

Andrés Barrios-Rubio

<https://orcid.org/0000-0001-9838-779X>
andresbarriosrubio.abr@gmail.com
Universidad de Nebrija

Submitted

June 20th, 2019

Approved

January 23rd, 2021

© 2021

Communication & Society

ISSN 0214-0039

E ISSN 2386-7876

doi: 10.15581/003.34.3.31-46

www.communication-society.com

2021 – Vol. 34(3)

pp. 31-46

How to cite this article:

Barrios-Rubio, A. (2021). Radio, music and podcast in the consumption agenda of Colombian adolescents and youth in the digital sonosphere. *Communication & Society*, 34(3), 31-46.

Radio, music and podcast in the consumption agenda of Colombian adolescents and youth in the digital sonosphere

Abstract

This article identifies the peculiarities of audio consumption (radio, music and podcast) by Colombian adolescents and youth on their screen devices, especially the smartphone. The irruption in the digital ecosystem of radio and sound platforms redefines the industry's relationship with new audiences. The body of research, classified into three age groups (puberty –10 to 14 years–, middle –15 to 19 years–, and full –20 to 24 years–), is made up of students in basic secondary education and university students who were consulted through a quantitative methodology (700 surveys) and a qualitative one (8 focus groups with 48 participants), which made it possible to recognize the routines and the sound agenda of the subjects of study. The results of the research outline the profile of the Colombian audio consumer, whose habits of listening to the radio alternate times of attention to the broadcast on air with the consumption of apps, websites and music distribution platforms, which evidences their digital skills and the creation of a menu that combines music, sports and entertainment content. It is a media diet built on the mediation of technological devices and the influence of family and virtual communities. The sound component is the backbone of the relationship between industry and listener, but visual and iconographic elements are added to reinforce the bonds with brand, media and producer, regardless of where audio meets audience.

Keywords

Audio, audio consumption, youth, smartphone, radio, music, podcast.

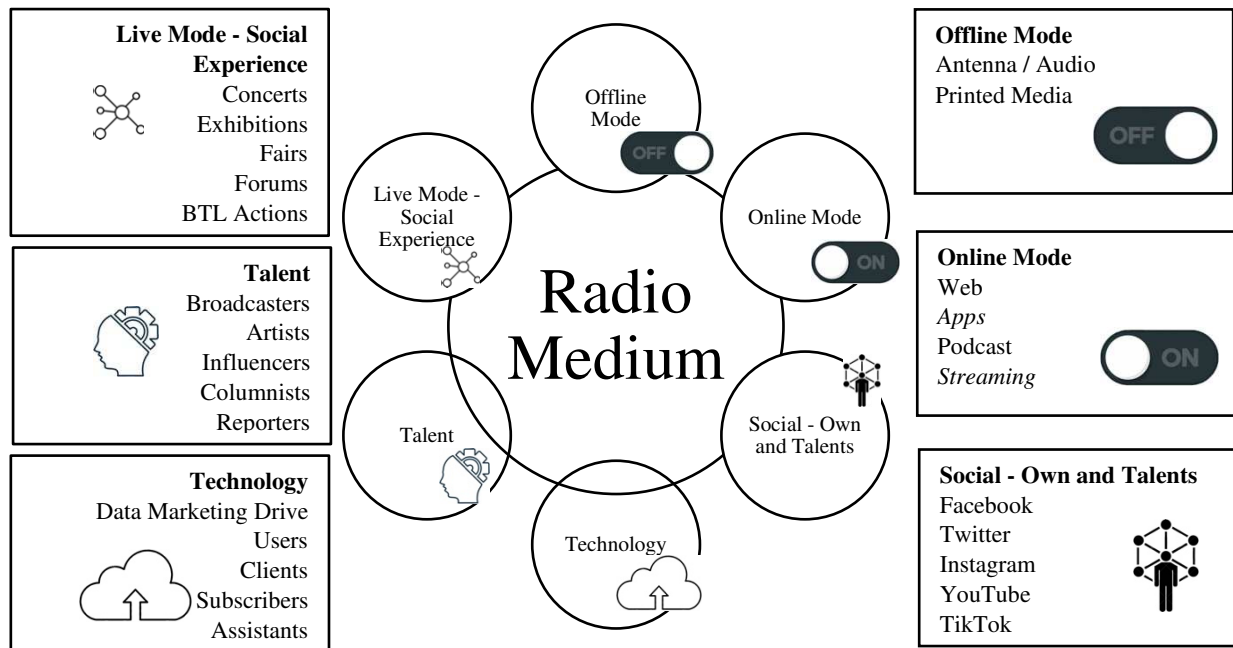
1. Introduction and state of play

The current media ecosystem reveals a new media roadmap to meet the needs of the audience, which today is made up of a public immersed in a visual and multimedia culture that focuses its consumer actions on the smartphone (Díaz-Nosty, 2017). This is a hybrid scenario in which the industry has configured a digital sonosphere made up of the web, apps, streaming music, podcasts and audiobooks through online portals and platforms where live and synchronous consumption is facilitated, as well as personalized and on-demand use; and where users, from the appropriation of a global culture, adopt a particular behavior according to their expectations (Barrios-Rubio, 2020; Ortiz-Sobrino, 2017; Berry, 2016).

As an integrated communication system, the digital sonosphere (Perona-Páez *et al.*, 2014) establishes new consumption habits in the audience, incorporates the use of new digital

electronic devices, and outlines a new media diet for people. This challenge is conditioned by the supports, technologies and sound stimuli that the public faces (Figure 1), in which the radio medium learns to operate in a biosphere where it no longer has a monopoly on the audio. The repertoire of digital options has resulted in an effect of spectator/listener disaffection towards analog media due to the lack of multiple options for interaction, co-creation and personal and collective experience with the brand and product they offer.

Figure 1: Convergence of approaches to the audio content.



Source: Own elaboration.

