectual challenge for the political economy of cultural industries, a theoretical perspective which has contributed to the understanding of how these industries work, and in which we include radio. The classic typologies concerning cultural products or industries listed by Flichy, Zallo, Miège, Lacroix y Tremblay (**Bonet**, 2017) had to be adapted to a binary code which, during the 1990s, began to take the first steps through the different stages of the broadcasting industry's value chain.

Ever since this traditional perspective, radio would be framed as a cultural industry of continuous broadcasting, representing the *culture du flot* or the flow production logic, whose content is ephemeral. Radio spreads prototypes, controls the flow through a structured programming schedule and it works with an indirect funding system, either via commercials or public subsidies. The idea of continuous flow programming 24 hours a day, whose representative types are radio and television, counters the stock programming, also known as discontinuous edition, mainly represented by the music or film industry, where managing any catalogue (for example films or books) play a key role in the value chain.

Digitalisation began to blur the line dividing these two cultural product types, in such a way that some of the characteristics of the production and broadcasting processes began to intermingle. One of the first examples was pay-per-view

television (pay-per-channel or pay-per-program), or to a lesser success, pay-per-listen radio; which was the point when the flow broke, and off-grid programs were offered at a fixed time. They could also be watched individually and acquired in the same way that books and DVDs can be purchased.

Digitalising means shifting the focus towards the matrices (video, audio, text, still image).

“Once converted into zeros and ones, [matrices] become standardised and can be distributed with a lack of focus on what previously distinguished them as media: radio, TV, press (Bonet, 2012, p. 195).

This is one of the aspects which influence the radio production process. From the few models researched, we find that some changes in the radio value chain can be perceived as consolidated or in the development phase (Sellas; Bonet, 2016):

- Contents: thanks to technology universalization, we can all be producers and broadcasters. This means that more sources and more intermediaries are being added to the chain.
- Aggregators: The traditional broadcasters are not the only chain actors packing or adding audio content, but the distance is shorter with new companies that manage audio as part of their offer.
- Consumers: they increase in number and so does their consumption thanks to the appearance of new devices, or what Kischinhevsky (2017) calls “expanded radio”.
- Distributor: The fight between broadcast and broadband and the existence of social media have spread a certain concern amongst broadcasters. No one refutes the need for a solid presence in social media, but the question is, to what extent is control lost over content that helps to enrich the Net? Additionally, the broadcasting industry cannot or does not know how to monetise or reap benefit from online presence.

2. The analysis of demand: the antenna’s flow and digital catalogue

The sole aim of this article is the analysis of the content offer via podcasting and the programming strategies guiding this offer. Although there is clearly interest in this subject, tools or content management models are not the goal to pursue in this survey, since they have been tackled in other articles (e.g. Bonet; Fernández-Quijada, 2006; Fernández-Sande; Rodríguez-Barba; Rodríguez-Pallares, 2013; Rodríguez-Pallares, 2016; Sellas, 2012b).

Accordingly, both quantitative and qualitative methods have been followed, which include an analysis data sheet and the interpretation of the compiled data; it also covers semi-structured in-depth interviews with chiefs of programming in several public and commercial radio stations, conducted on May 25th and June 25th, 2018.

These interviews complement those conducted for a previous piece of research to which this article is indebted (Sellas; Bonet, 2016). The questionnaire handed to the interviewees was divided into broad areas and some of the questions were customised for each company or project’s characteristics. Those areas were:

- a) Current radio programmer profile: evolution, needs, training.
- b) Non-linear production (when the product offered on the broadcaster’s website was never broadcast, production routines, staff members involved, main outcomes).
- c) Audience and culture of online consumption.
- d) Non-linear commercialisation of the production.
- e) The relevance of archives (nostalgia sells very well).

During the observations of the offer, we distinguished between all radio podcasts, those being broadcast and those which are exclusively a digital native podcast. This duality comes from the podcast self-evolution, sitting a more mature stage (Berry, 2016; Bonini, 2015), but it also reflects a change in the radio industry.

At the beginning, podcasts were just an extension of the radio grid (Gallego-Pérez, 2012; Sellas, 2012a), but over the last years radio has started to produce content conceived and distributed directly as podcasts.

Table 1 exhibits the podcast offer of all radio stations surveyed, on 2nd July 2018. These radio stations are the top 6 stations at the *EGM (General Media Survey)* in the general radio category.

