


Spanish Video Podcasting on YouTube and Spotify: Conversational and Professionalized

VIDEO PODCASTING ESPAÑOL EN YOUTUBE Y SPOTIFY:
CONVERSACIONAL Y PROFESIONALIZADO

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Abstract: This study analyses the implementation and development of video podcasting in Spain. To achieve this, a content analysis was conducted using 19 variables applied to the 112 most prominent video podcasts in the country at the beginning of the 2023–2024 season. The analysis focuses on production models, presenter profiles, content types, formal structures, and technical characteristics. The findings reveal a predominance of independently produced, digitally native video podcasts, typically hosted by a single presenter, most of whom are men. These podcasts are primarily conversational in style, cover generalist topics, and are oriented toward entertainment or knowledge dissemination. They tend to follow a weekly publication schedule and range in length from one to two hours. From a production standpoint, most are recorded in professional settings using multi-camera setups. All this points to the development of the audiovisual format in Spain as a new stage in the evolution of podcasting.

Keywords: Video Podcast; Podcasting; Spotify; YouTube; Spain.

Resumen: El objetivo de la presente investigación es analizar la implantación y el desarrollo del *video podcasting* en España. Para ello, se aplica un análisis de contenido de 19 variables a los 112 *video podcast* más destacados en el país al inicio de la temporada 2023–24. En concreto, se analiza la producción, sus presentadores, sus contenidos y sus aspectos formales y técnicos. Los resultados evidencian el predominio de los *video podcast* nativos digitales de producción independiente, generalmente con un solo presentador con mayoría de *podcasters* percibidos como hombres; de género conversacional, temática generalista y orientados al entretenimiento o la divulgación; con periodicidad semanal y una duración de entre 1 y 2 horas; grabados en espacios profesionales y con realización multicámara. Todo ello apunta a un desarrollo en España del formato audiovisual como una nueva etapa en la evolución del *podcasting*.

Palabras clave: *video podcast*; *podcasting*; Spotify; YouTube; España.



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1. Introduction

The evolution of technology, the rise of hyperconnectivity, and widespread access to mobile devices equipped with diverse integrated functions have significantly reduced the production costs associated with video and audio formats. At the same time, the proliferation of platforms and social networks has reshaped audience dynamics: users are no longer mere consumers but also active content creators and distributors. This “prosumer” phenomenon (Toffler, 1980) reflects an increasingly mobile and individualized mode of media consumption, which helps explain the growing relevance of formats such as podcasts in today’s hybrid media environment. Personalized consumption and the ability to access content irrespective of spatial and temporal constraints are among the core innovations of the podcast format (Gallego Pérez, 2010).

As Bonini (2015) notes, British journalist Ben Hammersley coined the term “podcasting” in 2004 and, by 2005, “podcast” had been named Word of the Year by the Oxford American Dictionary. The integration of podcasts into traditional media outlets, such as radio and print, alongside Internet accessibility, opened new avenues and significantly altered content distribution and access methods (Terol-Bolinches *et al.*, 2021), leading to a surge in the format’s popularity and consumption. The investigative journalism program *Serial*, launched in 2014 and widely distributed online, became a mass phenomenon that contributed to the consolidation of podcasting in the United States (Berry, 2016). In Spain, the first podcast was *Comunicando* by José Antonio Gelado, published in October 2004. Later, in mid-2016, the format gained popularity with the launch of Podium Podcast by the PRISA Group, owner of SER, the most listened-to radio station (García-Marín & Aparici, 2018). The increasing accessibility of technology has enabled users to produce and distribute podcasts across a variety of platforms. In this context, it is appropriate to speak of the “age of audification” (Espinosa de los Monteros, 2019), a term that encapsulates the growing prominence of audio communication and the rising investment in the podcast format by platforms such as Spotify and Amazon. Podcaster and consultant Francisco Izuzquiza describes podcasting as a form of radio that has developed its own conventions, separate from traditional models. He defines it as “a series of audios (or videos) uploaded to the Internet and distributed via an RSS feed” (2019: 24). Other scholars also point to the routine serialization of podcast formats, which often follow a repeated structure, thus reinforcing subscription and aggregation as key mechanisms of access (Pedrero-Esteban *et al.*, 2023). Among the podcast genres that have become consolidated within this emerging digital audio ecosystem is the “daily” format. These podcasts typically offer news

updates at regular intervals—usually from Monday to Friday—with durations ranging from three to thirty minutes. Their narrative style tends to reflect the editorial identity of the outlet that produces them (Newman & Gallo, 2019). In the complex monetization landscape created by this profusion of content, new forms of funding have emerged, such as the branded podcast—programs created and sponsored by a brand—which has been conceived as a distinct product and can be found in several proposals on Spanish platforms. Some studies find that branded podcasts are not yet a significant content option and therefore do not function as a substantial source of revenue (Martínez-Otón *et al.*, 2023), while others highlight their effectiveness as a fashionable communication tool (Guerrero-Navarro, Cristófol-Rodríguez & Aguilera-Borrero, 2023).