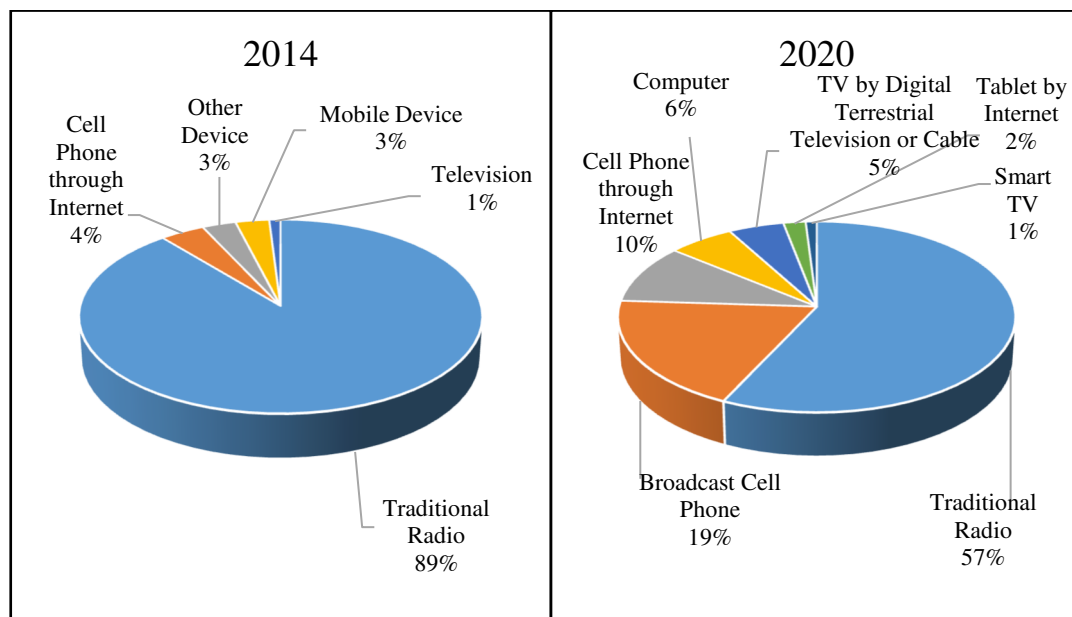
In the context of a media morphosis of sound (Figure 1), where a multiplicity and diversity of messages –text, audio, visual and iconographic– converge every second and impact the personal and social decision-making process, ICTs shape culture and rethink the relationship between the subject and the media he or she uses (Scolari, 2015). The connected device's screen (Bardoel, 2007) provides the user with constant access to a flow of online offerings that hyperlink sounds, texts, graphics, video sequences and animations from social media such as Facebook, Twitter, Instagram, YouTube and TikTok (Fernández, 2018; Pires *et al.*, 2019). The public thus establishes new strategies of interaction with the media industry, which influences its thoughts and how societies behave (McLuhan, 2015).

This sphere of devices and formats, genres and languages that the user listens to: antenna, online, app, podcast, TV; watches: streaming, social networks, visual radio, portals; reads: mobile phone, tablet, PC; and feels: concerts, events, forums, conversations; multiplies his diet of contents and narrative experiences. As a result of this dispersion, audiences are migrating to multiple platforms (Jenkins, 2008), ready to go anywhere in search of new entertainment experiences. This thin line between the interpersonal and mass processes that are activated in these exchanges of content allows us to speak of connective forms of thought through the digital ecosystem. In the case of audio, the omnipresence of the smartphone has altered the sound diet from the customizable reception of content (Ballesta, 2003), appropriation and consumption from the impact of technological globalization (Edo, 2008); and the sum of data and stories shared by the society in which the music and podcast websites and platforms converge –SoundCloud, Spotify, Apple, Google, iVoox, Speaker, Stitcher,

TuneIn or Anchor, among others–, for the reception of products related or not to the Hertzian medium (Herrera-Damas & Ferreras-Rodríguez, 2015).

The high penetration of radio in Colombia (89%) confirms that a culture of sound consumption is ingrained (Kantar Ibope Media, 2019). A listening environment in which digital convergence has modified the strategies to attract the attention of the younger layers of the population, especially due to the difficulty that radio has in being present in the seven technological devices that, on average, the subject has connected to the network – smartphone, TV, tablet, PC, laptop, smartwatch, other– (Figure 2) which have evolved in the last six years.

Figure 2: Devices to access radio content by young people between 10 and 24 years old.



Source: Own elaboration based on ECAR data (2020).

The constant change in the relationship between user, media and product leads to the symbiosis of new communication models based on divergent ways of narrating data, facts, ideas and opinions from instantaneousness, bidirectional, multidirectional, interactivity and hypertextual. In the case of Colombia, and in the context of the sound industry, the growing weight of online consumption (37%) (Kantar Ibope Media, 2019), a phenomenon that in the case of adolescents and youth (10–24 years) amounts to 52% (Hootsuite, 2020) due to the predominant access from cell phones. The smartphone thus becomes a key piece for audio operators (Pedrero-Esteban *et al.*, 2019) given its possibilities to personalize consumption and interact with other users (Bull, 2010). Radio assumes the challenge of extending its exercise from the antenna to online broadcasting –directly or on demand– and social media. In addition, the business models of the radio industry are diversified (Pedrero-Esteban & García-Lastra, 2019) as they now focus on niches, micro-networks of users who identify with the content and spread the message in their action centers, and even personalize the use in collective environments, headsets or their own environment.

Listening on demand –associated with a more accentuated intention to listen–, as well as the dynamism and transformation that the new habits of digital interaction impose on communication, require logics of action in the national market, which involve establishing a differentiated media strategy for each generation (Martínez-Costa & Prata, 2017). Beyond the myth of the ‘digital natives’ (Bennett & Maton, 2010; Helsper & Eynon, 2010), it is essential to

recognize the motivations and interests of each social group –need, curiosity, comfort– when assimilating the features that now favor technological platforms: there are those who find potential that they use; some are afraid of it and do not adapt to it; and others have expertise, but little ability to use it (Piscitelli, 2009). In the case of adolescents and youth (10–24 years old), it is a matter of addressing the impulses with which they approach the listening and viewing of content in the sound industry (August 2002) through the use, appropriation and consumption of artifacts, media and platforms that meet their needs for relationship and recognition (García-Jiménez *et al.*, 2018). In short, the experiences related to the schemes of motivation and action of each public.

Communication research, specifically the study of mass media under the digital impact, focuses its attention on the convergence of media and platforms (Ramos del Cano, 2014), but the focus must be on interactivity (Gutiérrez *et al.*, 2014), on the response of the audience to the distribution of content and on the tactical reconfiguration of the radio industry (Bonini & Monclús, 2015). Although the unidirectionality of the message prevails (Pinseler, 2015), the industry promotes scenarios where the user overcomes the active role in commenting and sharing publications to become a participant in the production of content (Franquet *et al.*, 2013) and the development of transmedia narratives (Martínez-Costa, 2015). This is the context that draws our attention and invites us to deepen our study. This article presents the most significant results of the observation of the process from the perspective of reception, since the audience has a prominent role in this chain of transition.

