

## Article

# Digital Audio Developments and Public Value Under Debate: The Case of National and Regional Spanish PSM

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## Abstract

Public service media (PSM) are undergoing essential digital transformations to compete in an audiovisual ecosystem dominated by new technological players that have reshaped traditional media consumption habits. This article examines how the digital developments of Spanish public media, within platformization processes, particularly in the field of digital audio and podcasts, integrate public service values based on a framework which identifies twelve key dimensions: universality, quality, independence, diversity, responsibility, innovation, social commitment, civic participation, media literacy, territorial cohesion, social justice, and cooperation. Using a qualitative multiple-case study methodology, these values are compared with the strategies of Radiotelevisión Española (RTVE), the media organizations grouped in the Federation of Regional Radio and Television Entities (FORTA), and Canal Extremadura. The results indicate that PSM, to varying degrees, incorporate public service values in their platformization processes. However, the findings also reveal significant challenges that, if addressed, could maximize the impact of their digital strategies.

**Keywords:** platformization; podcast; PSM (Public Service Media); public value; digital audio



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## 1. Introduction: PSM, Podcasting and Innovation

Public Service Media (PSM) are navigating a critical juncture within a disruptive ecosystem marked by global digital platforms, audience fragmentation, polarization, and misinformation (Martin, 2021; Fletcher & Nielsen, 2017; Horowitz et al., 2021). In audio, the field has shifted from a singular “sound medium” to plural “sound media,” with music platforms, podcasts, audiobooks, audio games, and urban mobile drama coexisting with radio (Piñeiro-Otero & Pedrero-Esteban, 2022).

Podcasting has become the leading format (Terol Bolinches et al., 2021), with strong investment in Hispanic markets and a projected 1.7 billion monthly users by 2024 (Deloitte, 2023); in Spain, 45% of adults listen to podcasts, the third-highest rate globally (Newman et al., 2023). Technological innovation—AI, blockchain, personalization, and workflow automation—is optimizing journalistic processes (Hildén, 2021; Túñez-López et al., 2020; García Avilés et al., 2018; Bonini & Monclús, 2014), while European PSM prioritize cross-cutting high-end tech (especially AI), VOD strengthening, digital positioning and cybersecurity, community-building, UX optimization, and attracting younger audiences (16–25) (Fieiras-Ceide et al., 2024).

Platformization in digital audio entails a structural transformation of production, distribution, and consumption that challenges PSM missions. Global, private platforms' commercial and algorithmic logics pressure universality, diversity, and accessibility, yet also open opportunities to reinforce public values such as innovation, proximity, and participation through new formats and engagement (Nieborg & Poell, 2018; Poell et al., 2022; Sørensen, 2020; Bonini & Mazzoli, 2022).

Since 2004, the European Parliament has urged PSM to develop new services across diverse networks to foster diversity (European Parliament, 2004), but competition from major tech corporations and budget constraints persist (Głowacki & Jackson, 2019). Even so, PSM are embracing platformization to ensure relevance and sustainability (Berry, 2020; D'Arma et al., 2021).

### 1.1. Platformization: A Challenge for PSM

Research on PSM platformization has expanded notably (Cañedo & Segovia, 2022; D'Arma et al., 2021; Donders, 2021; Goyanes et al., 2021; Saurwein et al., 2019), showing clear alignment with digital transformation strategies (Cañedo et al., 2023). Platformization—i.e., the penetration of platform infrastructures, economic processes, and governance frameworks across sectors (Poell et al., 2019)—has reshaped operational rules, consumption habits, and business models. In audio, consumption is dominated by Spotify, YouTube, and Ivoox (the only major Spanish platform), with podcast search led by Spotify (30%), YouTube (29%), Ivoox (16%), Google Podcasts (13%), and Audible (9%); listening is primarily mobile (97–98%), and genres are shifting toward true crime, audio fiction, and conversational formats (Newman et al., 2023; Observatorio Ivoox, 2023). Podcasting's integration of video has created an audiovisual format—distinct from television—that resonates with Gen Z and expands reach for independent creators (López-Villafranca, 2024).

PSM in Spain and elsewhere have lost their monopoly on content production (Pérez-Alaejos et al., 2018) to GAFAM (Google, Microsoft, Meta, Apple, Amazon) (Díaz Noci, 2019) and confront challenges: innovating business models without undermining public value, safeguarding privacy, connecting with younger audiences, countering misinformation (Cañedo & Segovia, 2022), and meeting quality and legal mandates (Fernández-Lombao et al., 2024). While strategies such as OTT development and AI for process optimization and UX show commitment (Fieiras-Ceide et al., 2024), stronger reinforcement is needed. Key issues include sustaining public value while innovating and monetizing, protecting privacy, rebuilding relationships with disengaged audiences, combating misinformation, maintaining international legitimacy, and reskilling an aging workforce (Cañedo & Segovia, 2022).

Platformization can also recalibrate power dynamics in production and distribution, using public value to strengthen PSM's market position (Mosco, 2009) if paired with a philosophy of constant change and idea renewal to meet audience demands and maximize social impact (Fieiras-Ceide et al., 2023). Ultimately, asserting public value remains PSM's core asset—bolstering symbolic national power, institutional outreach, and local positioning (Cañedo & Segovia, 2022)—while offering scope for technological experimentation toward a public-service-oriented Internet and a central role in the digital future (Jay, 2024).

### 1.2. Public Value

In a volatile context of social and technological transformation, the concept of public value, first articulated by Moore (1995), becomes crucial in legitimizing and sustaining the role that Public Service Media (PSM) must play in today's media system and in developing new relationships with stakeholders. As PSM reposition themselves in an increasingly competitive media landscape, they cannot abandon their fundamental values (Bonini & Mazzoli, 2022).

Public value in European PSM crystallized amid the early-2000s digital transition, as commercial rivals challenged PSM's online growth and funding before EU authorities (Lowe & Bardoel, 2007; Brevini, 2013). The BBC made public value a constitutional principle in its 2004 Charter—drawing on UK public-sector management debates—and operationalized it through a tiered framework (individual, social, net economic), further specified as democratic, cultural/creative, educational, social/community, and global value, and embedded in the ex-ante Public Value Test (later Public Interest Test) for new services (BBC, 2004; Kelly et al., 2002; Michalis, 2012). Although criticized as a strategic “buzzword” to legitimate digital expansion (Lee et al., 2011; Moe & Van den Bulck, 2014), this model subsequently informed the approaches of other European PSM, including VRT, ORF, and ARD (Gransow, 2018).

This debate has prompted studies on the management of public service media (Mazzucato et al., 2020; Nikunen & Hokka, 2020; Gransow, 2018), within which an academic perspective has emerged advocating for the need to update this concept to justify the continued existence of PSM in response to shifting audience behaviors (Brink-Lund & Ferrell-Lowe, 2016), and to safeguard democratic systems (Donders, 2021), as well as evolving regulations, financing models, and technological transitions. Traditionally, public value has been understood as the benefits that these media provide to society beyond economic considerations (Van Es & Poell, 2020). The European Broadcasting Union (EBU) identified six core values for public service media in Europe: universality, independence, excellence, diversity, accountability, and innovation (European Broadcasting Union, 2014), which have been widely accepted over the past decade.