The data generally suggest the sector is in good health: Spain's main podcast platforms released 209 original titles in 2023, although this was 54 fewer than in the previous year. This decline is largely attributed to a change in Sonora's model, which in June abandoned the subscription model to become an open platform and ceased releasing new productions, anticipating its closure in 2024 (Pedrero-Esteban, 2024). Moreover, podcast listening in Spain remains stable and notably strong compared to the global average. Spain is among the countries with the highest podcast consumption: 44% of respondents reported having listened to podcasts, compared to an average of 38% across the 25 countries surveyed, according to the Digital News Report 2024 (Novoa-Jaso *et al.*, 2024). Podcasts ranked as the third most listened to digital audio format in 2023, behind digital music and live online radio; more than half of users reported listening to them (IAB Spain, 2023). Other recent studies highlight the sector's strength, noting a 47.6% increase in investment in digital audio (including podcasting) in 2023, reaching €110.7 million—up from €75 million in 2022. For the second consecutive year, digital audio was the fastest-growing sector, outpacing influencers (23.9%), branded podcasts (21.2%), and eSports (13.2%) (Infoadex, 2024). In addition, nearly 60% of Spanish Internet users listened to podcasts, and daily listening is on the rise: 10% do so daily, two percentage points more than in 2021 (Prodigioso Volcán, 2023).

Regarding genres, conversational podcasts clearly led the Spanish market in 2023: of the 209 new titles, 124—or nearly six out of ten (59%)—belonged to this category. In contrast, narrative non-fiction podcasts accounted for only 26%, or one in four. The growth of conversational podcasts—whose production costs, aside from the fees of some well-known hosts, are typically lower than those of audio fiction or investigative documentaries—helps sustain the large volume of distributed content (Pedrero-Esteban, 2024).



1.1. The Growing Hybridization of Podcasts and Visual Resources

In the current context of media convergence—across platforms, formats, and media types—video podcasting has emerged as a format that integrates visual content into traditional audio-based podcasts (Sellas, 2009). Authors such as Moreno Espinosa *et al.* (2021) refer to this format as a vodcast, a portmanteau of video and podcast, which allows on-demand access to audio-visual content either through an RSS feed or platforms such as YouTube. García-Marín (2022) notes that the perceived quality of production is not necessarily decisive for audiences when listening to podcasts or watching YouTube videos. Instead, audiences place greater value on the relevance of the content to their personal lives and the emotional connection they feel with the story being told. In the educational context, Cheta and Eberechukwu (2018) distinguish between two types of podcasts: those that are audio-only, and those that include both video and audio. They highlight that the inclusion of video increases the complexity of production due to the need for image recording and editing. Other studies have also underscored the use of video podcasting in educational settings (Tur Ferrer, 2013; Díaz Monsalvo, 2024). Nevertheless, audio-based consumption often occurs alongside other tasks, such as household chores (29.4%), work (20%), commuting (18.9%), sports activities (12.1%), or studying (5.2%) (Prodigioso Volcán, 2023). This multitasking behavior significantly affects reception, as video typically requires full visual attention and is therefore less compatible with parallel activities.

However, traditional audio platforms such as Spotify have begun investing in video podcasts, arguing that the addition of video enhances the overall user experience and fosters a stronger connection with creators (Miranda, 2020). Since 2020, Spotify has offered a limited number of English-language video podcasts. This strategic shift aligns with growing popularity in markets like the United States and Canada. For instance, a 2022 study by Cumulus Media and Signal Hill Insights found that 57% of respondents preferred podcasts that included video over audio-only options. Similarly, in the United States, a Morning Consult survey revealed that 46% of podcast listeners favored video podcasts, citing the value of seeing presenters' expressions and reactions, and finding it easier to focus on content when video is included (Burns & Blancaflor, 2023). In 2022, Spotify introduced video podcast functionality in several countries, including Spain, allowing content creators to distribute their video podcasts via the Anchor platform (Calvo, 2022). In Spain, this expansion has coincided with a notable increase in the adoption of video podcasting, with content

creators progressively establishing themselves within this format (IAB Spain, 2023). A key example is *Nadie sabe nada*, a comedy show hosted by Andreu Buenafuente and Berto Romero, broadcast live on Cadena SER and produced by El Terrat, and later distributed on multiple platforms. This format offers listeners/viewers the flexibility of active viewing or passive listening with the video playing in the background (López-Villafranca, 2024).