The emergence of radio in the digital ecosystem encourages the design of strategies that redefine its relationship with the public. Based on the penetration of radio among Colombian adolescents and youth –10 to 14 years old, 77%; 15 to 19 years old, 84% and 20 to 24 years old, 74% (ECAR, 2020)–, and its impact on short- and medium-term indices, the industry is committed to diversifying the distribution of radio content as a way to face new media consumption. The purpose of this study is to approach the young layer of the population in order to determine, from the perspective of reception, the habit of listening to contents, whether radio or not, among subjects aged 10 to 24 years old. The guiding question of this study is: what is the agenda of radio, music and podcast consumption of Colombian adolescents and youth in the digital sonosphere?

To guide the course of this work, three research sub-questions were established to outline the design of the applied methodologies and the subsequent analysis of the results:

- RQ1. Is consumption on digital devices linked to linear listening (radio streaming) or differential listening (music or podcast)?
- RQ2. Do the young layers of the population (10–24 years old) complement music consumption on digital platforms with the spoken content of radio?
- RQ3. What is the use and gratification that teenagers and youth in Colombia are deriving from podcasts and radio apps?

2. Methodology

The body of research was made up of students¹ from basic secondary education (680) from Liceo Cervantes Norte school and from the Department of Social Communication and Cinematography² (650) from the Jorge Tadeo Lozano University, whose ages range between: 10 to 14 (Pu) –252–, 15 to 19 (M) –210– and 20 a 24 (P) –238v. As with the national population

¹ The institutions were selected for the characteristics of their sociodemographic composition: mixed community – female and male–, family nuclei from different regions of Colombia and diverse socioeconomic strata in their population layer. It was a heterogeneous body of study that approaches the cultural diversity inherent to Colombian traits.

² Students from different programs converge in the classroom: Art History (2%), Literature (4%), International Relations (6%), Political Science (8%), Law (17%), Film and Television (19%), Advertising (20%) and Broadcast Journalist-Journalism (24%). The diversity of disciplines does not bias or condition the results of the sample.

index, more women (51%) than men (49%) participated in the process. The sample was assessed using a mixed methodology (quantitative–qualitative).

Following the precepts of McDaniel and Gates (2009), a survey –the most effective method in the educational field (Cohen & Manion, 1990)– was designed to characterize the study group. The methodology was validated under the Alpha Cronbach coefficient whose reliability values are 97% and the margin of error is 3% (Hernández-Sampieri *et al.*, 2010). The survey was administered by school and university teachers during the first half of April 2018, in classrooms in 30–minute periods, with a proportional and classified sampling of the object of study (Cohen & Manion, 1990) that guarantees the anonymity of the person applying the tool and respects the legal provisions for contact with minors³. The methodological tool was completed in a straightforward, free and spontaneous manner by 350 students from each institution. It had 30 questions and 3 segments of analysis (Table 1), which offer some precision variables to be compared through the qualitative methodological tool. This phase of analysis is completed with the codification of the analysis units (Barredo-Ibáñez, 2015), the triangulation of the descriptive and exploratory research factors that emerge from deduction, and the verification and inferences of the observed reality and its quantitative elements (López-Noguero *et al.*, 2016).

Table 1: Quantitative analysis variables.

Category	Study factor
The subject and his audio equipment	Characterization of the individual (age, gender, housing, family nucleus) and technological devices available for listening to sound products.
Listen to radio	Impact of the radio contents in the consumption of contents, synchronous or asynchronous, by the listener-user from his audio equipment.
Listen to music and podcasts	To determine the impact of the music products and podcast contents consumed by the subject in an asynchronous way, throughout the week; the device from which it is made; and if there is the influence of a factor to reach the communication offer.

Source: Own elaboration.

The second phase of the research process contemplated the contrast of the quantitative input with the qualitative one from the discursive techniques that arise from the focus group (Rodríguez *et al.*, 1999) applied to 48 university students⁴ –8 groups (1 per semester) comprised of 6 students (3 men and 3 women) born in different areas of the country. This stage of investigation, carried out in the second half of October 2018, had as a principle the grouping of the study subjects in two categories (middle –15 to 19 years– (1 to 4 semesters), full –20 to 24 years– (5 to 8 semesters), excluding puberty –10 to 14 years– (school students). This strategic determination was based on the low autonomy and freedom of decision-making of teenagers (García, 2017) and the needs of independence, experimentation and integration into social groups of youth in the middle and full stages (Caballero & Pineda, 1999).

The qualitative exploration of the elements that emerge from the young people’s discourse made it possible to describe their consumption behavior (Namakforoosh, 2005) and

³ The Dean of Liceo Cervantes Norte school authorized the application of the survey under some institutional conditions: shared interest of the school with the researchers in determining sound consumption behaviors in youth, relevance of the results for use in internal projects and accompaniment in the development of the school radio station. Under the established parameters, and with the regulatory autonomy of the school, it was possible to carry out the survey without contact between the researchers and the student body, preserve the permanent anonymity of the person conducting the survey and disseminate the results of the study in the Parents’ School.

⁴ In accordance with school regulations, it was not possible to apply the survey to high school students. The reasons: these are minors and parental permission is required to have direct dialog with them.

to identify the characteristics and values of the categories and variables under investigation (Baptista-Carrillo, 2012), a correlation that synthesizes the observation –analog and digital– so that the results are relevant when generating the analysis. The qualitative study seeks to provide descriptive data of phenomena that occur in a natural environment to make interventions with some experiment or artificial treatment (Taylor *et al.*, 2015). The tabulation of categories and variables (Table 2) facilitated the development of the database. The investigation of the body of research and codification of the analysis units (Barredo-Ibáñez, 2015) is triangulated with the descriptive and exploratory research factors that emerge from deduction, and the verification and inferences of the observed reality (López-Noguero *et al.*, 2016).

Table 2: Qualitative analysis variables.

Category	Study factor
Applications on display devices	Description of apps downloads associated with media, information, entertainment, music, games, social media and their connection with the consumption of sound content.
Use and consumption of communication products	Strategy of approaching and appropriating the application –what it does, how and for what–, outline of audio listening and frequency of permanence in the product that is accessed.
Radio, music and podcast in the consumption agenda of Colombian adolescents and youth	Disaffection towards the radio industry’s offer, the relevance of musical platforms and the positioning of the podcast in the consumer agenda of adolescents and youth, the convergence of information, music and entertainment with sound, which leads to the exploration of new narratives and dynamics of approaching media and its content propositions.

Source: Own elaboration.

The methodological tool –focus group– was designed to be implemented in 60-minute sessions each, in the administrative offices of the University’s Department of Social Communication and Cinematography. Through a semi-structured dialog, the subjects of study were invited to address the variables of research analysis (Table 2). The main objective of this study phase was to establish, from the participants’ argumentative construction, young people’s sound media consumption (streaming or podcast), related or not to the radio medium. The qualitative analysis tool MaxQda was used to process the data and exploit the material.