Cañedo et al. (2022) respond to this fragmentation by proposing an updated, operational framework tailored to the contemporary PSM environment—one marked by platform logics, datafication, and algorithmic intermediation. Their model specifies twelve dimensions—social commitment, diversity, independence, innovation, excellence, universality, citizen participation, media literacy, accountability, territorial cohesion, social justice, and cooperation—each articulated through indicators and sub-indicators that enable comparative assessment across organizations and services. This operationalization is especially apt for analyzing PSM platformization in digital audio and podcasts because it links normative aims (e.g., universality, diversity, participation) to observable practices in production, distribution, recommendation, accessibility, and audience engagement; incorporates governance concerns (accountability, independence, data/privacy); and foregrounds innovation and excellence as levers for relevance in competitive platform markets.

The framework developed by Cañedo et al. (2022) is particularly relevant, as it represents one of the most comprehensive and systematic proposals for operationalizing the concept of public value in the media sphere, and it has been recognized and awarded by experts in the field. As a result, it has become a reference both in academic research and in the strategic documents of the audiovisual industry itself. In this way, the use of this framework not only provides a solid grounding in the specialized literature but also ensures the applied relevance of the results, by directly connecting with the evaluation and legitimization criteria employed by public service media and the organizations that represent them.

This study aims to analyze how the digital developments of Spanish public media—both at the national and regional levels—align with the twelve indicators and sub-indicators (Figure 1) proposed by Cañedo et al. (2022) to define public value in PSM. Additionally, the research focuses on the strategies that Spanish public media are implementing in the audio sector—an area that has received less attention compared to the platformization of television content—highlighting a gap in existing studies on this topic.

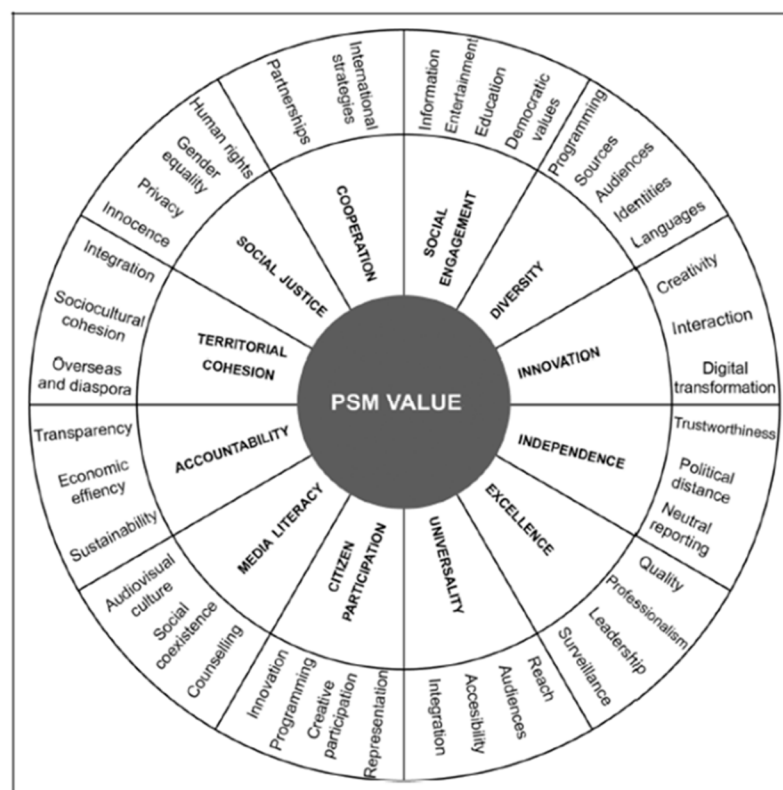


Figure 1. Dimensions of Public Value in PSM. Source: Cañedo et al. (2022).

## 2. Materials and Methods

This research analyzes how the digital developments of public media (both national and regional) incorporate public service values within platformization processes, based on the framework proposed by Cañedo et al. (2022), which identifies twelve key dimensions: universality, quality, independence, diversity, accountability, innovation, social commitment, citizen participation, media literacy, territorial cohesion, social justice, and cooperation, along with their corresponding sub-indicators.

A deductive qualitative content analysis was undertaken through the development of an a priori codebook focused on manifest content, derived from the twelve public-value dimensions and their sub-indicators proposed by Cañedo et al. (2022). Following rule-guided, category-based procedures (Schreier, 2012; Mayring, 2014), we derived code families, set inclusion/exclusion and boundary criteria, and aligned research questions and the coding matrix with the theoretical model—consistent with deductive rationales in content analysis (Potter & Levine-Donnerstein, 1999). A pilot pre-test on a subset of transcripts informed minor refinements to code definitions and decision rules prior to full coding. To enhance validity, we adopted Poole and Folger’s (1981) “experienced mode,” maintaining a transparent analytic audit trail and performing two validation stages: (1) specification of the a priori coding scheme and (2) theory-congruent checks benchmarking coded material against the conceptual standards.

The coding frame was collaboratively designed by the three researchers on the basis of Cañedo et al. (2022). While no statistical intercoder-reliability coefficients were calculated, agreement was reached through iterative discussions, joint refinement of the codebook, and consensual resolution of ambiguous cases. This collective process corresponds to a qualitative validation strategy that prioritizes transparency and reflexivity over numerical indices, in line with established approaches to qualitative content analysis (Schreier, 2012; Mayring, 2014). Credibility was further enhanced by documenting coding decisions in an

analytic audit trail and by systematically providing textual evidence in the Results section (Lincoln & Guba, 1985).

The study focuses on the national and thirteen regional public service media corporations of Spain, as these organizations have either developed or are in the process of implementing audio platformization strategies. This study is novel and significant as it advances research on Spanish PSM by conducting a qualitative study whose sample includes the entire universe of national and regional public service media.

The methodology follows a qualitative approach with a multiple-case perspective (Yin, 2009). Semi-structured interviews (Kvale & Brinkmann, 2014) were conducted with the individuals responsible for digital audio strategy and platformization processes within the fourteen corporations: the state-owned broadcaster (RTVE) and the thirteen regional public service media corporations operating in Spain (Table 1). The research reflects the perspective and viewpoints of the interviewees and therefore constitutes a subjective analysis of platformization strategies.

**Table 1.** Interviewees: heads of digital audio and audio platformization processes in Spanish PSM.

PSM	Name	Region/Country	Interviewee	Position
CSAG	Corporación de Servicios Audiovisuais de Galicia	Galicia	Natalia Penas	Head of Programming Radio Galega
CCMA	Corporació Catalana de Mitjans Audiovisuals	Cataluña	Jordi Borda	Director of Catalunya Ràdio
RTVV	Corporació Valenciana de Mitjans de Comunicació	Comunidad Valenciana	Andrés Gimeno	Head of Innovation and New Formats
EITB	Euskal Irrati Telebista	País Vasco	Maite Goñi	Director of Audio
IB3	Ens Públic de Radiotelevisió de les Illes Balears	Islas Baleares	Daniel Eric Barjacoba	Director of IB3 Ràdio and Corporate Communication
RTVA	Radio y Televisión de Andalucía	Andalucía	Ángel Puche	Head of Broadcast Canal Sur Radio
RTRM	Radio Televisión de la Región de Murcia	Murcia	Joaquín Azparren	Chief Content Coordinator of Onda Regional
RTVC	Radio Televisión Canaria	Canarias	Jorge Miranda	Digital Coordinator
CARTV	Corporación Aragonesa de Radio y Televisión	Aragón	Ana Segura	Head of Programming Aragón Radio
RTPA	Radiotelevisión del Principado de Asturias	Asturias	Carlos Fueyo	Coordinator of RPA Radio
RTM	Radio Televisión de Madrid	Madrid	Alfonso Nasarre David Sanz	Director Onda Madrid Digital Director Radio Televisión de Madrid
CMM	Castilla-La Mancha Media	Castilla la Mancha	Óscar García	Director of Castilla la Mancha Radio
CEXMA	Corporación Extremeña de Medios Audiovisuales	Extremadura	Juan José Espada Arturo Chaves	Director of Digital Media and Business Development Head of Digital Media and Social Networks
RTVE	Corporación de Radio y Televisión Española	España	Alessia di Giacomo	Director of Platforms and Channels RTVE

Before conducting interviews with those responsible for digital strategy and the platformization of audio in each corporation, a questionnaire guide was developed and later used in the interviews. A total of forty-two open-ended, non-directive questions were asked. The thematic blocks were based on the twelve public value dimensions and their corresponding sub-dimensions (Figure 1) proposed by Cañedo et al. (2022).