Beyond specialized audio platforms, YouTube has become an increasingly important outlet for podcast consumption, particularly among younger users, given its prominence as the most widely used video-sharing platform (owned by Google since 2006). A study by Gamir-Ríos and Cano-Orón (2022) showed that, as of 2021, purely audio-based formats still dominated, while hybrid video and audio podcasts on YouTube remained a minority regardless of the producer. Although platforms such as iVoox and Google Podcasts remain the most frequently used services for podcast consumption in Spain (Prodigioso Volcán, 2023), many podcasts maintain a multiplatform presence. Nearly half of all formats are also available on YouTube, giving users the option to listen or watch depending on their preferred application (Johansson, 2021). According to 2022 data, the gap between Spotify and YouTube as listening platforms had narrowed to just nine percentage points (Prodigioso Volcán, 2023).

Research focused on Spotify confirms that video podcasting resonates with the media consumption habits of Spanish Gen Z users (López-Villafranca, 2024). According to Spotify's internal metrics, the target audience for this content has grown by 20% in Spain. Furthermore, López-Villafranca reports that digital natives, who are more accustomed to image-based content, show a strong preference for formats they can both watch and listen to. In fact, 96% of the video podcasts analyzed were conversational in nature and could be either viewed or listened to without loss of content.

2. Objectives

The main objective of this research is to advance understanding of the video podcast format and to characterize it through an analysis of the content available in Spain on the two most widely used platforms: Spotify—traditionally an audio-focused platform that has adapted to include video content—and YouTube, a video-native platform increasingly used to distribute video podcasts. The following secondary objectives are proposed:

- To identify the production model (native or previously broadcast) and technical elements of video podcasting across both platforms;



- To determine which formal characteristics are most prevalent in the format;
- To examine whether video podcast content is also distributed on other audiovisual platforms.

To develop this overview of the video podcast in Spain, the following research questions are formulated:

RQ1: Is most video podcast production original, or does it derive from previously broadcast programs?

RQ2: Does the format tend to feature a specific number of presenters and a consistent genre?

RQ3: What types of content are most prevalent?

RQ4: What formal features characterize the format?

RQ5: What technical aspects are most typical?

3. Methodology

3.1. Materials

To answer the research objectives and questions, this study adopts a content analysis approach (Krippendorff, 2004; Neuendorf, 2002), as first proposed by Berelson in his classic work (1952). The sample consists of 112 of the most prominent video podcasts in Spain at the start of the 2023–24 season.

The sampling process was conducted in two phases. In the first phase (compilation), 353 titles were collected that, at any time between Monday September 4 and Sunday October 22, 2023, had occupied positions in the top 100 of Spotify's and Apple Podcasts' daily general rankings for Spain, or appeared in iVoox's weekly rankings. Data for the first two platforms were obtained using Chartable, a podcast analytics tool certified by the Interactive Advertising Bureau (IAB); the iVoox data were retrieved directly from its website. According to a 2022 survey of 772 Spanish adult Internet users (Prodigioso Volcán, 2023), Spotify is the most widely used platform in Spain for podcast listening (50.3%), followed by YouTube (40.1%), iVoox (19.6%), Google Podcasts (10%), and Apple Podcasts (4.3%). Although the rankings of non-linear platforms do not measure audience size in a strict sense but rather general popularity (Berry, 2016), they are commonly used as the basis for research sampling in studies of the podcast ecosystem (Antunes & Salaverría, 2018; Gamir-Ríos & Cano-Orón, 2022), particularly in the absence of public audience metrics.

In the second phase (definition), the sample was refined to include only those shows that had a video version available on YouTube or Spotify. To

determine this, two researchers independently conducted searches using combinations of the podcast title and the first and last names of the hosts within the native search engines of both platforms. Discrepancies were resolved by a third researcher. Inclusion criteria required that the full audio of the episodes be accompanied by moving, synchronized images recorded at the time of production, regardless of whether the video appeared on the podcaster's own channel or one belonging to a media outlet or production company. As shown in Table 1, only 31.7% (n = 112) of the original 353 podcasts were found to have a video version.