3. Results

3.1. *The radio medium*

The quantitative study denotes that in Colombia, adolescents and youth’s access to the contents of the radio industry is adjusted to their behavioral dynamics and lifestyles: less than 30 minutes a day (48%), Pu61%, M37%, P47%; 30 to 60 minutes a day (29%), Pu19%, M47%, P20%; 1 to 2 hours a day (5%), Pu3%, M3%, P9%; more than 2 hours a day (4%), Pu3%, M3%, P6%; and never (14%), Pu14%, M10%, P18%. There is a period of recreation and listening for the body of research, which is reconciled with educational commitments, family activities and home-school travel time. An 86% of those respondents consume radio content, a figure not far from the country’s average penetration of 89% (Kantar Ibope Media, 2019). This audio appropriation is linked to the musical taste of the listeners and the type of stations they listen to. Among them, musical themes (85%), Pu89%, M80%, P85%; and general (15%), Pu11%, M20%, P15%. Radio stations maintain their hegemony and diversity in their programming models: Caracol, RCN, Blu, Olímpica and Todelar, without leaving aside public interest media such as public and university stations.

Listening is preserved as a family consumption activity (59%), Pu78%, M57%, P41%, but it is starting to become a satisfaction of social needs; very few people admit that they listen to the product with their friends (17%), Pu17%, M26%, P9%. It should be noted that the subject's personal satisfaction is a factor in the consumption of the radio industry, as some indicate listening alone and with headphones (14%), Pu2%, M7%, P34%; and others (10%), Pu3%, M10%, P16%, do it alone without headphones. Young people take up these communicative proposals through different devices: smartphone (85%), Pu61%, M100%, P94%; laptop (58%), Pu58%, M57%, P59%; radio or transistor (47%), Pu47%, M40%, P53%; desktop computer (37%), Pu28%, M47%, P35%; tablet (21%), Pu11%, M23%, P29%; and Mp3 (21%), Pu31%, M27%, P6%. The radio-listener-user relationship, adolescent and youth, is no longer supported on the transistor. However, the antenna continues to be that meeting point between the medium and its audience. The smartphone and laptop are at the center of people's radio listening experience as they adapt to the market dynamics that provide a complement to the audio proposition with parallel elements in the digital ecosystem.

Radio consumption is centered on direct listening via streaming or FM/AM (64%), Pu64%, M63%, P65%. This research with young people established that content preference is concentrated in four options: music (83%), Pu83%, M100%, P65%; information (64%), Pu36%, M67%, P88%; sports (62%), Pu72%, M60%, P53%; and entertainment (25%), Pu17%, M23%, P35%. Music is not only the favorite content, but the one that is sought on a daily basis, followed by sports, which are sought once or several times a week; news is an activity that most people come to once a month (Table 3).

Table 3: Frequency of consumption of content usually heard on the radio, direct (expressed as a percentage).

	Music	Information / Current events	Sports	Entertainment
At least once / month	10% Pu11%, M10, P9%	19% Pu19%, M20%, P18%	16% Pu17%, M17%, P14%	9% Pu7%, M10%, P9%
Once or several times / months	14% Pu14%, M13%, P15%	14% Pu14%, M13%, P15%	13% Pu14%, M13%, P12%	6% Pu6%, M7%, P6%
Once or several times / weeks	24% Pu25%, M23%, P23%	17% Pu17%, M17%, P18%	19% Pu19%, M20%, P18%	6% Pu6%, M7%, P6%
Once or several times / days	37% Pu36%, M37%, P38%	13% Pu14%, M13%, P12%	13% Pu14%, M13%, P12%	6% Pu6%, M7%, P6%
Never	15% Pu14%, M17%, P15%	36% Pu36%, M37%, P34%	39% Pu36%, M37%, P44%	71% Pu75%, M69%, P70%
Does not know/Does not answer		1% P3%		1% P3%

Source: Own elaboration.

Youth's audio consumption is also tied to the preferences of their parents, siblings, grandparents, partners, aunts and uncles: news (69%), Pu69%, M70%, P68%; music (73%), Pu80%, M67%, P71%; sports (11%), Pu11%, M10%, P12%; humor (10%), Pu11%, M10%, P9%; community (4%), Pu3%, M3%, P6%; and religious content (3%), M3%. There is a wide range of possibilities for on-demand listening, file downloads or podcasts (Table 3), which differ somewhat from the asynchronous radio content heard by 22% of respondents who say they focus their attention on specialized program files (10%), Pu11%, M10%, P9%; news (9%), Pu8%, M10%, P9%; and music(3%), Pu3%, M3%, P3%.

On the other hand, the focus groups' qualitative analysis shows that the young population does not conceive the informative-spoken radio on air as a pleasant and familiar media that they find, even, on the cell phone, that one that deals with the background of the facts and takes another look. The public is asking to contextualize current information, explain the issues and make the unknown known:

In media such as Caracol Básica, they assume that you know everything and they say it regardless of whether one understands or not, the fact is that it was said (Female-College student-M-G3).

It is noted that general or spoken content requires reinvention and greater alacrity to be incorporated into the sound card of adolescents and youth:

Informative audios must be very short, precise, direct to report what has to be said, what has to be known (Male-College student-P-G7).

There is also a perceived disconnection between the production of content and the needs of the audience, which generates a break with informative radio: young people prefer to consult the news directly on portals, media websites and social media:

Twitter allows us to see which news are trending and from there one goes to the media to see why people are talking so much about the topic in social media (Female-College student-P-G1).

User access to texts, audios, videos and photographs gives rise to new productive routines, experimentation with iconographic and visual codes that structure a new language with short messages, from which the topics that are happening in the world are explained in a simplified way and connect the subject with the media brand as a reference of information and credibility.

Therefore, young people will approach spoken content when the media understands that they must address issues that allude to and affect them, persuading them with information that, in one way or another, impacts them in this globalized world. The formality and seriousness of the news can be combined with familiar voices that use the language of the youth:

In general radio, they are all super serious, the voices have the same tone, the same color [...] everything is the same, it doesn't matter the dial, a format is handled that is the same for everyone [...] that uniform radio is what leads me to turn to platforms or portals where one can read it, give it its own rhythm (Female-College student-M-G8).

It is necessary to combine experience with youth, to move from verticality to a horizontal and participatory communication model:

Young people are not only interested in digital issues, music or entertainment [...] the media must know that we are interested in a certain type of culture and therefore must be informed about it and generate radio formulas to attract us by linking it in its contents (Male-College student-P-G5).

Finally, young people denote weariness and indifference to the informative facts of the national agenda.