This current article focuses on talk-radio stations, despite including comments and answers about music programming, given that so far, spoken-word radio stations are the ones offering the largest variety not only of content uploaded directly to the Net, but also of customised products to be consumed online.

To conduct this observation, we have collected qualitative and quantitative data from the stations’ web pages checking on the ID tag, either for podcasts or for RSS syndication. As can be observed in the “identification and location” tag, not all radio stations use the word ‘podcast’ to refer to the above mentioned space, nor does the url web page where they normally host the podcast.

The quantification of the number of podcasts offered takes each program’s podcast, section or part of the program, as a unit. That is to say, it is considered as a podcast the airtime as such, not each one of its editions. The 6 radio stations analysed make a total sum of 684 podcasts and the average is 114. The two Catalan stations, commercial *RAC1* and pu

blic station *Catalunya Ràdio* are the ones with the largest offer: 234 and 152. Closely followed by *Cadena SER* with 117. The smallest offer is to be found in *Onda Cero Radio (OCR)* (93), *RNE* (67) and particularly in *COPE* (22).

Sports and fiction concentrate a good part of the radio stations' exclusive online podcasts

The following description (Table 1) shows the kind of podcast offered. It is a self-production typology, taking the analysis and comparison of the program element offered as such. Most stations offer the podcast as a complete program, or in sections. *RAC1* and *Catalunya Ràdio* stand out for their level of detail, mainly because they grant access to all or almost all sections. The remaining broadcasters also offer podcast sections but at a reduced level.

Table 1. Radio station podcasts

Broadcaster (group)	Podcasts	Description	Structure	Contents	Identification and Location	Distribution
SER (PRISA)	117	Programs by sections, online segments, comments, stations, archive	By programs, Themed. Geographic	Current affairs, Well-being, Consumption, Culture, Sports, "From our stations", Entertainment, Gastronomy, History, Comedy, Mystery, Music, Night, Other, Journalism, Television, Trend, Others, Bullfighting	<i>Cadena SER Podcasts</i> http://cadenaser.com/ser/podcasts	RSS iTunes iVoox
COPE (COPE)	22	Full-length programs by segments, outstanding audios, archive	By programs	Podcasts from <i>COPE</i> . Podcasts of other programs.	RSS de <i>COPE</i> http://www.cope.es/pagina/rss	RSS iTunes iVoox Feedly
Onda Cero Radio (Atresmedia)	93	Full-length programs: online exclusive, sections, comment, local stations, regional stations	By programs. Themed. Geographic.	From Monday to Friday, Weekends Science, Culture, Sports, Finance, Comedy, History, Local News Bulletins, Music, Opinion, Regional, Technology	<i>Podcasts de Onda Cero</i> http://www.ondacero.es/podcast	RSS iTunes
RNE (RTVE)	67	Full-length programs, by segments, outstanding audios, archive	Themed, Genres	Science and Technology, Culture, Documentaries, Sports, Entertainment, News bulletins Territorial News Magazine, Religious, Other programs	<i>RNE a la carta</i> http://www.rtve.es/radio/podcast http://www.rtve.es/alacarta/programas/radio-nacional/todos/1	RSS iTunes
RAC1 (Grupo Godó)	234	Full-length programs, by segments	By programs	Programs and sections (categories are not established)	RSS Àudios https://www.rac1.cat/rss	RSS iTunes
Catalunya Ràdio (CCMA)	151	Full-length programs online exclusive, sections	By programs	Programs and sections (in alphabetical order)	<i>Podcasts</i> http://www.ccma.cat/catradio/podcast http://www.ccma.cat/catradio/podcast/catalunya-radio	RSS iTunes iVoox

Source: Sample radio stations web page analysis.

Cadena SER and *Onda Cero* include their regional or local stations' podcasts (the RSS feed allows subscribing to the most noted content of the local / regional radio station). *SER* and *COPE* offer a feed of some of their archived programs, whereas the radio stations with a digital catalogue (only web site broadcast programs) include the podcast of these sections. Lastly *SER*, *COPE*, *Onda Cero* and *RNE* all use podcasts to offer their listeners "high quality content", like the opinion of the broadcaster or their collaborators, statements on current affairs from radio personalities or even fragments of certain news bulletins or programs.