Apple Podcasts and iVoox were included in the initial compilation because they are among the most-used platforms in Spain for consuming audio-only podcasts. However, they were excluded from the video podcast definition phase, as audiovisual podcast consumption is concentrated primarily on Spotify and YouTube—preferred by 88.5% and 19.2% of users respectively (Prodigioso Volcán, 2023).

Table 1. *Composition of the research sample*

	n	%
Does not include an audiovisual version	241	68.3%
Includes an audiovisual version	112	31.7%
Only on YouTube	73	20.7%
Only on Spotify	4	1.1%
On both YouTube and Spotify	35	9.9%
Total	353	100%

Source: Prepared by the authors.

3.2. Method

The research applied a codebook consisting of 19 variables structured around five axes of analysis, as detailed in Table 2. This codebook was specifically developed for the present study and based on prior literature (Antunes & Salaverría, 2018; Gamir-Ríos & Cano-Orón, 2022; García-Marín & Aparici, 2018; López-Villafranca, 2024; Martínez-Costa *et al.*, 2022; Pedrero-Esteban, 2024; Pérez-Alaejos *et al.*, 2022).

The first axis, production, explores whether the video podcast originates from a legacy medium or is a digital native product, and identifies the producer responsible. The second axis focuses on the hosts, analyzing the number of presenters, whether they have prior experience in the cultural industries, and the



presence of men and women among them. The third axis relates to content and classifies the podcast’s genre, its thematic focus, and intended purpose. Here, “educational” podcasts aim to arouse interest and make a topic more accessible, while “learning” podcasts are designed to teach and develop specific skills. The fourth axis addresses formal aspects, such as publication frequency, language, duration, and whether the podcast is distributed on TikTok. TikTok is included due to its relevance as a trend-driven, video-centric platform where short clips from video podcasts are often shared as part of a broader dissemination strategy. The fifth and final axis concerns technical aspects. It examines the type of recording set (e.g., home setup, professional studio), whether the recording takes place indoors or outdoors, the use of multi-camera production, the presence of on-screen visual elements, whether an audience is present, and, if so, whether that audience participates—understood as making some form of intervention during the recording.

Table 2. *Axes, variables and analysis categories*

Axes	Variables	Analysis categories
Production	Origin	Previously aired (on radio / on television)
		Digital Natives (promoted by production companies / promoted by platforms / promoted by a non-audiovisual medium / promoted by brands / Independent / independent associated with a network)
	Producer	Production company annotation / platform / media / brand
Presentation	Presenters	Annotation of number of presenters
	Experience in cultural industries	No presenter / No / Yes
	Presentation by men	No / Yes
	Presentation by women	No / Yes

Content	Sex	Non-narrative monologue / Conversational / Fictional narrative / Non-fictional narrative / Musical
	Thematic agenda	General interest / Politics / Economy and business / Sports news / Mystery / Crime / History / Science and technology / Culture / Fandom and video games / Physical wellbeing and beauty / Emotional wellbeing / Childhood and parenting / Languages / Other
	Intention	Informative / Educational / Learning / Entertainment
Formal aspects	Frequency	Daily / Several a week / Weekly / Every two weeks / Monthly / Irregular
	Language	Spanish / Catalan / English
	Length	Less than 5 minutes / 5-10 minutes / 11-30 minutes / 31-60 minutes / 1h-2h / 2h-3h / More than 3h
	Presence on TikTok	No / Yes
Technical aspects	Recording set	Home setup / Professional / Radio studio
	Location	Outside / Inside
	Production	No / Yes
	On-screen visual elements	No / Yes
	Audience presence	No / Yes
	Audience participation	No / Yes

Source: Prepared by the authors.

The information used to code the variables was collected in December 2023 through a dual approach to the sample. First, at least one complete episode of each video podcast was viewed, supplemented by partial viewing of additional episodes for those variables requiring further observation. Second, a proactive and intensive manual search was conducted online to locate, where available, the websites, TikTok accounts, and platform spaces associated with the podcasts under analysis. The materials were coded by the three authors of the study following a reliability test. The Krippendorff's alpha coefficients

obtained—calculated using the ReCal software (Freelon, 2013)—were consistently above 0.8, thereby confirming the reliability of the results (Igartua Perosanz, 2006).