3.2. Music consumption

The analysis of the survey data established that young people's sound consumption is not only linked to radio industry proposals. A significant percentage of respondents (70%), Pu47%, M80%, P82% say they choose music streaming content or on demand because they like the proposal offered; others do not rule out following the recommendation of a friend or family member (21%), Pu31%, M17%, P15%; very few say they have selected an app or a radio website (8%) Pu17%, M3%, P73%; and 5% of the people acknowledge following the recommendations of

social media. In this context, radio apps from traditional stations are gaining prominence and joining digital music platforms: iTunes, YouTube, Spotify, AmiNo, Apple Music, Play Music, Shazam or Deezer. While teens and young adults engage with spoken content, music remains the audio of choice. Having ratified a youthful consumption focused on musical proposals, it was also determined that adolescents and youth dedicate significant parts of the day, not necessarily continuously, to it: less than 30 minutes a day (13%), Pu20%, M7%, P12%; 30 to 60 minutes a day (38%) Pu36%, M54%, P23%; 1 to 2 hours a day (24%), Pu22%, M33%, P18%; more than 2 hours a day (23%), Pu22%, M3%, P44%; and never (2%), M3%-, P3%.

Music consumption is linked to digital display devices: cell phone (84%), Pu83%, M83%, P85%; and computer (61%), Pu61%, M60%, P62%); but FM transistor or car radio (81%), Pu81%, M80%, P82% do not lose presence. However, consumption through conventional media is affected: CD, vinyl or cassette player, (27%), Pu28%, M27%, P26%; which are beginning to be replaced by headphones, speakers, USB devices, iPod, MP3, PS4, televisions and consoles such as Xbox. These data confirm the convergence of online and offline environments, scenarios in which, regardless of connection time –30 to 120 minutes– adolescents and youth listen to their musical preferences.

In turn, the qualitative analysis of the focus groups shows that radio has a field of action in its musical formulas to include informational content:

At the top of every hour they could offer informative briefs, explain the facts without falling in the opinion or the editorial that drives youth so far away (Male-College student-M-G2).

Talking segments are presented as a complement to the radio station's music and can awaken the need for the audience's information to complement other scenarios in the medium itself:

The media should get out of that comfort zone where they say radio has been invented and we listeners accommodate to it at every stage of our lives. We are in diverse scenarios –antenna, web, cell phone– and in them media has space to capture our attention (Male-College student-P-G6).

The puberty and middle-age categories changed their way of reaching and interacting with communication products. Each platform has its feature and is an entry point to that communication alternative offered to them.

Regarding the process of selecting music to listen to, this outlines several possibilities: personal selection of records or digital files (54%), Pu36%, M63%, P62%; recommendation of friends or family (30%), Pu36%, M33%, P21%; influence of radio stations (33%), Pu31%, M37%, P32%; streaming platforms (51%), Pu19%, M73%, P62%; and social media trends (15%), Pu19%, M10%, P15%. This process seeks to meet personal entertainment needs and is surrounded by social influences such as successful trends in the radio industry, social media and platforms like Spotify which is the most referenced by the adolescents and young people surveyed. Unlike radio consumption, listening to music products is an activity linked to personal taste and satisfaction. A significant percentage (71%), Pu44%, M77%, P91% indicate that they listen to music products alone and with headphones, while fewer (38%), Pu42%, M43%, P29%, do so alone and without headphones. Social consumption is important in family settings (41%), Pu42%, M40%, P41%; and with friends (35%), Pu36%, M37%, P32% in meetings and leisure activities. This type of listening reaches its maximum level from Monday to Friday (30%), Pu30%, M29%, P30%; and declines on weekends (22%) Pu21%, M22%, P22%.

The music consumption identified in this study does not differ from the audience curves reflected by the stations in the Continuous Radio Audience Study (ECAR 2020), a significant presence in the morning from 6 a.m. to 10 a.m. and a rebound in the first band of the night –19 to 21 hours–. The listening sequence is constant throughout the day and corresponds to the youth's study times in their schools, travel times and the preparation of schoolwork. This implies that the listening is done in spaces that are typical of the activities during those hours:

home (82%), Pu83%, M80%, P82%; car (48%) Pu47%, M47%, P50%; public transportation (69%), Pu69%, M70%, P68%; street (29%) Pu28%, M30%, P29%; library (10%), Pu11%, M10%, P9%; and other settings such as the gym, bicycle or computer rooms (1%), P3%.

3.3. Listening to podcasts

The podcast is far from becoming a major consumer alternative. A substantial percentage of baseline respondents said they do not spend time listening to them (62%), Pu83%, M60%, P44%; others do so for less than 30 minutes a day (18%), Pu11%, M20%, P24%; 30 to 60 minutes a day (12%), Pu6%, M13%, P18%; 1 to 2 hours a day (6%), M7%, P9%; and 2% (5%) of full respondents said more than 2 hours a day. Low podcast consumption is concentrated on the cell phone (35%), Pu33%, M37%, P35%; and the computer (26%), Pu25%, M27%, P26%. Other modes of podcast consumption include (8%), Pu8%, M7%, P9%: headphones, iPod, PS4, Tablet, Xbox.

Consistent with the findings of the survey, the qualitative analysis confirms that podcasts are not yet an important consumption alternative for young Colombians, although they randomly access radio programs that were on the air and could not be listened to live because they were at school. However, few people opt for this alternative to station repositories. When asked why podcasting is not in the sound diet of young people, they express the following:

People are very used to traditional media, to listen to the broadcasts in the moment. I do not like to listen to things that are already recorded because I do not feel the same emotion that they transmit when it's live [...] podcasts must be for differential products, on the other hand the radio is for what happens already and they must give it to you at once (Female-College student-P-G1).

The preference for consumption of the audio product at the same time as it is broadcast, as evidenced by the results of the survey and confirmed by the focus groups, leads to the conclusion that those who do not listen to the product on the air prefer to read it on the online news portals.

What young Colombians are looking for in podcasts is fiction content (27%), Pu33%, M30%, P18%; and sports (30%), Pu19%, M37%, P35%; but they do not rule out other types of audio and narrative offerings (24%), Pu14%, M33%, P26%. However, music and thematic offerings (28%), Pu19%, M33%, P32% continue to be the main preference of consumption, with apps or platforms (17%), Pu19%, M20%, P12% being the second alternative of influence; friends and family (12%), Pu8%, M13%, P15% also exert some type of guidance in the use of this channel.

The consumption of podcasts, as with music, is an activity to satisfy personal needs, so listening, as with the radio, is done alone and with headphones (24%) Pu14%, M20%, P38%; and alone and without headphones (9%), Pu17%, M10%, P9%. However, it is important to note that listening with relatives (10%), Pu17%, M7%, P6%; and friends (8%), Pu3%, M13%, P9% was reported.