Concerning the offer structure of *Catalunya Ràdio* and *RNE*, there is a previous step which is the display of the overall podcasts offering global radio stations of the media group where any of them can be selected. The surveyed web sites show an ordered structure by programs. In some cases, this organisation brings together a further two criteria: themed and geographical content (local/regional). When showing the podcast by programs, we observe several ways of ranking:

- alphabetically, used by *Catalunya Ràdio*;
- a model that prioritises the main programs in the program grid, either through a list (*RAC1*, *COPE*) or with the headshots of the programs' lead presenter (i.e. the "stars"; for example, in the case of *SER* and *Onda Cero*);
- a singular manner such as that used by *RNE*; they combine podcast by programs (distinguished by the name of the segment) with the ones identified by type (news, territorial news, documentaries, magazine);
- a usual structure is the one that combines the outstanding sample of podcast of the main radio station programs (even graphically) and a theme list as part of or the whole.

Regarding this type of content, *SER*, *Onda Cero* and *RNE* establish the themes. By contrast, *COPE* distinguishes between the most outstanding programs and the remainder (“Podcast of other programs”), whilst *Catalunya Ràdio* and *RAC1* present a list (alphabetically and hierarchically ordered respectively). Given that the typology derives from the offered podcast, the classification we found in the radio stations matches a mosaic model, characterised by morning & afternoon magazines, and all-sports programs: current affairs, sports, entertainment and opinion. Additionally, we see many other categories derived from specific themed sections or specialised programs (culture, comedy, history or finance, etc). Finally, there is also room for categories by program genre (news, documentaries, magazine, and fiction) and others that broadcast regionally or locally.

“+CatRàdio, *Playzcast* and especially *Podium Podcast* respond to different strategies for building a digital native catalog”

Finally, we observe the distribution. Apart from listening to the radio, podcast downloads from the broadcaster’s website and the RSS feed of the podcast, the majority of listeners use *iTunes* and *iVoox*. In such cases, the icon is included as identifying visual element and also its link. The most noted exception is *RAC1*. This *Godó Media Group* radio station holds an agreement with *iTunes* for which some of its podcast are already present in the *Apple* platform, but not in *iVoox*. However, the podcast list of the radio station program only includes the RSS feed and it does not use any *iTunes* identifying sign. To subscribe, the user must undertake a search in the platform.

Table 2 shows a digital catalogue of talk-radio stations which have been researched, specifically the exclusive online content offer, including the analysis of *Podium Podcast* as a native podcast platform of *PRISA Group*. Thus, we can observe both the offer in the radio station’s web site, and in new spaces created for that purpose.

To conduct this analysis, we have identified the content that broadcasters specify as programs or podcasts different from the conventional programming or exclusive internet broadcasting. During the period of analysis, the sum is 120 programs and podcasts. 55 of them belong to the digital native podcast platform of *PRISA*, which almost matches the total sum of all of the exclusive online content of the remaining broadcasters (including *Cadena SER*, from the same media group). The offer of the remaining stations swings from 8 at *RNE* to 22 at *COPE*.

If we observe the identification and location of the online content, we can distinguish 3 different types of offers:

- The radio stations that place the podcast in their web sites slightly unperceived: *COPE* and *Onda Cero* agree with the expression “only in...” followed by the name of the radio station’s website, whereas *Cadena SER* do not use any specific name. These radio stations keep the exclusive online content on the same page as the rest of their programs.
- The radio stations using a new brand or sub-brand to identify digital native content. They place these in spaces that structurally depend on the main webpage. *Catalunya Ràdio* groups together its catalogue under the brand *+CatRàdio* and on a specific page of the radio station’s website. On the other hand, *COPE* differentiates the project “*Without my Identity*” through a sub-domain, unlike the rest of its online podcast.
At *RNE*, native podcasts are framed within a development strategy of new content based on binaural fiction and transmedia narrative. They can be found in *Playz*, a dedicated space located within *RTVE*’s website. Similarly, *RNE*’s “*Sound Fiction*” can also be found (where the public radio station brings together self-produced fiction content which has been broadcast over the last years, via internet or broadcast).
- The most singular strategy comes from *PRISA* with *Podium Podcast*, a new brand and platform with its own autonomous internet space.

As regards of the distribution, further than the website, we see that all broadcasters use *iTunes* and *iVoox* as complementary platforms to broadcast their content.

In the analysis we also observe the type of offer, the structure and the content. All broadcasters present their exclusive online proposal by programs, as a themed and specialised offer, through a sample of catalogue type. Nonetheless we find some singularities: in *RNE*, native podcasts are exposed as sound fiction inserted in transmedia projects or as binaural fiction. In *+CatRàdio* they use themed description, although in the case of *Tor*, *tretze cases and tres morts* (*Tor, thirteen houses and three dead*) they make reference to the genre (non-fiction series). The *Podium Podcast* platform structures its more than half hundred products in four theme blocs: entertainment, essentials (archive), fiction and journalism. In this case, the structure includes all podcast seasons.