4. Results

4.1. Production

The analysis of the production axis for the video podcasts studied shows a clear predominance of digital native formats over previously broadcast ones, whose share is significantly lower (see Table 3). In those cases where the video podcast originated from a prior broadcast, the source was radio; no examples from television were found. As for native video podcasts, most are independently produced, although productions promoted by platforms and production companies were also identified. The presence of branded video podcasts—those created and distributed by commercial brands—was found to be comparatively limited.

Table 3. *Origin of the video podcast*

	n	%
Non-digital natives	19	17.0%
Previously broadcast on radio	19	17.0%
Previously broadcast on television	0	0.0%
Digital natives	93	83.0%
Promoted by production companies	10	8.9%
Promoted by platforms	11	9.8%
Promoted by a non-audiovisual media outlet	2	1.8%
Promoted by brands	8	7.1%
Independent	62	55.4%
Total	112	100%

Source: Prepared by the authors.

Among the video podcasts originating from the radio sector (Table 4), the results indicate that Cadena SER accounts for more than half of them, while the remainder are distributed across several stations, including esRadio, Catalunya Ràdio, Onda Cero, Aragón Radio and Cadena Mix. Regarding video podcasts

promoted by producers, Radio Primavera Sound is responsible for the highest number (3), whereas among those promoted by platforms, Podium Podcast (5) and Spotify (3) are the most prominent. As for brands, no single one stands out: each video podcast is promoted by a different company. Furthermore, there is no dominant sector in this area, with brands coming from industries such as technology, telecommunications, banking and investment, and department stores.

Table 4. *Promoting agents or producers of the most popular video podcasts*

	n
Previously broadcast on radio	19
Aragón Radio	1
Cadena Mix	1
Cadena SER	10
Catalunya Ràdio	2
esRadio	3
Onda Cero	1
Radio Marca	1
Promoted by production companies	10
Abra Cadáver Producciones	1
Cadence 13	1
Dudas Media	1
Radio Primavera Sound	3
Rotor Media	1
Sonoro	1
ViOne Media	2
Promoted by platforms	11
3CAT	1
Amazon Prime Video	1
Podimo	1
Podium Podcast	5
Spotify	3
Promoted by a non-audiovisual media outlet	2

Applesfera	1
Público	1
Promoted by brands	8
BBVA	1
El Corte Inglés	1
Fundación Telefónica	1
Mahou	1
Movistar	1
Nude Project	1
Samsung	1
Yoigo	1

Source: Prepared by the authors.

4.2. Presentation

The analysis of video podcast hosts by sex and number (Table 5) reveals a greater presence of men than women among the most popular programs. It also shows that the majority are hosted by a single person, followed by those with two presenters. Video podcasts with more than three hosts or with no identifiable host are very rare. The latter category applies only in two cases: where the podcaster is absent due to the content being lectures or talks (BBVA Aprendemos Juntos and TED Talks Daily), and in one case where the podcaster does not appear on screen in all episodes (Memorias de Pez).

Table 5. Sex and number of presenters of the most popular video podcasts

	Presence of women		Presence of men		Total	
	n	%	n	%	n	%
No presenter	/	/	/	/	3	2.7%
One	21	32.8%	43	67.2%	64	57.1%
Two	18	56.3%	20	62.5%	32	28.6%
Three	4	44.4%	9	100 %	9	8.0%
Four	1	33.3%	2	66.7%	3	2.7%
Five	1	100.0%	1	100%	1	0.9%
Total	45	40.2%	75	67.0%	112	100%

Source: Prepared by the authors.

The cross-analysis of sex and number of hosts reveals that the presence of female presenters is lower than that of male presenters, regardless of the number of podcasters. However, the figures are more balanced in video podcasts presented by two people (56.3% female and 62.5% male). In the case of video podcasts with three presenters, women are present in 44.4% of cases, while men are always represented.

This analytical dimension also considers the prior experience of presenters in the cultural industries. In this context, prior experience refers to individuals' public presence and/or activity in other formats or communication sectors before hosting these programs. The results indicate a greater proportion of presenters without prior experience (55.4%) compared to those with previous experience (42%).