The interviewees were selected based on the organizational charts of the different corporations. Notably, in some corporations, digital audio strategy and platformization are managed by radio divisions, while in others, they fall under innovation departments.

This resulted in a diversity of professional profiles; however, regardless of departmental nomenclature, all interviewees were responsible for the same processes, as confirmed during the interviews.

Interviews were scheduled via telephone and email. They were conducted through Microsoft Teams between 15 July and 5 August 2024, and were recorded with the consent of the interviewees. The duration of the interviews ranged from 40 to 90 min, and all were manually transcribed by human effort. All interviews were transcribed verbatim manually and stored in Excel spreadsheets for subsequent analysis. Coding was carried out collectively by the three researchers, who held calibration meetings to refine and harmonize the application of categories.

In the selected sample, the potential existence of biases is acknowledged, as noted by [Hertz and Imber \(1995\)](#), due to the interests of the interviewees. Additionally, limitations are identified related to the disparity in the initiatives developed by the fourteen public media organizations analyzed. These differences are influenced by budgetary or strategic factors, as concluded in previous research by [López-Olano et al. \(2022\)](#).

### 3. Results

The results of the in-depth interviews with those responsible for the audio platforms of the media analyzed in this study (Figure 1) are presented descriptively based on the questions asked in the interviews. Thus, the results are grouped into the 12 domains that define the concept of public value as outlined by [Cañedo et al. \(2022\)](#).

#### 3.1. Universality

The responses regarding universality reflect a common approach toward a general audience, though with nuances and specific strategies to reach different niches and generations. For instance, CARTV has niche programs that are popular outside of Spain, particularly in Latin America, also highlighting Aragonese communities in the diaspora. CCMA also targets niche audiences and specific communities through its digital platform, viewing this as a positive extension of its reach. CSAG broadcasts content in Galician worldwide, reaching 193 countries through its OTT, while CCMA, EITB, CEXMA, and CMM emphasize that by using platforms such as Spotify, Apple Podcasts, Google Podcasts, and other aggregators, they can expand their reach to younger audiences, something they struggle to achieve solely through their own digital platforms. Regarding the integration of minority audiences, most regional PSM do so through dedicated sections within their podcasts and/or specific content (e.g., mental health, etc.).

In terms of accessibility, all platforms offer free services to the public. Some, such as CSAG provide registration options to enhance the user experience (e.g., playlists, favorites, etc.), a priority for the Catalan case to better understand the audience and offer recommendations and audience studies. Except for RTM, which has accessibility software and plans to transcribe audio, the rest do not yet provide subtitles, audio descriptions, or sign language in their audio platforms, although these features are included in the short-term digital strategies of CCMA, EITB, and CMM. (See Appendix B, Table A1).

#### 3.2. Quality

Regarding the strategy followed for audio content programming, all PSM upload their linear broadcasts to their digital platforms. Most follow a mixed strategy: uploading linear content while also creating native content, except for RTM, RTPA, RTVC, and CEXMA, which only provide linear broadcast content. RTRM is currently undergoing a transformation and will experiment with creating podcasts for subsequent FM broadcast, essentially reversing the usual process of first airing content linearly before transferring it to digital.

Regarding the hiring of new talent, as well as training and automation of publication processes, responses vary widely. The only commonality is that all organizations rely on in-house staff for audio editing and publication. In terms of production, RTM, CARTV, RTVV, RTPA, CEXMA, EITB, CSAG, and RTRM use a mixed model of in-house production and external subcontracting for certain content. IB3 has recently established a new digital department and is working on strategies to improve the management and production of digital content.

The objectives of subcontracting or acquiring external productions are: (1) to improve content quality and diversity by incorporating external perspectives and talent, (2) to expand production capacity by accessing more resources or specialized expertise not available internally, (3) to integrate specific knowledge and skills that may not be present in-house, as seen in CCMA, EITB, and CSAG, which aim to create a Catalan-language podcast industry, and (4) to optimize resources by allowing internal staff to focus on higher-value tasks.

Training processes vary: RTM offers continuous training and seeks to automate tasks to free up staff time; CARTV focuses training on technical integration and workflows rather than content production; RTVV provides specialized training and has a human quality control process for content supervision; RTVA staff receive basic instructions with continuous training on podcast platform use; RTPA training is focused on simple internal processes with sporadic training for staff; CCMA is beginning to implement more structured training for staff in audio management and digitalization; RTVC, CEXMA, and RTRM do not specify any formal training. EITB offers occasional training sessions and has plans to strengthen training in sound design and new narratives; CSAG staff have received specialized training for working with the digital platform; CMM ensures training to maintain quality control over content flow; and IB3 is adopting a forward-looking approach with a digital strategy and structure that includes training plans for staff. RTVE operates the RTVE Institute, which offers continuous voluntary training for corporation employees.

Regarding process automation, only CSAG, RTVV, and CARTV have implemented such processes in their production workflows, while RTM uses automation for content encoding. In most cases, audio editing is carried out manually, with human supervision to ensure quality control and publication, as in CSAG. RTVV and RTPA follow a mixed model, with partial automation in content uploading by internal technicians and subcontractors. In the short term, all PSM aim to improve automation, as seen in EITB and CCMA, both of which are in the process of implementing greater automation through new platform developments. RTVC and RTVE do not mention automation, while IB3 is working to enhance it as part of its new digital strategy.

Digital audio leadership is exercised in five different ways: (1) Centralized leadership with dedicated staff, as in RTM, CCMA, and RTVA; (2) A cross-functional approach with interdepartmental collaboration, as in RTVV, CEXMA, CMM, and IB3 (which is undergoing changes); (3) Limited personnel relying on shared resources, as in RTPA and RTVC; (4) Strategy in the process of definition or adaptation, as in CARTV and EITB; and (5) A combination of dedicated staff and occasional collaboration, as in RTVE, CSAG, and RTRM.

Regarding compliance with quality standards, a classification can be established across five aspects: (1) Similarity to traditional media, as in RTM, CSAG, and CCMA; (2) Strict internal supervision (with greater scrutiny for certain content), as in CARTV and RTVV, which implement a double quality control process—first in the Content Department and then in the Technical Department—EITB, which has dedicated staff, and RTRM, which follows a three-step review process; (3) Manual and random review processes, as in RTVA; (4) Limited resources with active oversight, as in RTPA and RTVC; and (5) Predominant departmental oversight, as in CEXMA and CMM. IB3 is in a transition phase where supervision will fall under the new digital department being implemented. RTVE ensures

quality compliance through the professionalization of the team responsible for production (See Appendix B, Table A2).

### 3.3. Independence

Regarding independence, all analyzed PSM agree that the audio strategy on their digital platforms has strengthened the medium's credibility. This is partly due to the ability to reach a broader and more diverse audience, as well as the adaptability to new consumption patterns. Several broadcasters, such as CARTV, RTVV, and RTVA, emphasize that independence in content creation and distribution has not only been maintained but, in some cases, has even increased. PSM also agree that their presence on multiple platforms and digitalization have been key factors in increasing credibility, the perception of independence, transparency, and the ability to offer relevant and high-quality content.