The qualitative analysis shows that the podcast will find space in the media agenda of young people when:

It offers topics that you don't see so much in the media, chronicles or videos of fantastic stories (Male-College student-G7).

Fictional stories and other radio genres and formats, which disappeared due to the productive dynamics of the radio medium, can revitalize sound consumption. Young people insistently ask to listen to products that are different from what they are used to hearing on the air. Transmedia narratives are basic to attracting the attention of young audiences, listeners-users are looking for audios that arouse their interests, that lead to reading and are reinforced with videos that deepen the development of the facts. One proposal that would help attract new audiences:

Young people flee from cliché topics, the media must learn to segment their material, stop looking for the immense majority because on the net what matters are the micro-networks, that is, the immense minority (Female-College student-P-G2).

Young Colombians see sound consumption conditioned by 78% to material that is in their native language. Language proficiency can be a contributing factor to the fact that podcasting is considered a consumer alternative by 38%. These are digital users who claim they access podcasts through random searches (70%), Pu69%, M70%, P71%; and by subscription (45%), Pu44%, M47%, P44. Further analysis finds that respondents say they prefer content in Spanish (89%), Pu86%, M90%, P91% because they understand the material better (30%), Pu31%, M30%, P29%; it allows them to remain informed (25%), Pu22%, M27%, P26%; they like it (14%), Pu14%, M13%, P15%; it entertains them (11%), Pu11%, M10%, P12%; and is easily accessible (10%), Pu11%, M10%, P9%. Colombian sound products make it easier for them to identify with what they hear and that is why they attract 92% of the respondents, who listen to the Colombian industry's offerings on a daily basis.

3.4. Apps

Qualitative analysis of the focus group helped to delve into the digital behavior of adolescents and young people and, in turn, what they expect from the sound industry in a competitive scenario, from streaming –linear and differential–, the antenna, music platforms, social media and other elements in the smartphone. College students' display devices have various radio apps that, in their words, are for the following:

To be informed, to find out things and to be able to access contents that normally I would not be able to if I did not have the application (Male-College student-G8).

The young people's discourse suggests that information is limited to elements parallel to entertainment and sports because, as noted in the survey, the news is not an active part of the consumer agenda. Radio, as media, is tied to a tradition of keeping company primarily at home and on public transportation.

Radio apps open up the possibility for youth to find international audio options that offer content that differs from that of the stations in their country and complement the music offerings that can be accessed on platforms such as Spotify:

I download them to analyze the media and see how they are, regardless of the language, they allow us to contrast different ways of approaching and seeing what is happening in the world (Female-College student-P-G4).

Audio elements, mainly in Spanish, converge with global information applications such as those of *BBC Mundo*, *The New York Times* and *Deutsche Welle*. That is, the media convergence of text and audio elements mark a complementary narrative chain that constructs the notion of current events.

A comparison of the survey results with the qualitative analysis of the focus groups indicates that the radio and music apps complement each other with social media, games and self-learning apps on the cell phone screen. Instagram and WhatsApp are the most popular, and the trend seems to indicate that young people are moving away from Facebook and Twitter:

I left them a long time ago and don't use them much. I have them to see things, to laugh with memes. [...] I use WhatsApp or Snapchat to get in touch with my friends (Female-College student-P-G6).

Instagram seems to be the social network where young people's tastes converge. There they find entertainment, sports, music, fashion, food, movies, information:

Instagram has it all. Facebook is a setting where one must follow the Pan American News to be careful not to fall into fake news (Male-College student-G3).

There is therefore a connection between thematic interests and youth tastes with social platforms and networks where the radio is not strongly visible, and urges the media agents to deploy strategies to position the brand (Gutiérrez-García & Barrios-Rubio, 2019).

The radio listener-user relationship in apps is affected because the radio industry concentrates its action only on audio, there is a need to innovate and propose differential contents based on fiction and sports that impact the consumer and respond to the expectations of the audience in the digital ecosystem:

I deleted the *Los 40 Principales* App because it didn't put the app to good use, what it does is fill up space on the cell phone [...] I better go to the dial and tune it on the air (Male-College student-M-G7).

In addition, the survey showed that accessibility is a key aspect of the social contract between the media and its listeners-users. It is evident that there is a broad range of digital devices that allow the consumption of offline and online radio industry offerings that followers catalog as easily accessible (60%), Pu61%, M60%, P59%; convenience (27%), Pu28%, M27%, P26%; and quality (13%), Pu11%, M13%, P15%.

Access by adolescents and youth to the stations on air from the apps is linked to the actions of the day: in the morning information, in the afternoon entertainment and at the end of the day music. The transistor has lost space among young people mainly due to signal quality. Due to the geographical characteristics of a city like Bogotá, signal coverage fails in several sectors. Mood marks the search for an app on a given day and time. As such, the radio industry must offer a complementary service, that justifies having an application or following the station on social media. In other words, to endow the product of the Hertzian wave with added value.

Apps, podcast channels, repositories and other production scenarios show that the key to the sound business on the web is no longer in the hands of the radio industry alone. To maintain supremacy in the field of audio, broadcasters must concentrate the communicative offer on cultural and entertainment issues with journalistic treatment. The radio cannot lose sight that audio represents its backbone and that the visual elements are a complement that should not detract from the characteristic of the communication model of the medium with its listener-user. This is clear from the qualitative analysis carried out:

The image takes away the essence of the product. By adding image, it's no longer radio; for that, I can watch videos on YouTube, or I watch television (Male-College student-G8).

Just like when the user reads a book, the voice of the speaker must generate images in the public's mind:

Let your imagination fly with a song, a story or something that allows you to create your own soundscape (Female-College student-P-G1).

Questions arise that lead to investigating more than that which is communicated, which appears in the complementary products that guide a 360° consumption according to the presence that one has in different scenarios.

4. Discussion and Conclusions

This research reveals a sound culture rooted in Colombian adolescents and youth, a tradition of listening linked to personal, family, and social components (Pedrero *et al.*, 2019). According to the classification of the body of research, a greater family dependence is revealed in the selection of content in teenagers (10-14 years), while the middle (15-19 years) and full (20-24 years) begin to forge their identity by taking influences from the social context, social media and friends. Berry (2016) defines a new type of sound consumer profile, the youngest layer of the Colombian population points to a characterization still linked to the radio industry. The

offer of musical content is perhaps the one that comes closest to the medium and is similar to platforms like Spotify.