4.3. Content

The results related to the third axis of analysis indicate that the most prevalent genre among the video podcasts studied is the conversational format, followed at a considerable distance by the non-narrative monologue. Non-narrative monologues are defined here as video podcasts that explore ideas, reflections, opinions, or discourses on a specific topic in an abstract or thematic manner, without adhering to a conventional narrative structure of beginning, middle, and end. No examples of other genres—such as narrative fiction, narrative non-fiction, or musical formats—were identified in the sample.

The cross-analysis between genre (conversational and non-narrative monologue) and thematic content (Table 6) reveals a clear predominance of conversational formats with general-interest themes. The conversational genre also encompasses video podcasts focused on emotional wellbeing, economy and business, politics, sports news, physical wellbeing and beauty, culture, and mystery. Within the non-narrative monologue category, the most common theme is emotional wellbeing. Other thematic areas within this genre include general interest, economy and business, and, to a lesser extent, politics.

Table 6. *Predominant themes and genres of the most popular video podcasts*

	Non-narrative monologue		Conversational		Total	
	n	%	n	%	n	%
General interest	4	3.6%	44	39.3%	48	42.9%
Emotional wellbeing	7	6.3%	11	9.8%	18	16.1%
Economy and business	4	3.6%	5	4.5%	9	8.0%
Politics	2	1.8%	4	3.6%	6	5.4%

Sports news	1	0.9%	4	3.6%	5	4.5%
Physical wellbeing and beauty	1	0.9%	4	3.6%	5	4.5%
Mystery	1	0.9%	3	2.7%	4	3.6%
Culture	1	0.9%	3	2.7%	4	3.6%
History	1	0.9%	1	0.9%	2	1.8%
Science and Technology	0	0.0%	2	1.8%	2	1.8%
Crime	0	0.0%	1	0.9%	1	0.9%
Fandom and video games	0	0.0%	1	0.9%	1	0.9%
Childhood and parenting	0	0.0%	0	0.0%	0	0.0%
Languages	0	0.0%	0	0.0%	0	0.0%
Others	1	0.9%	6	5.4%	7	6.3%
Total	23	20.5%	89	79.5%	112	100%

Source: Prepared by the authors.

The cross-analysis of the variables on genre and intention (Table 7) reveals a predominance of entertainment-focused content among conversational video podcasts, followed by those with an educational or informative purpose. Only a minority of conversational video podcasts are aimed at learning.

Table 7. *Intention and genre of the most popular video podcasts*

	Non-narrative monologue		Conversational		Total	
	n	%	n	%	n	%
Informative	5	4.5%	6	5.4%	11	9.8%
Educational	14	12.5%	27	24.1%	41	36.6%
Learning	1	0.9%	1	0.9%	2	1.8%
Entertainment	3	2.7%	55	49.1%	58	51.8%
Total	23	20.5%	89	79.5%	112	100%

Source: Prepared by the authors.

For their part, those video podcasts belonging to the non-narrative monologue genre are mostly oriented towards educational. This genre also includes podcasts with an informative purpose and, to a lesser extent, those focused on entertainment. Within this genre, podcasts with a learning intention are also in the minority.

4.4. Formal Aspects

The analysis of the formal aspects of video podcasts focused on their publication frequency, language, duration, and their presence on other platforms whose narrative style and consumption habits differ from those studied—such as TikTok.

In terms of publication frequency, the results show that most video podcasts are published weekly, followed by those released daily. Next are those that release several episodes within the same week. These are followed by video podcasts published biweekly, monthly, and those without a fixed publishing schedule.

Spanish is the preferred language of use, followed by English and Catalan.

The most common duration is between one and two hours. This is followed by those lasting between 30 and 60 minutes. Next come shorter video podcasts of 11 to 30 minutes, and longer ones ranging from two to three hours. A smaller proportion last between five and ten minutes or under five minutes. Only a minority exceed three hours.

Regarding the presence of video podcasts on TikTok via their own accounts, the majority do have a presence on this platform, while those that do not remain in the minority.

4.5. Technical Aspects

Regarding technical aspects, particularly production and the type of set used (Table 8), the results reveal a clear predominance of the professional set. This is understood as a purpose-built facility equipped with the necessary technology and infrastructure for recording—ranging from lighting and image and sound capture to decoration and props. Less frequently, video podcasts are produced from home setup sets, such as a room in a home, or from radio studios. When cross-analyzing the variable of recording location with the existence of production involving multiple camera angles and transitions, the vast majority of video podcasts recorded in home setup sets show no such production, consisting instead of a single shot with varying framing depending on the video podcast studied. In contrast, this varies considerably for podcasts recorded on professional sets, as nearly all of them include production. Results for those recorded in radio studios are more evenly balanced.