Regarding political and ideological representation on audio platforms, the responses reflect different approaches and strategies. Some audio platforms choose not to include political content (CARTV, RTVV, CMM, and EITB), focusing instead on entertainment, culture, and social topics. RTVA also does not publish specifically political content, although it does cover current affairs that may relate to politics. Other PSM claim to maintain ideological plurality in their content, ensuring that all political and ideological perspectives are represented (RTM, RTVC, and CEXMA), while media such as CCMA work on including content that promotes social cohesion and democratic values, distancing themselves from partisanship. IB3 highlights the advantage of the digital format in offering more detailed and extensive content, allowing for a more comprehensive representation of political statements. Meanwhile, CSAG, RTRM, RTM, RTVE, and RTVC assert that they follow the same criteria as their traditional media counterparts, adhering to regulatory frameworks and fulfilling their public service function.

Regarding how neutrality is ensured in the Corporation's audio strategy in relation to the plurality of voices in entertainment, sports, culture, and information, most media outlets ensure pluralism through the diversity of their programming. CARTV and RTVA integrate pluralism as part of their organizational culture and commitment to social responsibility, ensuring the representation of less visible groups. RTVE, CEXMA, and CSAG transfer the diversity of their linear broadcasts to the digital format, while EITB actively seeks to include various groups on its digital platforms. CCMA and CMM emphasize the importance of editorial independence and public oversight in ensuring plural representation and coverage of topics of general interest and public service (See Appendix B, Table A3).

### 3.4. Diversity

Regarding the plurality of content in entertainment, sports, culture, and information, all PSM reaffirm their commitment to public service, which inherently includes diversity. Additionally, some PSM, such as RTM, RTVV, CEXMA, EITB, CMM, IB3, and RTRM, highlight their focus on regional and cultural representation. RTVA, RTPA, RTVC, and RTVE emphasize their role in promoting diversity and inclusion for minority groups, while CSAG and CEXMA focus on adapting content to their digital platforms.

Most radio broadcasters demonstrate a strong commitment to source diversity in their platform products. Each station tailors its strategies to its specific needs and capabilities, ensuring that a wide range of voices and perspectives is reflected in their content. For instance, RTM, CSAG, and RTRM emphasize the importance of carefully verifying all sources and ensuring the credibility of information on their audio platforms. CARTV and CCMA integrate source diversity naturally into their daily routines without requiring additional efforts. RTVV, RTVA, EITB, IB3, and CMM actively seek to represent a variety of voices and perspectives, ensuring equitable representation. RTPA and CEXMA use

formal structures and specific tools to guarantee diversity and plurality. RTVE applies its corporation-wide public service values to audio, using it as an additional distribution channel. RTVC sources its content from a variety of formats and contexts, ensuring a broad range of voices.

Regarding their perception of the diversity of their digital audio audience and the tools available to assess it, RTM, RTVV, RTVA, EITB, CSAG, RTRM, and RTVE acknowledge having only limited knowledge and basic use of data. RTPA, CEXMA, CMM, and IB3 use analytical tools and external studies. CCMA has dedicated departments or specialized teams, while RTVC and CEXMA rely on direct audience feedback through social media (reactions) and analyze connections from different regions.

In this area, Spanish public service media also reflect the diversity of territorial and social identities through various strategies and content programming approaches, which can be grouped into four main categories: (1) Plurality and diversity of content in RTM, RTVA, CCMA, and CMM; (2) Territorial equity in CARTV, Canarias Radio, and RTRM; (3) Bilingualism, linguistic plurality, and cultural promotion in CEXMA, CSAG, EITB, RTVV, and RTPA; and (4) Coverage and informational access in RTVE.

Finally, regarding language and publication strategies, RTM, RTVA, RTVC, CEXMA, CMM, and RTVE publish exclusively in Spanish. RTVV, CSAG, EITB, and IB3 promote their regional languages. CARTV and CCMA aim for bilingual or multilingual adaptation. RTPA and IB3 are open to content in other languages in future collaborations and co-productions, although there are no concrete plans to offer content in additional languages at this time (See Appendix B, Table A4).

### *3.5. Accountability*

Regarding transparency, most media outlets comply with legal transparency requirements, but the level of detail and availability of specific audio data vary. In terms of publishing audio data, some broadcasters have a robust and accessible transparency portal, such as CCMA and CSAG, while others are still developing their capabilities to publish specific audio data, such as RTVV and CEXMA. At RTM, transparency is maintained according to legal requirements, but there are no specific digital audio data available on the corporate portal. CARTV includes digital audio information in general radio reports. RTVV does not yet publish audience data due to the recent creation of its platform, but it maintains transparency in hiring and operational processes. RTVA assumes that audience metrics are available to management, while RTPA includes digital audio data in general reports that are not typically made public.

In this same area, CCMA publishes reports in committees and on its transparency portal, though it does not yet provide on-demand specific audio data; however, most reports are publicly accessible. RTVC focuses its transparency portal on organizational structure rather than audio data. CEXMA does not publish detailed data but provides internal reports for management. EITB is fully transparent with its data and is in the process of creating a Data Department to improve data interpretation and usage. CSAG publishes audience data and other digital audio indicators on its transparency portal as part of its commitment to transparency. In CMM, audience data are not published directly on the transparency portal but are available through legal mechanisms and oversight committees. IB3 does not publish specific digital audio reports on its transparency portal but releases press statements on updates and projects. RTRM is working on improving data transparency, incorporating changes within the Strategy and Communication Department.

Regarding economic efficiency, most media outlets publish annual reports that reflect the use of public funds, although the level of detail varies. Some outlets have specific budgets for their digital audio platforms, such as CCMA and EITB, while others integrate these

expenses within the general radio budget, such as CEXMA and CMM. Many broadcasters face budgetary constraints that limit their ability to expand and produce digital content, which impacts the management and efficient use of available funds. It is worth noting that RTVE's major investments have been financed with Next Generation funds, with a clear record of external and internal costs.

Regarding sustainability, regional broadcasters take varied approaches, with a shared emphasis on digital adaptation and resource optimization. CCMA, CSAG, and EITB prioritize economic sustainability and language promotion, while RTPA and CEXMA advocate for energy reduction and the use of clean energy. In terms of economic growth, CEXMA and CSAG view digitalization as a long-term driver of economic expansion, while CCMA emphasizes economic sustainability through strong digital consumption metrics. Regarding social development, CCMA highlights its contribution to social cohesion and democratic values, while RTVV and CSAG also consider their strategy essential for fulfilling public service and adapting to changes in media consumption (See Appendix B, Table A5).

### 3.6. Innovation

Regarding innovation, CSAG, CMM, and RTVE already have operational OTT platforms. These platforms integrate both radio and audiovisual content, aligning with their respective digital strategies. RTVV and CEXMA are in development or planning stages, with concrete plans for the near future, while IB3 and EITB are also developing or updating their OTT platforms.

Most broadcasters are active on audio aggregators such as Spotify, Ivoox, Apple Podcasts, and YouTube, while CARTV and CEXMA are also exploring other platforms like Pódimo. Some broadcasters, such as CSAG, are redirecting their audiences toward proprietary or centralized platforms, while RTPA and IB3 are still in the process of expanding and improving their presence on aggregators.