Apart from the offer structure and as regard of the type of content, in the three main talk-radio commercial stations sports have an outstanding presence: 7 out of 14 podcasts in *SER*, 11 out of 22 in *COPE*, and 4 out of 9 in *Onda Cero*. These are themed programs, dedicated to a specific sport or competition, through them, broadcasters can reach niche audience and seize the specialised knowledge of their professionals. In these radio stations, music has a prominent presence in the exclusive online offer (theme programs about music genres or about music of certain periods). Jointly, we find podcasts dedicated to other specialised subjects and also some for segmented audience, like cinema, gastronomy, education, current affairs or well-be-

“Podcasts could be defined as a cultural product rather than a product of the cultural industry”

Table 2. Digital catalogue

Broadcaster (group)	Podcast	Description	Structure	Contents	Identification and location	Distribution
SER (PRISA)	9	Themed programs	Catalogue	Well-being, music, sports	<i>Cadena SER Programas</i> http://cadenaser.com/ser/programas	RSS iTunes iVoox
COPE (COPE)	22	Themed programs Sound fiction Transmedia projects	Catalogue list	Films, Sports, Documentaries, Education, Fiction, Gastronomy, Music, Folklore, Social	<i>Solo en cope.es</i> http://www.cope.es <i>Sin mi identidad, Un podcast de COPE</i> http://sinmiidentidad.cope.es	RSS iTunes iVoox
Onda Cero (Atresmedia)	10	Themed programs Sound fiction	Catalogue	Current affairs International, Culture, Sports, Fiction, Music, Social	<i>Solo en ondacero.es</i> http://www.ondacero.es/solo-ondaceroes	RSS iTunes iVoox
RNE (RTVE)	8	Sound fiction Transmedia projects	Catalogue	Fiction	<i>Playz (Playzcast)</i> http://www.rtve.es/playz	RSS iTunes
RAC1 (Grupo Godó)	-	-	-	-	-	-
Catalunya Ràdio (CCMA)	12	Themed programs, Non-fictional series	Catalogue	Architecture, sound, Culture, Sports, Finance, Education, Family, Gastronomy, Meteorology, Music, Investigative Journalism, Sexuality, Technology	<i>+CatRàdio</i> http://www.ccma.cat/catradio/mes-catradio	RSS iTunes iVoox
Podium Podcast (PRISA)	55	Podcasts by seasons and episodes	Catalogue by theme areas	Fiction, Essentials, Entertainment, Journalism	<i>Podium Podcast</i> http://www.podiumpodcast.com	RSS iTunes iVoox

Source: Sample radio stations web page analysis.

ing, etc. These categories are also part of *+CatRàdio's* catalogue including many others such as: architecture, meteorology, sexuality, or some of them linked to popular culture (*Sardana* Catalan dance and Catalan traditional music). The Catalan public radio station also highlights a non-fiction-based series of investigative journalism.

The sound fiction is another bet of these stations. *RNE* bets for transmedia projects and binaural fiction; or some fiction production that *Onda Cero* included in their digital catalogue that becomes a method of experimentation of their new content. The most recent case (July 2018) is "*Sin mi identidad*", ("Without my Identity") of *COPE*; a fiction series of eight chapters within the frame of a transmedia project that includes a further two podcasts, documentaries, videos, blogs and its own soundtrack.

Fiction is one of the central themes in *Podium Podcast*. In only two years, the platform has followed a strategy of production of fiction that includes:

- Original series ("*El gran apagón*" "The Great Blackout", or "*Bienvenido a la vida peligrosa*" "Welcome to The Dangerous Life").
- Conceived fiction as branded content for brands ("*Aerolínea Momentos*" "Moments Airline" co-produced with *Iberia*), chrono-fiction and crime dramatisation (as in "*Negra y criminal*" "Black and Criminal").

Moreover, in the "*Esenciales*" ("Essentials") category, the historical archive has been highlighted at *Cadena SER* through the recovery of some historical fiction programs, like "*Historias de medianoche*" ("Midnight Stories") a radio drama from the fifties and the sixties at "*Teatros del aire*" or the radio drama in the sixties "*Tentación a medianoche*".