The smartphone has consolidated as the dominant consumer device in the digital sonosphere (Barrios-Rubio, 2020), an individual listening menu (Perona-Páez *et al.*, 2014), synchronous and asynchronous of radio, music and podcast products. The audience shows a disaffection for radio (Gutiérrez *et al.*, 2014) and sound content appropriation rates close to those reported by Kantar Ibope Media (2019): 2.7 hours a day on the air. The challenge lies in the consumption of podcast and audio streaming, which today stands at 10 minutes per user, as opposed to the consultation preferences on mobile screens that adolescents and young people spend 6.8 hours on. Colombian adolescents and youth suggest that radio on the air is perceived as a company, the web as a space for satisfying curiosities, radio in social media as a platform for friendship, exchange and interaction from the cell phone as a stronghold of convergence in which a strategy of use and circulation on the content 360° is gathered (Gutiérrez-García & Barrios-Rubio, 2019).

Digital devices are linked to linear listening (radio streaming) or differential listening (music or podcast). Although music is an important consumer item, the interest of adolescents and young people in information (García-Jiménez *et al.*, 2018), sports and entertainment on the smartphone, apps and social media is confirmed. The triangulation of results leads to the inference that the approach to radio is linked to media that demonstrate digital competence and are close to the language of young people, those who do not focus on the national environment, but seek to offer a global content (García, 2017). In the case of Colombia, these are Blu Radio, La FM and La W. The radio antenna product continues to be the one that captures the attention of the audience and, therefore, seems to be the center of action for the search for content on distribution platforms where the audio component is present.

Teenagers (10-14 years old) are an interesting challenge for the sound industry, which has to capture their search attention on screen devices with spoken contents that converge with music consumption; young people from middle (15-19 years old) and full (20-24 years old) categories must be challenged from radio, websites, apps and podcast series with innovative products and social media strategies, while showing the technological competence of the producer in the digital ecosystem. These are guidelines that do not ensure immediate success in an accelerated process of adaptation to a new environment.

Judging by the results of this research, the use and gratification of streaming, podcast and radio apps by Colombian teenagers and youth in the sound ecosystem is in the company. Despite the variety of interaction possibilities offered by the digital scenario, the communicative process maintains a linearity in which the audience assumes a secondary and complementary role (Franquet *et al.*, 2013). The smartphone becomes a convergence space where the audience will be found as long as the same content is not replicated on the antenna. The body of research calls for a fusion of musical and spoken word content, offerings that address issues that allude to and affect them. The public must be persuaded with information that in one way or another impacts them in a globalized world.

The results of this study also show that the decisions that adolescents and youth make in relation to their media diet are not only related to consumer devices, as the bonds of the individual with his family and friends play a preponderant role in the context that generates the supply of the sound industry. At this point, it is observed that there is a triangulation of sound with the radio, music and podcast, a scenario that calls for further study of the phenomenon having as a precedent the penetration of the smartphone in the young layers of the population and how this device guides their audio consumption behavior. The radio-listener-user relationship acquires new nuances, reinvents itself; it assumes narratives, languages and different forms of communication. This phenomenon will have to be analyzed further in future studies, raising questions about the audio consumption of adolescents and youth in the particular sound ecosystems of each country.

References

- Agosto, D. E. (2002). A Model of Young People's Decision-Making in Using the Web. *Library & Information Science Research*, 24(4), 311-341. [https://www.doi.org/10.1016/S0740-8188\(02\)00131-7](https://www.doi.org/10.1016/S0740-8188(02)00131-7)
- Ballesta, J. (2003). *El consumo de medios en los jóvenes de secundaria*. Madrid: CCS.
- Baptista-Carrillo, D. C. (2012). Diseño, desarrollo y validación de una metodología para el análisis de competitividad en sectores industriales venezolanos basada en la técnica multicriterio Analytic Network Process (ANP). Unpublished Doctoral Thesis. Universitat Politècnica de València. <https://www.doi.org/10.4995/Thesis/10251/17123>
- Bardoel, J. (2007). Public service broadcasting in a multimedia environment. In N. Carpentier, P. Pruulmann, K. Nordenstreng, M. Hartmann, P. Vihalemm, B. Cammaerts & H. Nieminen (Eds.), *Media technologies and democracy in an enlarged Europe* (pp. 41-54). Tartu: Tartu University Press.
- Barredo-Ibáñez, D. (2015). El análisis de contenido. Una introducción a la cuantificación de la realidad. *Revista San Gregorio*, 0(1), 40-50. <https://www.doi.org/10.36097/rsan.voio.113>
- Barrios-Rubio, A. (2020). R@dio en la sonoesfera digital: modelo de negocio y rutinas productivas de la industria sonora. Bogotá: Alpha.
- Batista, J. M. (2004). La empresa informativa, una asignatura pendiente: ¿cómo definir las estrategias de gestión de personal? *Revista Latina de Comunicación Social*, 7(58). Retrieved from <http://www.redalyc.org/articulo.oa?id=81975815>
- Bennett, S. & Maton, K. (2010). Beyond the 'digital natives' debate: Towards a more nuanced understanding of students' technology experiences. *Journal of Computer Assisted Learning*, 26(5), 321-331. <https://www.doi.org/10.1111/j.1365-2729.2010.00360.x>
- Berry, R. (2016). Podcasting: Considering the evolution of the medium and its association with the word radio. *The Radio Journal International Studies in Broadcast and Audio Media*, 14(1), 7-22. https://www.doi.org/10.1386/rja0.14.1.7_1
- Bonini, T. & Monclús, B. (2015). *Radio Audiences and Participation in the Age of Network Society*. New York: Routledge.
- Bull, M. (2010). iPod: un mundo sonoro personalizado para sus consumidores. *Comunicar*, 34, 55-63. <https://www.doi.org/10.3916/C34-2010-02-05>
- Caballero, R. & Pineda, R. M. (1999). Consumo y exposición de adolescentes a los medios masivos de comunicación. *Comunicación y Sociedad*, 0(35), 201-227. Retrieved from http://www.publicaciones.cucsh.udg.mx/ppperiod/comsoc/pdf/35_1999/199-226.pdf
- Centro Nacional de Consultoría (2020). *Estudio Continuo de Audiencia Radial ECAR 2020-2*. Bogotá-Colombia.
- Cohen, L. & Manion, L. (1990). *Métodos de investigación educativa*. Madrid: La Muralla.
- Díaz-Nosty, B. (2017). Coexistencia generacional de diferentes prácticas de comunicación. In B. Díaz-Nosty (Coord.), *Diez años que cambiaron los medios: 2007-2017* (pp. 7-26). Barcelona: Ariel.
- Edo, C. (2008). Lenguaje y estilo del ciberperiodismo. *Sala de Prensa*. 4(103). Retrieved from <http://www.saladeprensa.org/art730.htm>
- Fernández, J. L. (2018). *Plataformas mediáticas: Elementos de análisis y diseño de nuevas experiencias*. Buenos Aires: Crujía.
- Franquet, R., Villa, M. I. & Bergillos, I. (2013). Public Service Broadcasting's Participation in the Reconfiguration of Online News Content. *Journal of Computer-Mediated Communication*, 18(3), 378-397. <https://www.doi.org/10.1111/jcc4.12014>
- García-Jiménez, A., Tur-Viñes, V. & Pastor-Ruiz, Y. (2018). Consumo mediático de adolescentes y jóvenes. Noticias, contenidos audiovisuales y medición de audiencias. *Icono 14*, 16(1), 22-46. <https://www.doi.org/10.7195/ri14.v16i1.1101>