PSM maintain a strong presence across multiple social networks, with a significant presence on Instagram, Facebook, and X (formerly Twitter). TikTok and YouTube are also used to engage younger audiences and distribute visual content. More broadly, CEXMA is exploring a wider range of platforms, including Threads and LinkedIn. The adoption of smart speakers is uneven. CEXMA, CARTV, and RTVE have already implemented integrations with devices such as Alexa. However, broadcasters such as RTVV, RTVC, and CMM have not yet adopted this technology, though it is under discussion or planning in some cases. EITB and RTPA are in the process of integration or exploring functionalities for smart speakers.

In general, PSM are considering the implementation of AI to improve efficiency and automate tasks such as transcription, segmentation, and content generation. RTM, CEXMA, and EITB are either already using or exploring AI for various applications to accelerate workflows. RTVV, IB3, and RTRM are not yet utilizing AI but acknowledge its potential for future applications.

Regarding creativity, common strategies for promoting it can be categorized into four main areas: (1) Internal creativity is a common strategy, including openness to internal ideas, digital integration, and content adaptation. (2) Project evaluation and implementation reflect how internal and external proposals are managed and assessed, with limitations and adaptations based on available resources. (3) The development of new ideas and talent aims to attract and collaborate with new creators and explore innovative formats. (4) Adaptation to the digital environment and the pursuit of innovations in content presentation and format are common priorities, requiring investments in technology and the adaptation of content for digital platforms (See Appendix B, Table A6).

### 3.7. Social Commitment

All analyzed PSM maintain the same standards of informational quality across all corporate media, including their audio platforms, through rigorous practices to verify and ensure information accuracy. This means that the quality of linear broadcasting is transferred to the digital platform, strengthening teams and resources. In this regard, RTVE asserts that its platform reflects the company's public service values, ensuring that informational standards are upheld in audio content.

To ensure the educational value of their platforms, each PSM has its own approach and method: (1) A commitment to specialized programs and collaborations with educational institutions, such as RTPA, which has an agreement with the University of Oviedo and consults with socio-cultural and educational agents to develop content, EITB, which has plans for educational initiatives with universities and is working on integrating educational content into its platform, or CMM, which collaborates with the Ministry of Education and schools. (2) Promotion of initiatives targeting specific audiences, such as CCMA, which allocates part of its budget to creating educational podcasts in Catalan and relaunching the Super 3 children's club to offer educational and entertaining content for younger audiences, or CSAG, which has an audio channel aimed at children and young people.

Regarding entertainment value, in general, PSM maintain their established corporate strategies. They offer a wide variety of content, much of it derived from linear broadcasts. The goal remains the same: to attract a larger audience, often by leveraging social media as amplifiers for this content. CCMA highlights its experimentation with new creators to offer original content and foster entertainment. Finally, each platform seems to integrate democratic values in a way that aligns with its editorial policies and public service objectives, ensuring plurality, freedom of expression, and equitable representation (See Appendix B, Table A7).

### 3.8. Citizen Participation

Common strategies for fostering citizen participation in innovation are structured as follows: (1) The use of digital platforms and online forms in RTM, IB3, and CEXMA; (2) Interaction through social media and instant messaging in RTVC, CSAG, and CMM; (3) Open calls and contests in RTPA and EITB; (4) Audience representation in programs through casting in RTVV; (5) Meetings with community groups in CMM and RTVE; (6) Plans for future implementation of interactive platforms in CCMA and CEXMA. Additionally, RTVE has the figure of the Audience Ombudsman to collect feedback and respond to concerns, while RTVC promotes direct interaction through live programs and social media. However, CARTV, RTVA, and RTRM acknowledge limitations in their current capacity to promote citizen participation, and RTRM recognizes the need for improvement in this area.

When asked whether their audio platforms listen to audiences when making decisions, strategies vary: (1) The use of audience data and studies—RTM, RTVC, CCMA, RTRM, and RTVE; (2) Interaction and direct feedback—CARTV, RTVV, RTPA, CMM, and IB3; (3) Email and social media—RTVV and CEXMA; (4) Consultation with advisory councils and citizen committees—EITB and RTVV, although the latter has not specifically applied this to its audio platform; (5) Analysis of emails and social media comments—RTVV and CEXMA. Some platforms do not yet have defined strategies to integrate audience feedback into decision-making for programming, such as RTVA, which lacks a detailed mechanism, and CSAG, which considers public demands as part of its public service function but does not specify the methodology used.

Strategies allowing citizens to propose and submit creative projects to audio platforms in Spain vary. RTM annually publishes the conditions for the right of access, allowing citizens to submit projects that meet these requirements. RTVE maintains personal contact

with decision-makers at conferences and podcast-related events, and it is also accessible through its website. CEXMA is open to disruptive ideas and suggestions received through social media. CSAG accepts proposals that meet established criteria, which are evaluated by an Assessment Committee. EITB organizes specific calls for submissions. IB3 receives projects through its website and plans to revive idea competitions focused on podcasting. CARTV, RTVV, RTVA, and RTPA have open communication channels that allow citizens to submit ideas and projects. CCMA helps non-professionals develop their ideas. CMM responds directly to audience proposals and requests. RTVC states that anyone can propose ideas, which would be taken into consideration. RTRM highlights the barriers to contracting new projects.

In relation to audience representation in digital audio strategy, various mechanisms are in place, including advisory and administrative councils (CCMA, IB3, CEXMA, and RTRM). RTPA collaborates with organizations such as UNICEF and the Society of Senior Establishments of the Principality of Asturias and has conducted public value studies with participation from the population and measurement companies. RTVA ensures that its audio strategy represents audience diversity through the variety of content on the platform. RTVV follows the guidelines of the Citizen Council and the Governing Board, although it does not have a specific formal representation of audiences in decision-making. RTVE states that it does not have a formal mechanism to guarantee audience representation. RTM, CARTV, RTVC, and CMM do not have official mechanisms to ensure audience representation, and decision-making at CSAG is an internal process without formal audience representation (See Appendix B, Table A8).

### 3.9. Media Literacy

In terms of how PSM promote the creation of an audiovisual culture, they employ varied strategies, but in general, all aim to inform and educate audiences, strengthen cultural and regional identities, and facilitate access to relevant content. RTM, CARTV, and CCMA highlight the nature of their content as a key tool for this objective. RTPA and CEXMA emphasize collaborations, such as the agreement with the Ministry of Education in Asturias. RTVA acknowledges the need to further develop media literacy initiatives but focuses on creating a diverse range of content that reflects cultural diversity. IB3 supports and promotes film and cultural projects that would not find space in commercial media. RTVV, RTVC, RTRM, and CSAG highlight their role in promoting culture and identity, with the Galician case specifically aiming to be a reference for Galicia's audiovisual cultural sector. Meanwhile, CMM and RTVE base their strategy on innovation and technological adaptations.

Regarding the promotion of social coexistence, strategies generally rely on content that reflects social diversity, promotes cultural and regional identities, includes diverse perspectives, and ensures territorial balance. In terms of providing guidance to citizens on relevant issues for evaluating reality, their strategies reflect a diverse commitment adapted to audience needs, with a common focus on providing truthful and useful information to enable informed decision-making (See Appendix B, Table A9).

### 3.10. Social Cohesion

Regarding the integration of diverse communities for identity cohesion, RTVV, RTVA, RTPA, RTVC, CEXMA, EITB, CSAG, CMM, IB3, and RTRM affirm their commitment to representing diverse social, economic, cultural, and territorial perspectives. In general, they emphasize the importance of reflecting and addressing the unique identities of their communities, particularly by focusing on local and regional content to strengthen this cohesion.