3. Programming strategies, flow programming, and stock management

Programming is the product that radio offers to its listener; listeners, at the same time, become the product that radio offers to advertisers. Along its history, as **Martí** (2000) recalls, radio has been ameliorating its programming, adjusting it to the specific media characteristics, filling more daily hours, making the programs' length stretch until reaching the duration of programming samples framed by a specific typology. The same author reminds us that programming is an art that must guarantee three things:

- continuity (the flow cannot stop);
- diversity or specialisation;
- homogeneity; at the end of the day, any radio programming is a group of programs, ordered by time slots and at the same time those programs are their hallmark, their brand.

For many years, a radio programmer has been taking decisions over a product defined and acknowledged by its continuity, by its flow. However, the strategies applied, and all decisions taken started to change the day programming flow turned into a stock cultural product and started to build a catalogue.

“ In non-linear radio, the catalogue is stock, niche, experimentation and heterogeneity ”

So far, that can only be possible with the “scattering” of programming schedule already broadcast traditionally and, henceforth, all decisions taken should spin around what programs should be uploaded to the Net, whether to post them at their full-length or just in pieces (Sellas, 2012a).

Regarding those interviewed, presently the programmer’s role has not varied greatly. What has varied is:

- the information flows the programmer receives (Celso Del Río, *Onda Cero Radio*);
- the name of the job role, the perspective or mentality they apply (Vicent Argudo, *PRISA Radio*);
- the name changes from ‘Chief of Programming’ to ‘Content Director’ (Santi Faro, *Catalunya Ràdio*).

With reference to this, Argudo adds that there is a part of the programmer profile which has not been altered because traditional broadcast radio has not changed either, but what it does need to change is the non-linear radio side, where a lot more data is collected, much faster and it never becomes an easy task to manage. For that reason, this side is normally run by the marketing department, because there is the need to have more listeners on board, offer them niches they might be interested in. In Internet, radio does not broadcast, it is not just a matter of conveying a message, in the digital environment,

“radio should now be listening rather than talking, and we are not used to that” (Vicent Argudo).

Faro also adds that the programmer must be:

“A professional who is attentive to changes within media environment and communication”.

This aspect coincides with this fast-taking decision idea, which at the same time depends on a constant flow of thousand data and search for audiences.

The difference between lineal and non-linear radio is not only semantic, yet, as the interviewees pose it, the traditional radio is part of a system whose working rules were accepted by several parts and the programming flow depends on *EGM* metrics calculations.

In the “digital dial” (Santi Faro, *Catalunya Ràdio*), on the contrary, there is no known measurement system that provides confidence enough to advertisers (Mónica Muñoz, *OCR*). And this is a fundamental detail to push the attempts of monetizing digital content. Except for *Podium Podcast* (M. Jesús Espinosa de los Monteros) which points at certain optimism, the rest of interviewees admit that they see it more as an expense rather than a revenue-generating business, that is the reason why *Catalunya Ràdio* talks about “co-responsible production”, to refer to projects that come from outside the radio station and they need to be submitted together with a sponsor.

They also agree that, whether online or not, what listeners look for is a hallmark, a brand that easily identifies with the radio the public already know. For that reason, it would not make much sense to take any decision about the new online products separately without any “continuation between the antenna and Internet” (Francisco J. Pomares, *OCR*). Accumulated experience plays an important role. None of the radio stations surveyed is new in the digital environment, but they do acknowledge, by using the same expression, that so far, Internet was a *hotchpotch*, but now, criteria are much more filtered. Mónica Muñoz insists on this:

“Whoever listening exclusive programs from the website needs to know that they are equally under the same hallmark of *Onda Cero*”.

In this new context, as Argudo (*PRISA Radio*) points out, brands need to be worked out from another perspective, given that “it is not possible to sell any brand in the Net, one can only sell listeners” and for that purpose, a lot of different products are needed in order to reach and satisfy various targets. In fact, *Podium Podcast* is a recent project made up by group force, but it was named differently. M. Jesús Espinosa feels the need to highlight that it is precisely this new *PRISA* project that fits media group plans to do the big leap forwards to Latin-American, that is to say, offer a podcast catalogue (she is one of the few interviewed that openly speaks about a “catalogue”) that includes productions made from the Latin-American radio stations, and that can only be made if it does not carry the *SER* brand.