Table 8. Production style and type of set of the most popular video podcasts

	Without production		With production		Total	
	n	%	n	%	n	%
Home setup	29	80.6%	7	19.4%	36	32.1%
Professional set	1	1.7%	57	98.3%	58	51.8%
Radio studio	8	44.4%	10	55.6%	18	16.1%
Total	38	33.9%	74	66.1%	112	100%

Source: Prepared by the authors.

In line with the above, and given that most video podcasts feature some form of editing, the use of graphic elements such as captions or overlays is also widely observed.

Moreover, the majority of video podcasts do not include a live audience, and those that do represent a significantly smaller proportion. In episodes where an audience is present, it does not take an active role or intervene in the broadcast. Instances of podcasts featuring audience participation remain rare.

5. Discussion and Conclusions

The findings enable a comprehensive characterization of the video podcast format by examining its production, hosts, formal elements, content, and technical features. To this end, 112 programs available on the two most widely used platforms for video podcast consumption in Spain—Spotify and YouTube—were analyzed (Novoa-Jaso *et al.*, 2024). In this regard, it is noteworthy that a platform traditionally associated with audio, such as Spotify, is now investing in a format with an audiovisual component. This shift suggests an evolution in its service and a broader approach to audio–video convergence, highlighting the importance of community building through visual engagement (López-Villafraña, 2024). Similarly, this convergence of media formats is evident in YouTube’s integration of podcasts within its platform. Video podcasting is a growing trend, as users value being able to see both podcasters and their guests (Cumulus Media & Signal Hill Insights, 2023).

In response to RQ1, which concerns the production of video podcasts, the results point to a majority of independent productions that are specifically conceived for the platforms on which they are hosted. This indicates that video podcasting is a native format—designed directly as audiovisual content rather than adapted from pre-existing audio podcasts. These native, independent audiovisual productions are gaining prominence on the platforms examined. The predominance of independent productions may be due to the fact that the format

is still undergoing a process of adaptation, and not all video podcasts achieve success, even if there is growing investment from production companies and platforms. This is the case for Podium Podcast, which features a greater number of video podcasts in its content catalog. Among radio broadcasters, Cadena SER stands out for its strong commitment to the format, producing more video podcasts than any other station. In these cases, the shows typically originate from linear radio and are later distributed in video podcast format via Spotify and YouTube, such as *Nadie sabe nada* from Cadena SER or *El búnquer* from Catalunya Ràdio.

Figure 1. *The Nadie sabe nada and El búnquer sets*



Source: YouTube and Spotify.

Another notable research finding concerning production is the presence of spaces promoted by brands, known as branded podcasts. Examples include *Aprendemos juntos*, sponsored by BBVA, and *Una caña con...*, sponsored by Mahou beer (see Figure 2). This highlights the potential of videopodcasting as a vehicle for branded content. At present, however, the number of companies investing in video podcasting remains limited—likely due to the novelty of the format and its comparatively higher production costs.

Figure 2. *The Aprendemos juntos and Una caña con... sets*



Source: YouTube and Spotify.

In response to RQ2, the majority of video podcasts are presented by one or two individuals, with a marked predominance of male hosts. Nevertheless, there are successful podcasts hosted exclusively by women and supported by a strong feminist community, such as *Deforme Semanal Ideal Total* and *Estirando el chicle* (López-Villafranca, 2024). This male dominance echoes findings from both national and international research into the podcast format (Antunes & Salaverría, 2018; Gamir-Ríos & Cano-Orón, 2022; Werner *et al.*, 2020), indicating that disparities by sex persist at the forefront of these spaces. Video podcasting also appears to serve as a platform for individuals without prior media experience to enter the audiovisual field. Most current presenters do not come from the audiovisual industry, yet they are gradually gaining visibility and influence through their involvement in these productions. Also noteworthy is the emergence of figures from other domains—such as fashion, music, and social media influencers—taking on hosting roles in video podcasts. One such example is designer Vicky Martín Berrocal, who hosts *A Solas Con...*, a video podcast that received the 2024 Ondas Global Podcast Award in the Newcomer category.