Concerning the inclusion of diaspora audiences, CARTV, CCMA, RTVC, CEXMA, EITB, CSAG, CMM, and IB3 maintain active connections with non-resident audiences through dedicated programs, interviews, and internationally accessible content. RTVE and CMM mention internationalization strategies and content production aimed at global audiences, particularly in regions of shared interest, such as Latin America. RTPA, CSAG, and IB3 highlight infrastructure and accessibility as key factors in reaching all regions and social groups (See Appendix B, Table A10).

### 3.11. Social Justice

In this area, all PSM integrate the defense of human rights across all their programming. This means that human rights principles are present throughout their content, rather than being confined to specific programs, although such dedicated programming also exists. All PSM ensure diverse voices and communities are represented in their programming, incorporating multiple perspectives and cultures, thus contributing to broader respect for human rights. This includes adhering to editorial guidelines, corporate statutes, or legal frameworks.

Regarding the promotion of gender equality, it is integrated transversally across all content, ensuring that equality principles are reflected not only in specialized sections but also in regular programming. PSM follow internal protocols and equality plans that guide both content creation and internal operations, ensuring gender equity across all aspects of their activities. Additionally, they produce programs that educate and raise awareness on gender equality issues, such as gender violence and feminism, aiming to increase public awareness and promote positive social change.

Regarding the defense of privacy, the citizen confidentiality and the principle of the presumption of innocence, PSM comply with existing legislation on data protection and privacy, ensuring adherence to regulations governing citizen privacy and following journalistic ethical and professional standards covering judicial cases. They also provide transparency in their data protection policies, ensuring that users are informed about how their personal data is managed and safeguarded (See Appendix B, Table A11).

### 3.12. Cooperation

Regarding the promotion of commercial activities involving public and private institutions or other audiovisual organizations and companies, responses can be grouped into five main approaches: (1) A focus on local and regional cooperation, as seen in RTM (only through specific agreements), RTVV, RTVA, CEXMA, IB3, and RTVM (collaborations with municipalities and private companies, though monetization is limited by legislation; RTM primarily collaborates at the local and regional levels, funded by public budgets with minimal advertising commercialization). (2) The use of contracts and specific agreements in CARTV, RTPA, CCMA, and EITB. (3) Participation in cultural and educational projects in CARTV, CCMA, IB3, and CSAG. RTVE can be included in this category, as it participates in school and university competitions connected to the academic world, but it does not allow advertising, and its radio and podcast content remain even further removed from commercial purposes. (4) Seeking sponsorships and funding in RTVV, CEXMA, EITB, and CMM. (5) Collaborations with various entities in RTPA, RTVC, IB3, and RTRM.

Regarding whether audio strategies facilitate international cooperation, RTM, RTVV, and RTVA do not currently have projects of this nature. CARTV participated in a project for disseminating European Union content in collaboration with RTRM. RTPA is involved in associations such as CIRCOM, which has international reach. CCMA has attempted to establish international projects but faces difficulties due to its perception as a regional broadcaster and political factors. EITB maintains relationships with radio stations in other

countries and collaborates with organizations such as CIRCOM. RTVE is expanding its school and university podcast competition to include international participation, indicating a focus on cooperation through education and culture. CEXMA is considering collaboration with regions that share a similar cultural or geographical identity, such as Andalusia, Castilla-La Mancha, and Portugal, to develop cross-border projects. CSAG is initiating international collaboration projects to promote Galician culture and establish connections with organizations in other countries, such as RTP in Portugal. IB3 is open to exploring such projects in the future (See Appendix B, Table A12).

## 4. Discussion and Conclusions

The results obtained indicate that the platformization of audio in Spanish public service media does not constitute a homogeneous process but is instead conditioned by structural, organizational, technological, and relational factors. Unlike the detailed description provided in the previous section, the present discussion focuses on identifying explanatory patterns and organizational typologies that contribute to a deeper understanding of the phenomenon. This heterogeneity is consistent with research that frames platformization as the penetration of platform infrastructures and governance into media systems, reconfiguring operational rules and market positions (Nieborg & Poell, 2018; Poell et al., 2019, 2022), and aligns with comparative work on PSM digital transformation in Europe (D'Arma et al., 2021; Donders, 2021; Cañedo & Segovia, 2022).

### 4.1. Structural Constraints and Sustainability

A first explanatory element relates to budgetary limitations and the availability of stable resources. In PSM organizations where recurrent funding and a clear institutional mandate exist, progress in technological innovation and process standardization tends to be more consistent. By contrast, organizations with limited budgets often restrict their digital activity to the transfer of linear content, delaying the adoption of automation practices or systematic training. Thus, investment capacity emerges as a necessary condition for the intensity of digital adaptation, confirming the observations of Picard (2011) and Van Dijck et al. (2018) regarding the relationship between financial sustainability, platform power, and innovation in public service media. This also resonates with EU-level pressures to expand services while navigating competition from global platforms under resource constraints (Głowacki & Jackson, 2019; Berry, 2020).

### 4.2. Organizational Culture and Professionalization

Beyond the resources available, organizational culture constitutes a decisive factor. The presence of clear leadership, dedicated teams, and interdepartmental coordination fosters the institutionalization of quality standards and the development of regular training plans. In organizations dominated by the inertia of linear radio, by contrast, digital production appears fragmented and dependent on isolated initiatives. This divergence confirms that innovation is not merely technological but embedded in routines, capabilities, and professional cultures—an emphasis widely underscored in the PSM literature on transformation, skills, and governance (García Avilés et al., 2018; Hildén, 2021; Cañedo & Segovia, 2022; Fieiras-Ceide et al., 2024).

### 4.3. Technology and Audience Analytics

The introduction of technologies such as OTT platforms, automation tools, or analytics systems reveals another explanatory dimension. More than the mere availability of infrastructures, what proves relevant is the ability to integrate them into decision-making processes. When data are operationalized—through indicators of diversity, participation, or engagement—digital strategies are oriented toward optimizing public service. Where analytics are limited to

compliance metrics, by contrast, institutional learning capacity is significantly reduced. This finding aligns with Napoli's (2011) argument on measurement-centric innovation and with recent accounts of AI-driven personalization, workflow automation, and UX optimization across European PSM (Túñez-López et al., 2020; Feiras-Ceide et al., 2024).

#### 4.4. Diversity and Independence as Pillars of Legitimacy

Linguistic and cultural diversity constitutes one of the main strengths of Spanish PSM, while editorial independence displays significant variations. In some cases, political content is excluded to safeguard neutrality; in others, ideological plurality is explicitly ensured. These differences reflect distinct conceptions of the role of public service media and highlight that legitimacy in the eyes of citizens depends not only on the breadth of the offer but also on editorial consistency with public service principles (Hallin & Mancini, 2004). This echoes the broader debate on public value as a legitimizing framework—both normatively and operationally—within competitive platform ecologies (Moore, 1995; European Broadcasting Union, 2014; Bonini & Mazzoli, 2022; Cañedo et al., 2022).

#### 4.5. Citizen Participation and Cooperation

Another emerging pattern concerns the limited institutionalization of citizen participation and interorganizational cooperation. Although there are experiences of interaction through social media, contests, or audience ombudsmen, the lack of stable procedures limits the impact of these initiatives. At the international level, economic constraints and the perception of regionalism hinder the consolidation of strategic alliances. This reinforces the need to conceive participation and cooperation as governance processes with metrics and accountability mechanisms (Lunt & Livingstone, 2012; Picard & Pickard, 2017) while aligning with public-value dimensions that foreground participation, accountability, and cooperation as levers for legitimacy and relevance (Cañedo et al., 2022).