There is broad consensus when talking about the digital aspect as an area of experimentation, greater freedom, rehearsal of voices and content; but also, a place to grant a second chance to programs that did not have much success or didn’t really fit at the time slot they were initially broadcast; or on the contrary, a place to test this content and bring it at the antenna. For that reason, in *Catalunya Ràdio*, Santi Faro insists on the need to think about products which are not “broadcast structured”, with no standard duration, changing the tone according the time slot, even “with no music jingle to frame it with news bulletins”. Digital-native content is not part of any flow that would condition them.

Finally, the radio stations' archive plays a key role feeding the digital environment: *Onda Cero Radio* is in the process of a whole digitalization. *Podium Podcast* and *Catalunya Ràdio* is also fed by their archive for current and future projects. The history of Spain, as Francisco J. Pomares (OCR) recalls is very much linked to radio and the archive is a fundamental piece of it. The last programming bet has been creating podcasts with programs that spin around the use of the sound archive of the radio station. Nostalgia sells and, without discovering anything new, one resorts to the archive not only to elaborate a celebration special program, anniversary or similar, but also to be the support of the program with a serialization that allows a better exploitation of its possibilities of gaining loyalty audience and potential monetization.

Whoever programs must not only attend to the logic of flow programming but also know how to manage a catalog of audio content

4. Conclusions

Internet radio, especially but not only, in its podcast format, is becoming a challenge for radio professionals in charge of programming. The variety of platforms in which to audio content is being distributed has considerably enlarged.

If decades ago, one could choose between FM and AM, it then appeared the possibility to decide what content could be duplicated in the DTT platform, up until nowadays.

The "extended radio" (Kischinhevsky, 2017), from "digital dial" (according to the expression used in *Catalunya Ràdio*) does not substitute or kill lineal radio in any ways, but it requires a complementary effort. In lineal radio, programming is defined by the continuity, diversity or specialization and homogeneity (more in terms of strategies and programming rather than content).

In non-lineal radio, the catalogue is stock, niche, experimentation and heterogeneity. At the moment they seem somehow incompatible but, nonetheless, they coexist; and this coexistence pushes radio programmers to find a way of either adjusting the traditional value chain or creating a parallel new one for an already made audio product, offered and consumed in a way that, up till now, it was unusual.

Curiously enough, the digital catalogue has more immediate and accurate data (yet insufficient) about the listeners, which allows a quick decision making and a fast reaction capacity that flow radio doesn't have. It is all partly because the industrial system hatched over the years where broadcasters and advertisers have convened to accept a measurement method (EGM). Lineal radio still lacks an agreed and accepted system that brings enough confidence. For that reason, we could nowadays define podcast as a cultural product rather than a product from the cultural industry. In fact, we could even say that *Podium Podcast* is the first attempt of turning podcast into a product of the cultural industry, given the interest, not only in exploring it, but also in commercializing and position it in the market, and also promoting its consumption.

Transformation, change, mutation, are the most used words during the attempt of defining a professional profile which not always falls in just one person. That is why there is still no clear strategy for programming; if anything, it turns to be an experiment over the catalogue management offered to the listeners, new or old ones, at the same time that old experienced radio stations flow keeps being fed. Thanks to this testing, the online offer (native or not) is heterogeneous and it still needs to find its own order and organization, like the programs posted in a radio grid.

Perhaps one of the details that should be taken in most consideration is that it seems to finally raise awareness amongst radio staff in seeing radio stations as audio content managers, no as simply radio content producers (although it still seems hard to change some ways of thinking).

This opens a wide range of opportunities to expand their job, which is no other than offering good products manufactured together with the audio matrix.

5. Interviews

Vicent Argudo (*PRISA Radio*), Music Stations Director

Celso Del Río (*Onda Cero Radio*), Programming deputy

M. Jesús Espinosa de los Monteros, Project Chief of *Podium Podcast*.

Santi Faro (*Catalunya Ràdio*), Content Director.

Mónica Muñoz (*Onda Cero Radio*), Content editor in *ondacero.es*.

Francisco J. Pomares (*Atresmedia Radio*), Press Officer.

As well as all interviews previously conducted during the investigation project of **Sellas and Bonet** (2016).

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Revista científica internacional

e-ISSN: 1699-2407
<https://doi.org/10.3145/EPI>

Revista internacional de
Información y Comunicación
indexada por WoS Social Sciences Citation Index (Q2),
Scopus (Q1) y otras bases de datos

Factor de impacto JCR:
JIF 2019=1,580

Scopus/SCImago Journal Rank:
SJR 2019=0,480