Addressing RQ3, the most common video podcast format is the conversational style centered on general topics delivered in an entertaining tone. New podcasts of this type and theme continue to emerge at a steady pace (López-Villafranca, 2024). At the same time, the growing presence of narrative monologues with an educational tone focused on emotional wellbeing is noteworthy. These emotional wellbeing and self-help podcasts demonstrate a clear continuity in video podcast form and reflect an increasing trend toward not only listening, but also watching, as part of the user experience.

Regarding RQ4, which refers to formal aspects, most video podcasts are published weekly and run for between one and two hours. Conversational podcasts tend to be longer, aligning with the findings of López-Villafranca (2024), who attributes this in the case of Spotify to the “achievement of that sense of belonging to the community and interaction that most of these sound productions aim to foster” (2024: 246). On YouTube, consumption habits vary, but they point to user loyalty. In fact, there is a trend towards longer runtimes than traditional audio podcasts, which usually do not exceed 50 minutes (Terol-Bolinches *et al.*, 2022).

As for RQ5, concerning technical aspects, given that the format incorporates video in addition to audio, it requires a recording set-up that involves specific technical and audiovisual resources. The professionalisation of the format is reflected in the fact that most video podcasts are recorded on professional sets and include audiovisual production, although some initially began on home

setup sets. This set-up enables the use of graphic elements, decoration, and color palettes, which contribute to building the format's brand identity and help foster a stronger connection with audiences (López-Villafranca, 2024). This also extends to those podcasts recorded in the hosts' homes, which, although mostly unproduced, convey a sense of intimacy by allowing viewers into their private space. In fact, many professional sets deliberately recreate domestic settings to project that same feeling of closeness.

In the case of professional sets, audiences are sometimes present, although this is not the norm and often depends on the nature of the set itself. Notable examples include *Deforme Semanal Ideal Total* and *La Ruina*, both of which are recorded with an audience in a theater setting (see Figure 3).

Figure 3. *La Ruina and Deforme Semanal Ideal Total sets*



Source: YouTube and Spotify.

Another key finding of the study is that TikTok is emerging as a platform for video podcast distribution to broaden reach. In fact, more than 60% of the video podcasts analyzed are present on TikTok, with conversational formats dominating. This reflects a strategic repurposing of audiovisual content into short clips distributed across multiple channels—such as TikTok—to reach a wider audience and employ platform-specific narrative styles, as observed in areas like science communication and institutional messaging (Alonso-López *et al.*, 2024; Muñoz-Gallego *et al.*, 2024).

In conclusion, the video podcast format has grown significantly, especially in conversational formats, and now demonstrates a higher degree of professionalisation. This development is supported by YouTube's integration of the format—offering audiovisual access to content that was traditionally audio-only—along with its indexing and search engine optimization features, which enhance visibility. As López-Villafranca (2024) notes, digital natives are

increasingly accustomed to image-based media and therefore value the option to both listen and watch. Originally audio-only, podcasts are now progressively integrating video to improve visibility, fueled by mobile and smartphone-based consumption. On Spotify alone, nearly half a million video podcast episodes were uploaded in the first half of 2024 (Stenberg, 2024). In this context, the present research enables a clearer characterization of the predominant video podcast formats on the two leading platforms: YouTube and Spotify. These formats are largely native, conversational, and generalist in theme with an entertainment focus. They are independently produced, professionally executed, typically last between one and two hours, and are hosted by individuals without previous experience in cultural industries.

Another noteworthy development is the increasing presence of video podcasting on Spotify and YouTube, pointing to a convergence in user behavior. Users can access audiovisual content on either platform and choose to watch or listen without losing content, allowing for consumption tailored to personal habits. There is also convergence in production, as conversational podcasts are now being conceived with video in mind from the outset.

This study is not without limitations. The sample size required selection based on popularity, and some spaces were difficult to compare due to the varied functionality and access conditions across platforms.

Nonetheless, the findings open up new avenues for further research into the development of video podcasting and its relationship with content distribution on visual-centric platforms such as TikTok and Instagram.

Ethics and Transparency

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Conflict of Interest

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Author Contributions

Contribution	Author 1	Author 2	Author 3	Author 4
Conceptualization	X	X		
Data curation	X	X	X	
Formal Analysis	X	X	X	
Funding acquisition				
Investigation	X	X	X	
Methodology			X	
Project administration	X			
Resources		X		
Software				
Supervision	X			
Validation	X	X	X	
Visualization	X	X	X	
Writing – original draft	X	X	X	
Writing – review & editing	X		X	

Data Availability Statement

For access to the data underlying this article, please contact the authors directly.

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