#### 4.6. Organizational Typologies

From these patterns, it is possible to identify three typologies that synthesize the trajectories observed: (1) advanced integrated PSM, characterized by defined standards, recurrent training plans, the use of operational analytics, and institutionalized participation; (2) coordinated transitional PSM, with clear leadership and partial progress, though with gaps in automation, accessibility, or data use; and (3) structurally lagging PSM, dependent on linear content transfer, with ad hoc training and quality control, basic analytics, and reactive participation mechanisms. These typologies help explain heterogeneity without reiterating empirical details and provide a comparative framework consistent with prior classifications of PSM adaptation to platform logics and market re-intermediation (Pérez-Alaejos et al., 2018; Díaz Noci, 2019; Poell et al., 2019; Van Dijck et al., 2018).

Finally, the PSM analyzed in this study are generally losing their ability to experiment and adopt the languages and formats that define the digital era. This represents a threat not only to their sustainability but also to their role in the ecosystem as guarantors of essential public values (Lunt & Livingstone, 2012). Historically, PSM have played a crucial role in leading experimentation and creativity in the adoption of new formats (Bustamante, 2011), but in Spain, downsizing has compromised this innovative capacity (Bonet et al., 2014) amid intensified platform competition and shifting audience habits (Newman et al., 2023; Observatorio Ivoox, 2023; López-Villafranca, 2024). If they fail to reclaim this role, they risk becoming secondary players in an ecosystem dominated by private platforms (Van Dijck et al., 2018). This diagnosis also dovetails with arguments that public value can be strategically mobilized to reassert PSM's position and pursue a public-service-oriented Internet (Mosco, 2009; Jay, 2024; Bonini & Mazzoli, 2022).

This study presents limitations that should be considered. First, the analysis is based on data collected from a specific set of public service media (PSM), which may limit the generalizability of the results to other national or international contexts, especially given the budgetary differences among the PSM included in the sample. Additionally, the strategies and practices of the analyzed PSM are constantly evolving due to rapid technological changes and shifting societal demands. Future research could focus on conducting an international comparative analysis to identify best practices in implementing public service values in digital audio platforms—particularly around AI-enabled personalization, accessibility, and governance (Cañedo & Segovia, 2022; Feiras-Ceide et al., 2024).

The findings of this study highlight that PSM face significant barriers that require immediate attention. Improving accessibility, professionalization, technological adoption (standardization, implementation of accessibility tools, advanced analytics tools, etc.), and international collaboration emerge as strategic priorities in the platformization processes of audio. Thus, it can be concluded that, although the PSM analyzed have made progress in incorporating the elements of public value proposed by Cañedo et al. (2022), significant challenges persist in key dimensions. A continued commitment to an updated, operational concept of public value will enable PSM to consolidate their position as public service leaders in digital audio, setting themselves apart from private media and contributing to a sustainable and ethical media ecosystem (European Broadcasting Union, 2014; Cañedo et al., 2022; D’Arma et al., 2021; Donders, 2021).

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**Data Availability Statement:** Data is contained within the article.

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## Appendix A

Questionnaire for Interviews Based on the Dimensions of Public Value in PSM According to the Framework Proposed by Cañedo et al. (2022). Own elaboration.

### A. Universality

A.1. Which audiences do you serve? (Children and youth, middle-aged audiences, older audiences, or all simultaneously?)

A.2. What is the actual reach of your platform?

A.3. How are minority audiences integrated into the platform? (Audio description, subtitles, etc.)

A.4. What level of accessibility does the platform offer?

## B. Quality

B.1. Regarding quality, what type of strategy do you follow in programming audio content? Is it the same as linear radio? Are other publication methods applied?

B.2. Regarding professionalization, do you hire new talent for podcast production? What are the different objectives of these hires/subcontracts? Have staff been trained in the operation and new processes of audio platforms? Do you have automation tools for publishing to reduce staff workload?

B.3. Regarding leadership, who leads the strategy? Is there dedicated staff exclusively for these tasks? Or are there cross-departmental editorial teams?

B.4. Regarding oversight, how is compliance with quality standards monitored? How is investment monitored (in absolute figures and/or as a percentage of total corporate spending on audio over recent years)?

## C. Independence

C.1. Regarding credibility, has the platformization of audio reinforced or threatened the media's credibility and independence?

C.2. How is political representation addressed in the audio platform? How is ideological representation managed?

C.3. How is neutral reporting ensured in the corporation's strategy regarding the plurality of voices in entertainment, sports, culture, and news?

## D. Diversity

D.1. Does your platform represent the plurality of voices in entertainment, sports, culture, and news?

D.2. How is diversity reflected in the sources used for your platform's content?

D.3. How diverse is your audience?

D.4. How does your platform represent the different identities of the territory/society it serves?

D.5. What is the language of publication? Do you use other languages to reach a broader audience?

## E. Accountability

E.1. Regarding transparency, how is transparency applied in your OTT platform? Are audio-related data published on your transparency portal?

E.2. Regarding economic efficiency, does your corporation inform the public about the use of public funds for the OTT platform and its catalog? Is this reflected in public service reports?

E.3. Regarding sustainability, is the investment in the audio platform sustainable in relation to the corporation's budgets and human resources?

## F. Innovation

F.1. Regarding digital transformation, what technologies are considered or implemented in your audio strategy? [OTT, editorial platform, others]. If you do not have an OTT, do you plan to adopt this technology in the short term? Why? What is the timeline? What social audio networks does your strategy prioritize, and why? Do you use audio aggregators? Which ones? Do you integrate smart speakers or other innovations in audio distribution? Is AI considered in your audio strategy? How is it currently used or expected to be used?

F.2. Regarding creativity, how is internal and external creativity promoted in audio production for your platform?

F.3. Regarding interaction, how is internal (between departments/staff) and external (corporation/cultural industry) interaction promoted to foster innovation?

G. Social Commitment

G.1. How is the informational value of your audio platform ensured?

G.2. How is the educational value of your audio platform ensured?

G.3. How is the entertainment value of your audio platform ensured?

G.4. How are democratic values promoted on your audio platform?

H. Citizen Participation

H.1. Regarding innovation, does your platform promote audience participation in innovation development?

H.2. Regarding programming (catalog development), does your corporation listen to audiences when making decisions? How?

H.3. Regarding creativity, can citizens propose and submit creative projects to the corporation for the audio platform?

H.4. Regarding representation, how is audience representation ensured in decision-making?

I. Media Literacy

I.1. Through its audio platform, does your corporation promote the development of an audiovisual culture? How?

I.2. Through its audio platform, does your corporation promote social coexistence (by fostering understanding and awareness of relevant social issues)? How?

I.3. Does your corporation provide guidance to citizens on relevant issues for evaluating reality? How?

J. Territorial Cohesion

J.1. Does your corporation's audio platform ensure the integration of diverse social communities without discrimination to foster identity cohesion? How?

J.2. Does your corporation's audio platform function as a structuring element for the social and cultural organization of its operational territory? How?

J.3. Does your corporation's audio platform address the inclusion of audiences residing abroad (diasporas)?

K. Social Justice

K.1. Does your corporation's audio platform promote the defense of human rights? How?

K.2. Does your corporation's audio platform promote gender equality? How?

K.3. Does your corporation's audio platform protect citizens' privacy and confidentiality? How?

K.4. Does your corporation's audio platform uphold the principle of presumption of innocence? How?

L. Cooperation

L.1. Within the framework of the audio platform, does your corporation promote commercial strategies involving public and private institutions, other broadcasting organizations, or audiovisual companies? For what purpose? How?