- García, M. (2017): Relación de adolescentes con la radio y la televisión. Internet aleja de los medios tradicionales y redirige a nuevos formatos de ocio. Estudio de caso en un centro de la provincia de Ciudad Real. *Index.comunicación*, 7(1), 115-141. Retrieved from <http://journals.sfu.ca/indexcomunicacion/index.php/indexcomunicacion/article/view/281>
- Gutiérrez-García, M. & Barrios-Rubio, A. (2019). Del *offline* a la *r@dio*: las experiencias de la industria radiofónica española y colombiana. *Revista de Comunicación*, 18(1), 73-94. <https://www.doi.org/10.26441/RC18.1-2019-A4>
- Gutiérrez, M., Monclús, B. & Martí, J. M. (2014). Radio y jóvenes, una encrucijada de intereses y expectativas. In A. Huertas-Bailén & M. Figueras-Maz (Eds.), *Audiencias juveniles y cultura digital* (pp. 107-123). Bellaterra: Institut de la Comunicació, Universitat Autònoma de Barcelona.
- Helsper, E. & Eynon, R. (2010). Digital natives: Where is the evidence? *British Educational Research Journal*, 36(3), 503-520. <https://www.doi.org/10.1080/01411920902989227>
- Hernández-Sampieri, R., Fernández-Collado, C. & Baptista-Lucio, P. (2010). *Metodología de la Investigación*, 5 ed. México: McGraw Hill.
- Herrera-Damas, S. & Ferreras-Rodríguez, E. M. (2015). Mobile apps of Spanish talk radio stations. Analysis of SER, Radio Nacional, COPE and Onda Cero's proposals. *El profesional de la información*, 24(3), 274-281. <https://www.doi.org/10.3145/epi.2015.may.07>
- Hootsuite (2020). *Digital 2020 Colombia*. Retrieved from <https://datareportal.com/reports/digital-2020-colombia>
- Jenkins, H. (2008). *Convergence culture. La cultura de la convergencia de los medios de comunicación*. Buenos Aires: Paidós.
- Kantar Ibope Media (2019). *Consumo de medios en Colombia*. Retrieved from <https://bit.ly/2MwnMnA>
- López-Noguero, F., Sarrate-Capdevila, M. L. & Lebrero-Baena, M. P. (2016). El ocio de los jóvenes en situación de vulnerabilidad. Análisis discursivo. *Revista Española de Pedagogía*, LXXIV(263), 127-145.
- Martínez-Costa, M. del P. (2015). Radio y nuevas narrativas: de la crossradio a la Transradio. In M. Oliveira & F. Ribeiro (Eds.), *Radio, sound and Internet Proceedings of Net Station International Conference* (pp. 168-187). Braga: CECS.
- Martínez-Costa, M. del P. & Prata, N. (2017). La radio en busca de su audiencia: hacia una escucha diversificada y multiplataforma. *Intercom-RBCC*, 40(3), 109-128. <https://www.doi.org/10.1590/1809-5844201737>
- McDaniel, C. & Gates, R. (2009). *Investigación de mercados contemporáneos*. 6th Ed. Bogotá: Internacional.
- McLuhan, E. (2015). La teoría de la comunicación de Marshall McLuhan: el butronero. *Palabra Clave*, 18(4), 979-1007. <https://www.doi.org/10.5294/pacla.2015.18.4.2>
- Namakforoosh, M. N. (2005). *Metodología de la investigación*. México: Limusa.
- Ortiz-Sobrino, M. A. (2017). De la post-radio convergente a la radio híbrida. *Revista de la Asociación Española de Investigación de la Comunicación*, 4(7), 1-5.
- Pedrero-Esteban, L. M. & García-Lastra, J. M. (2019). *La transformación digital de la radio. Diez claves para su comprensión profesional y académica*. Valencia: Tirant Lo Blanch.
- Pedrero-Esteban, L. M., Barrios-Rubio, A. & Medina-Ávila, V. (2019). Adolescentes, *smartphones* y consumo de audio digital en la era de Spotify. *Comunicar*, 60, 103-112. <https://www.doi.org/10.3916/C60-2019-10>
- Perona-Páez, J. J., Barbeito-Veloso, M. & Fajula-Payet, A. (2014). Young people in the digital sonosphere: media digital, media devices and audio consumption habits. *Communication & Society*, 27(1), 205-224. Retrieved from https://www.unav.es/fcom/communication-society/en/articulo.php?art_id=487

- Pinsler, J. (2015). Domesticated Voices. Listener 'Participation' in Everyday Radio Shows. In T. Bonini & B. Monclús (Eds.), *Radio Audiences and Participation in the Age of Network Society* (pp. 56-71). New York: Routledge.
- Pires, F., Masanet, M. J. & Scolari, C. A. (2019). What are teens doing with YouTube? Practices, uses and metaphors of the most popular audio-visual platform. *Information, Communication & Society*, 1-17. <https://www.doi.org/10.1080/1369118X.2019.1672766>
- Piscitelli, A. (2009). *Nativos Digitales: dieta cognitiva, inteligencia colectiva y arquitecturas de la participación*. Buenos Aires: Santillana.
- Ramos del Cano, F. (2014). Redes sociales y participación radiofónica. Análisis de caso Twitter y Facebook en la Cadena SER. *Ámbitos: Revista Internacional de comunicación*, 0(25), 66-76. Retrieved from <https://www.redalyc.org/html/168/16832256006/>
- Rodríguez, G., Gil, J. & García, E. (1999). *Metodología de la investigación cualitativa*. Málaga: Aljibe.
- Scolari, C. A. (2015). *Ecología de los medios: Entornos, evoluciones e interpretaciones*. Barcelona: Gedisa.
- Taylor, S., Bogdan, R. & DeVault, M. (2015). *Introduction to Qualitative Research Methods: A Guidebook and Resource*, 4th Ed. New Jersey: Wiley.