L.2. Within the framework of the audio platform, does your corporation develop international cooperation strategies? For what purpose? How?

## Appendix B

**Table A1.** Dimension of Universality.

Universality							
CSAG	Content in Galician with global reach (193 countries). Optional registration.	EITB	Use of Spotify/Apple. Reach among young audiences. Planned accessibility.	CARTV	Niche programs with reach in Latin America and the diaspora.	RTVV	Digital strategies in transition.
CCMA	Niche audiences and specific communities. Registration for recommendations.	RTVE	Global access. Open portal.	RTVA	General audience. Free Access.	IB3	Digital strategies under development.
RTRM	Strategies in transformation.	RTVC	Reach in the Canary Islands. Free access.	RTPA	Regional audience. Free access.	CMM	Strategies on aggregating platforms.
RTM	Accessibility software. Transcription planned.	CEXMA	Presence on aggregators. Free access.				

**Table A2.** Dimension of Quality.

Quality							
CSAG	Mixed strategy: linear + native. Own + external production. Specific training. Partial automation.	EITB	Linear + native. Mixed production. Training in sound design.	CARTV	Linear + native. Mixed production. Leadership in definition.	RTVV	Linear. Mixed production. Double quality control.
CCMA	Linear + native. Mixed production. Automation in progress. Centralized leadership.	RTVE	Linear + native. Training through RTVE Institute.	RTVA	Linear + native. Own production. Basic training. Centralized leadership.	IB3	Linear + native. New digital department.
RTRM	Reverse process: podcast → FM. Mixed leadership.	RTVC	Linear. Own production. Limited resources.	RTPA	Linear. Own production. Basic training.	CMM	Own + external production.
RTM	Linear. Centralized leadership.	CEXMA	Linear. Mixed production.				

**Table A3.** Dimension of Independence.

Independence							
CSAG	Strengthening credibility. Plurality following corporate criteria.	EITB	Strengthened credibility. Ideological plurality.	CARTV	Strengthening independence. No political content.	RTVV	Strengthening independence. No political content.
CCMA	Social cohesion and democratic values.	RTVE	Credibility and plurality according to regulation.	RTVA	Strengthening independence. Non-partisan current affairs content.	IB3	Strengthened credibility.
RTRM	Strengthening independence.	RTVC	Ideological plurality.	RTPA	Strengthening independence.	CMM	No political content.
RTM	Strengthening independence.	CEXMA	Ideological plurality.				

**Table A4.** Dimension of Diversity.

Diversity							
CSAG	Linguistic plurality. Source verification. Basic use of analytics.	EITB	Representation of groups. External studies.	CARTV	Territorial equity. Diversity in routines.	RTVV	Linguistic and cultural plurality.
CCMA	Diversity of voices. Specialized analytics teams.	RTVE	Global diversity as corporate extension.	RTVA	Inclusion of minority groups.	IB3	Linguistic and cultural plurality.
RTRM	Territorial plurality.	RTVC	Diversity of voices. Feedback via social media.	RTPA	Inclusion of minority groups.	CMM	Diversity of voices. Use of analytics.
RTM	Diversity of voices.	CEXMA	Linguistic and cultural plurality.				

**Table A5.** Dimension of Accountability.

Accountability							
CSAG	Transparency with audio data. Economic and cultural sustainability.	EITB	Transparency with data. Creation of Data Department.	CARTV	Partial transparency.	RTVV	Initial transparency.
CCMA	Robust transparency. Good digital metrics.	RTVE	NextGen funds. Partial transparency.	RTVA	Transparency in metrics.	IB3	Partial transparency.
RTRM	Transparency in development.	RTVC	Organizational transparency.	RTPA	Partial transparency.	CMM	Limited transparency.
RTM	Compliance with transparency regulations.	CEXMA	Internal reports.				

**Table A6.** Dimension of Innovation.

Innovation							
CSAG	Own OTT. AI under exploration.	EITB	OTT in development. AI under exploration. Smart speakers.	CARTV	Partial transparency.	RTVV	OTT in development.
CCMA	OTT in development. AI under exploration. Broad use of social media.	RTVE	Consolidated OTT.	RTVA	No OTT. Initial strategy.	IB3	OTT in development. AI in planning.
RTRM	AI under exploration.	RTVC	AI under exploration.	RTPA	Strategy under development.	CMM	Digital strategy in progress.
RTM	Automation in coding.	CEXMA	Planned OTT. AI under exploration.				

**Table A7.** Dimension of Social Commitment.

Social Commitment							
CSAG	Children/youth channel. Strengthening democratic values.	EITB	Educational projects with universities.	CARTV	Plurality in cultural content.	RTVV	Territorial cohesion.
CCMA	Educational podcasts in Catalan. Super 3 kids' club.	RTVE	Strengthening public values.	RTVA	Plurality and social cohesion.	IB3	Future educational strategies.
RTRM	Strengthening public service.	RTVC	Cultural commitment.	RTPA	Agreements with universities.	CMM	Collaboration with Ministry of Education.
RTM	Strengthening public service.	CEXMA	Incipient strategy.				

**Table A8.** Dimension of Citizen Participation.

Citizen Participation							
CSAG	Interaction via social media and citizen proposals.	EITB	Open competitions.	CARTV	Open proposal channels.	RTVV	Citizens' Council.
CCMA	Interactive platform plans.	RTVE	Ombudsman. Citizen meetings.	RTVA	Limitations in participation.	IB3	Online forms.
RTRM	Incipient strategies.	RTVC	Participation via social media.	RTPA	Contests and calls.	CMM	Interaction via social media.
RTM	Online forms.	CEXMA	Feedback on social media.				

**Table A9.** Dimension of Media Literacy.

Media Literacy							
CSAG	Galician cultural reference.	EITB	Audiovisual educational plans.	CARTV	Aragonese cultural promotion.	RTVV	Valencian cultural promotion.
CCMA	Catalan cultural promotion.	RTVE	Innovation and technological adaptation.	RTVA	Cultural and social content.	IB3	Balearic audiovisual promotion.
RTRM	Local strategies.	RTVC	Canarian identity.	RTPA	Educational projects.	CMM	Innovation and education.
RTM	Local strategies.	CEXMA	Educational collaborations.				

**Table A10.** Dimension of Social Cohesion.

Social Cohesion							
CSAG	Attention to diaspora. Cultural unifier	EITB	Territorial identities.	CARTV	Regional identity reinforcement and diaspora.	RTVV	Territorial identity.
CCMA	Reinforcement of territorial cohesion.	RTVE	Internationalization.	RTVA	Reinforcement of Andalusian identity.	IB3	Territorial reinforcement.
RTRM	Territorial identity.	RTVC	Social cohesion.	RTPA	Territorial reinforcement.	CMM	Regional identity.
RTM	Territorial identity.	CEXMA	Territorial identity.				

**Table A11.** Dimension of Social Justice.

Social Justice	
All PSM	Cross-cutting equality.

**Table A12.** Dimension of Cooperation.

Cooperation							
CSAG	International collaboration (e.g., RTP).	EITB	Active international cooperation (CIRCOM).	CARTV	Local and regional cooperation.	RTVV	Local cooperation.
CCMA	Local and international cooperation (CIRCOM).	RTVE	School contests and cultural cooperation.	RTVA	Local cooperation and agreements.	IB3	Regional and local cooperation.
RTRM	Regional and local cooperation.	RTVC	Regional and local cooperation.	RTPA	Cooperation within CIRCOM.	CMM	Sponsorships and agreements.
RTM	Local cooperation.	CEXMA	Cross-border cooperation (Portugal).				

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